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FEATURE

RELATIVE EXPERIENCE: Prolific populist-feminist author Dale Spender says everything she writes could be understood by a five-year-old; it's accessible. And everything she believes could be contradicted; it's all relative. "I can 'prove' feminism is rubbish, though it's not advisable, but I can prove the same of patriarchy." *Broadside* presents an interview by Eleanor Wachtel. Page 6.

COMMENT

CONQUERING HEROES: Mariana Valverde takes on the pornography debate from an anti-racist perspective. Women of colour, she says, can't be expected to put gender oppression above racist oppression. Popular culture, with its war comics depicting "evil Orientals" or Westerns with cowboys killing "Indians," is as bad as any pornographic "Snuff" movie. Page 3.

INSIDE BROADSIDE

CRITICAL CONDITION: The mainstream press has a difficult time applying critical intelligence to feminist culture. A *Globe and Mail* review comparing *Wedding in Texas* and *This is for you, Anna*, referred to the "upbeat feminism" of one and the "victim fetishism" of the other. Amanda Hale comments. Page 9.

NEWS

MOVEMENT MATTERS: Read about Justice Minister John Crosbie's proposed legislation on pornography and child prostitution; about the connection between rape and non-violent pornography; about Dr. Henry Morgentaler's recent invitation to Toronto Police; about abortion and the Ontario doctors' strike; and more. Movement Matters, Page 4.

ARTS

VARDA'S VAGABOND: French feminist filmmaker Agnes Varda does not expect people to like the "heroine" of her latest film, *Vagabond*, a drifter whose loudest cry is "Leave me alone." Donna Gollan reviews the film and interviews the director. Page 8.

FAT VOLUME: Betsy Nuse reviews Christine Donald's collection of poems, *The Fat Woman Measures Up*. After reading this insightfully volume, says Nuse, your perception

of the body will change. Page 10.

HIGH HOPES: With her latest novel, *High Hearts*, Rita Mae Brown has disappointed her readers and repudiated her roots, according to reviewer Susan Shea, both her radical feminist and her Southern US roots: the book doesn't challenge either sex roles or racism, and the heroine is more boy than the boys. Page 10.

OUTSIDE BROADSIDE: Don't miss this month's calendar of Toronto women's events, for July 1986. Page 11.

Bonnaire and Varda: *Vagabond*



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

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LETTERS

NDP Overhaul

Broadside:

Jennifer Stephen's article "Campaign Overhaul" (May 1986) caused some rather mixed reactions in me.

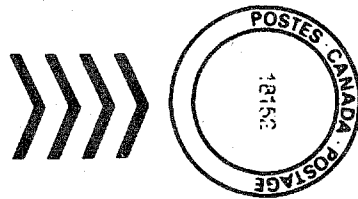
As a youngster growing up in Welland, Ont., through my parents I was very involved with the NDP. Even as a child I worked in campaigns and could recite to any non-believer the policies and various positions of the party that I believed with every fibre of my being. As I reached adulthood my outlook became decidedly feminist, but I always retained my loyalty to the NDP, both provincially and federally. When I became completely immersed in the feminist movement and later in the fight for abortion rights I was already questioning the motives and methods of the NDP. This came to a head last year when I tore up my membership card to the Ontario NDP and mailed it to Bob Rae.

In her article, Stephen twice mentions the dissent that the NDP support of the extension of funding to separate schools has caused, yet she manages to pass it over with no real understanding of the deep anguish this issue has caused those of us who believe the government has no business supporting anything other than a non-denominational public school system.

The reasons that funding the separate school system is abhorrent to me have been articulated in *Broadside* already. But perhaps we need to hear them again. It is *ludicrous* for any feminist, or anyone else who believes in equality for women, to pay taxes to a government that uses those taxes to support a system of education which denies equality between the sexes, refuses freedom of choice on abortion and contraception, upholds traditions that have suppressed women for centuries and... need I go on? It sickens me to think these tenets will be taught to children at public expense.

I felt deeply betrayed by the NDP on this issue (I expected little else from the Liberals or Conservatives), deeply enough to cancel my membership.

I sincerely hope that the women seeking to strengthen and revitalize the NDP are successful, but until the NDP learns to stand firm on its commitments, I shall be on the outside looking in. And, as an afterthought, remember that the NDP government in Manitoba (pro-choice in policy) harassed and



managed to close the Morgentaler Clinic in Winnipeg. At times, our friends and enemies are indeed indistinguishable. At least in Manitoba, however, the NDP is clearly the government and therefore clearly to blame. I'm not at all sure, though, who runs Ontario. David Peterson, Bob Rae, or Emmett Cardinal Carter? Or a combination thereof.

Karen Moncur
St. Catharines, Ont.

Desperate Symptoms

Broadside:

I take it that *Broadside* wishes to be perceived as a reputable publication. Why then do you publish letters such as "Bookstore Background" (June 1986) which states, "The store was set on fire by an arsonist trying to destroy the Morgentaler Clinic which had moved into the second floor at 85 Harbord that spring?"

This letter, written by the staff of the Women's Bookstore, perpetuates a blatant lie, which I'm sure the staff know to be a lie. Agustino Oliveira Bettencourt, of Roxton Rd., Toronto, who was arrested and jailed for the arson at the Women's Bookstore, was not trying to burn down the Morgentaler Clinic. He broke into the bookstore to steal money and, not finding as much as he had hoped, burnt the store down in anger.

This fact has been reported in the Toronto papers and on Toronto radio stations. I find it impossible to believe that the bookstore's staff do not know these facts. Their determination to blacken the reputation of the pro-life movement by trying to paint it as capable of arson is, perhaps, symptomatic of their desperation. If your most effective weapon is a lie, my dears, you are very badly off!

I hope *Broadside* will have the integrity to print this letter.

Ann Carstairs
Don Mills, Ont.

IWD '87

Broadside:

This year, the March 8th Coalition faces an exciting, though urgent challenge: to build a Coalition and adopt within it new ways of organizing and working together. We want to develop new structures which recognize the differences of race, class, ability and sexual orientation among us. We need your reader help to build a day which truly reflects the priorities of women organizing in Toronto. To begin this work, we are inviting women to the first Planning Group meeting, Wednesday July 23 from 7 to 9 pm at the Toronto Rape Crisis Centre (2-340 College St.). We are hoping that widespread participation in the planning and development stage of this work will help us to develop new ways of working together.

Anyone interested in participating in the Planning Group, please call (416) 964-7474 by July 16 to give us an opportunity to make suitable space arrangements. We are looking for women who can make a minimum commitment to attending monthly meetings, July through October. In October we plan to hold a day long open meeting for all women and organizations interested in building International Women's Day '87. The focus of the day will be to receive feedback on the new developed proposals. The planning group would then take the feedback away and develop final proposals which will be offered for discussion at an early meeting of the March 8th Coalition.

The work ahead of us is exciting and challenging and we hope that you can join it.

The Planning Committee
March 8th Coalition
Toronto

Quote of the Month

"The stability of a nation is often determined by the stability of its marriages."

—REAL Women Newsletter

EDITORIAL

Dithering Idiots

For years now, feminist lobby groups have been trying to convey to the government what pornography is, and why the laws should be changed. The amendments to the Criminal Code recently suggested by federal Justice Minister John Crosbie are not what these feminists had in mind. The proposed changes do, however, say a great deal about the government's cynical political process and its determination to neutralize feminist political initiatives.

Feminists began to frame the pornography issue in terms of dehumanization and degradation, encouraged the legislators to dispense with an obscenity law which deals with sex only, and replace it with a law that addresses the subordination inherent in pornography. The strategy hinged on the principle that whether pornography "causes" harm or not, women should not have to live in a society where documents of the sexual abuse of women and children are visible and sold for profit with impunity.

But instead of focussing on the dehumanization factors, the proposed legislation breathes sex and degradation in the same clause, prohibiting the distribution of materials that depict everything from necrophilia to "other sexual activities" (including, presumably, kissing?). What these amendments do is change the name of the offence from obscenity to pornography without

changing substantially the intent of the definition itself.

The proposed laws are a continuation of the government's spineless dithering in the whole area. The Progressive Conservatives began with the Fraser Committee, which travelled across the country listening to everybody who had an opinion, and released a report which contained recommendations, seemingly one for every interest group. Now the government has drafted legislation purporting to cover everybody's concerns, from feminists who are struggling against sexual subordination to right-wing men and women who want to make all sexual representation invisible. But the interests of the two groups are not the same, and in trying to cut it both ways, the government has underestimated the sophistication of feminists, and, we hope, the majority of Canadians.

It is quite possible that the Conservatives are floating this as a trial balloon in a cynical variation of "government by poll." This way, they can appear to have tried to please everybody the first go round, and then they can settle for whatever emerges after the dust clears from the intense public reaction. It has also been suggested that the legislation is a mere sop to Tory cabinet ministers and backbenchers unhappy with Crosbie's recent announcement proposing to outlaw discrimination against homosexuals. This is game

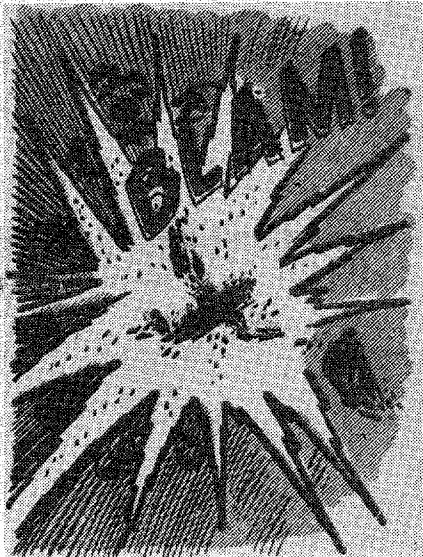
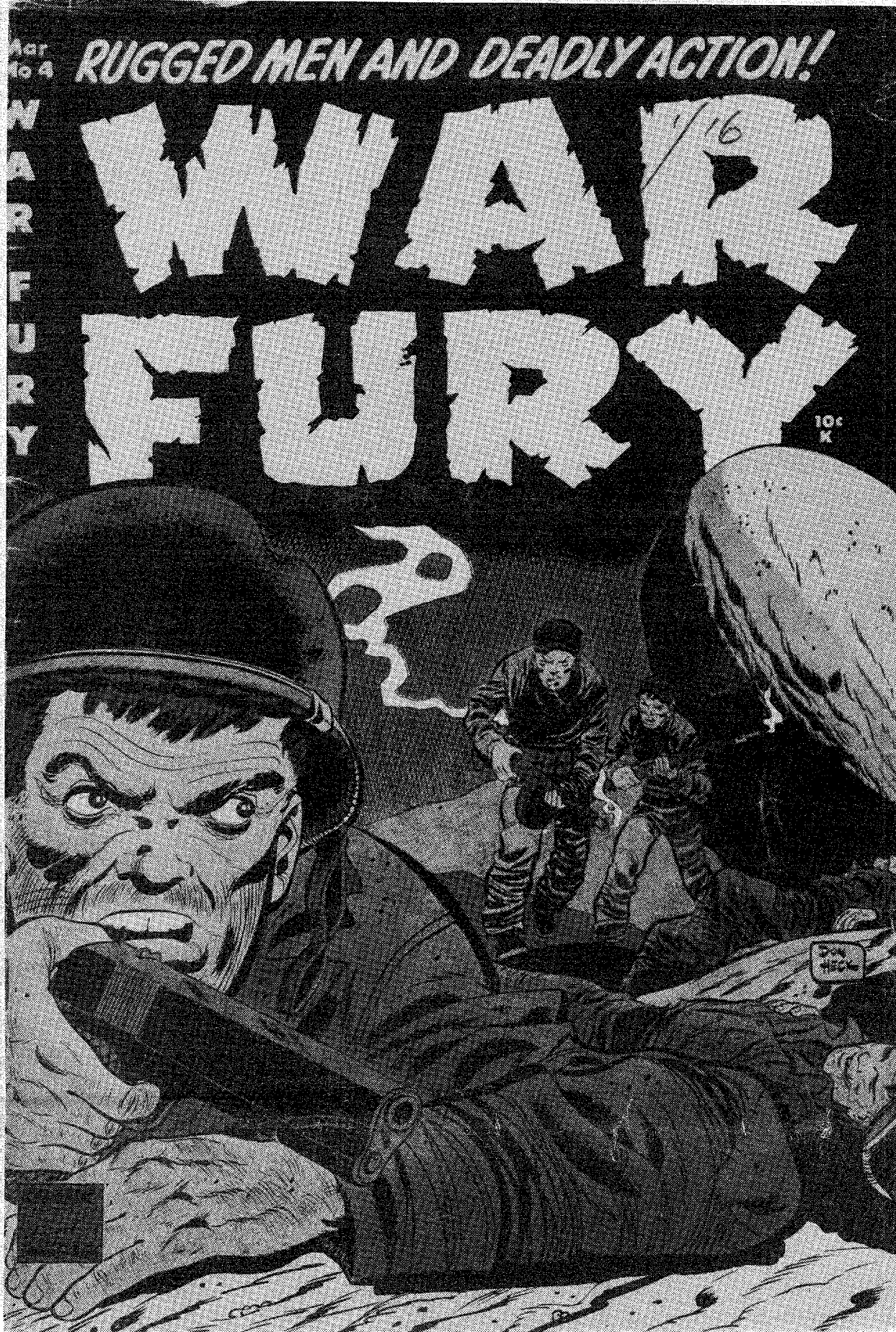
playing not governing. But whatever we do, it demands that we participate in the process, criticizing the amendments, and joining the opposition to what is plainly a draconian law.

Some critics say that feminists ought never to have become involved in the process in the first place. But, had we not said our piece, chances are the legislation would not be bothered with the dehumanizing aspects of pornography and would have zeroed in on the sex.

And those who insist that we should be bringing the issue into the educational arena only, where it is "safe" from the heavy hand of the state's most oppressive institutions, have to consider that education issues, legal issues as well, and that the political process in the area of education can be reactionary and cynical too. It was, after all, the board of education that took Marga Laurence's *Diviners* off the school library shelf, not the courts.

What has happened here is that feminists reacted in the interests of women against pornography and legislators have attempted to run with what we've said in the other direction, where *their* interests lie.

Still, feminists had to speak. The silence would have been much more devastating.



The White Imperialist Gaze

by Mariana Valverde

Feminist analyses of pornography (and of mass culture in general) are generally carried out from the premise that gender difference is the most important or even the only category to be examined. I have spent quite a bit of time reading porn magazines and analyzing them, in the expectation that knowing how gender (and gendered sex) is constructed in this form of mass culture would reveal important things about women's oppression.

The analysis of representations of gender in porn remains an important component of the intellectual activity of the women's movement. However, a sustained analysis of one particular kind of representation tends to blind us to the perhaps more banal misogyny of other forms of culture (as many feminist writers such as Lisa Steele and Varda Burstyn, have pointed out). Even more politically, our collective ongoing analysis of *gender* as a major category of cultural analysis has perhaps put other important aspects of popular culture in the background. Women are after all not oppressed only on the basis of gender: women of colour, for instance, are equally oppressed by racism and ethnocentrism. It is only white, middle-class women who are enabled, by their relative privilege, to concentrate solely on gender.

What does this have to do with pornography? Certain problems arise as soon as one seriously asks the following questions:

is the distorted representation of gender difference necessarily the main problem in porn? And, even if this is the case, is porn necessarily the most oppressive cultural form for all women? Are women of colour—who are after all the majority of the world's women—not equally oppressed by racist forms of culture? Is it not rather artificial (and ethnocentric) to say that racism in our culture oppresses women of colour *as* women of colour and not *as* women and hence feminists need not pay more than token attention to it?

Thus far, feminist analyses of porn—which have with very few exceptions been carried out by white, middle-class feminist writers of European descent—have more or less assumed that porn is the worst cultural enemy of women in general, and furthermore that the main problem with porn is its portrayal of gendered sex from an unrealistic and masculinist perspective. But it is necessary to challenge these two assumptions. And to critique these assumptions involves a lot more than simply noting the fact that women of colour are subject to particular forms of stereotyping in porn. To add an appendix on racial stereotyping to our "general" analysis of porn is simply to "add" a token footnote about how the "general" notion of patriarchal oppression (derived from white women's experience) needs a couple of small additions so that it will "fit" the experience of women of colour. (Or, more accurately, so that women of colour will fit into "our" analysis.)

If there is something that I and a lot of other white feminists have learned from the current debates on racism, it is that one cannot go around trying to "incorporate" women of colour into a notion of patriarchy developed by white, middle-class American feminists in the 70s. To begin by assuming that patriarchy is always, necessarily, *the* overriding principle, and that racism is a derivative or secondary form of oppression, is racist.

What would it be like to seriously rethink the pornography debate in the light of an anti-racist perspective? The answer began to dawn on me as I watched a TV newscast which described a space mission as "just like Columbus discovering America." How in the world can people still talk about Columbus "discovering" America, when they know damn well that there were all kinds of *people* already living in the continent when he descended on the hapless inhabitants of what is now the Dominican Republic with his message of imperial conquest? I fretted and fumed. But then a thought struck me: it is not that people don't know that there were and are indigenous people on this continent. Rather, indigenous people are acknowledged as existing, but as existing only as *objects* for the white imperialist gaze. The Carib Indians existed only in order to be seen, objectified, and conquered by the Spaniards. The Iroquois and Cree and Ojibway existed only as potential objects of "discovery." The

possessing gaze of the "conquerors" turned the Indian peoples into quasi-objects—the white imperialist gaze is the ideological precondition of the wholesale exploitation and genocide of indigenous peoples.

The white imperialist gaze constructs subject peoples in a way that is strikingly similar to the construction of the feminine gender by pornography. Yes, women do exist in porn, and they even exist as having sexual desires: but their bodies exist in order to be possessed, and their desires are portrayed as dark, evil desires that justify the use of force against them. The male gaze has to construct female desire as dangerous and evil in order to legitimize both outright hatred and benevolent male despotism: in turn, the white imperialist gaze has to construct subject peoples as "savages," in order to legitimize both genocide and paternalism.

Women, and men, of colour are portrayed as "naturally" subordinate in just about every piece of mass-produced American-style culture that one can name. Westerners are as offensive to Native people as porn is to women, and it thus follows that Native women might put a higher priority on fighting racist images than on fighting pornography. World War II movies depicting the Japanese as evil creatures in search of ever more refined tortures serve to legitimize the atomic bombs dropped by the US on Japan, and are thus as bad or worse than any

• continued next page

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"Snuff" movie. And these forms of mass culture do not only legitimize past conquests and destructions: they continue to justify and glorify American imperialism and racism. American images of Arabs, for instance, portray them as "naturally" "fanatical," as born terrorists in the thrall of an irrational tyrannical religion: and so Reagan can invoke the Christian God when dropping his preacher-blessed terrorist bombs on Libya.

Mass culture à la Hollywood glamorizes all the main relations of domination. For instance, *Dallas* and *Dynasty* eroticize class domination by focussing on the sex lives of oil magnates and getting the TV-watching working class to see wealthy sex as the only culturally significant sex. The Hispanic population of Dallas exists only as a picturesque backdrop to Sue Ellen's escapades into the slums, and the workers who produce the Ewing millions are simply invisible.

War and spy movies about evil "Orientals" might not at first seem related to sex; but there is often a clear sexual overtone to the stories, especially when they involve, as they often do, torture and violence. When the white American hero is captured by the Chinese or the Indians or the Japanese or the Arabs or the Africans, when he is tied up and threatened with being skinned alive, there is a certain erotic charge. (Especially since these scenes usually depict the half-naked, muscular hero in Adonis-type poses). The captors are portrayed as ugly, short, squinty-eyed sadists engaged in the gratification of their "natural" passion for evil. Hence, when the hero finally gets help from the CIA and murders all his captors in one final orgasmic rescue scene, the audience is supposed to breathe a sigh of relief that everything can now return to "normal"—ie, the white male can return to his post at the Pentagon.

Within the framework of mass culture, it is "normal" for the people of colour to get killed in the end, because their desires are constructed as abnormal, as involving the sulling of white American manhood, and sometimes womanhood. The imperialist desires of the US are thus projected onto the very people who are its victims, just as in por-



SEEMINGLY UNNEEDFUL OF THE RED FIRE, SERGEANT STOKOVSKI HELPS A MACHINE GUN CREW SET UP FOR ACTION.

nography masculine desire is often projected onto the supposedly perverted "sex bitch" who is "asking for it."

We can see then that there are interesting structural similarities between misogynist and racist forms of mass culture. However, it would be a superficial analysis to conclude from this (as Andrea Dworkin does in her book *Pornography*) that sexual antagonism between men is the cause of racism. Rather, erotically tinged images are used to glamorize racism as a social, economic and psychological system. To say that racism is derived from patriarchy is to assume that a feminist revolution would automatically abolish racism. But we know from current movement debates that one's radicalization as a feminist in no way guarantees the overcoming of racism. A separate educational process is needed to overcome racism among feminists, precisely because racism is, though closely intertwined with patriarchal relations, not simply derivative.

It seems to me ethnocentric to concentrate only on criticizing cultural products that exalt misogyny, without ever saying anything about cultural products that justify and even eroticize racism and imperialism. Surely women of colour are not oppressed just through being "stereotyped" in pornography: they are equally if not more oppressed by being portrayed (along with men of colour) as irrational, half-human creatures in white-male adventure stories and war movies.

Ethnocentrism in the anti-porn movement can serve to compound the racism of the mass media, insofar as it creates the impression that misogyny is the only, or at least the main, problem with the media. White women who protest against sexism in the media by saying, "But they wouldn't allow blacks to be portrayed all tied up... They wouldn't allow Jews to be portrayed being raped by Nazis," are perpetuating the myth that racism is something which happens far away in South Africa but not here. They should watch a few adventure movies or Tarzan re-makes, or read a few paperback Westerns, before lightly assuming that racism is no longer allowed in the North American mass media. In any case, misogyny does not exist separately from racism, and although pornography happens to emphasize one more than the other, most forms of mass culture use both at the same time.

We also have to stop assuming that patriarchy is always, *a priori*, the most important structure of domination. For white North American feminists with interesting jobs, patriarchy is indeed the only significant form of oppression in their lives; but to conclude that patriarchy is the essential factor in all women's lives is a form of feminist cultural imperialism. When Winnie Mandela says that racism is the most important factor in her life, I think it behooves us not only to take her at her word (which many white feminists do not) but also to reflect on how her statement ought to move us to change our theoretical framework.

The notion of patriarchy developed by white American radical feminists in the 70s is far too absolutist, and it presupposes a

universal "women's experience" that does not exist. The socialist feminist approach is somewhat more flexible because it already posits two main forms of oppression, not just one Original Sin. However, some socialist feminists, whose minds are already bogged by the attempt to integrate patriarchy and capitalism at the theoretical level, have tried to minimize racism by reducing it to an offshoot of capitalism. It is true that racism only reached its genocidal heights as European capitalism and imperialism developed; however, racism, like sexism, is analytically distinct from class relations and must be granted the same degree of autonomy from both capitalism and patriarchy that these two sets of relations have from each other.

I do not want, however, to posit three grand solid systems labelled "patriarchy," "capitalism," and "racism," and then proceed in typically academic fashion to try to define exactly where in these structures everyone is located. I doubt whether anything is to be gained, at this point in our collective thought process, by the use of such abstract and yet weighty concepts. Rather, I think we need to do more concrete analyses of concrete situations—to use Lenin's words—without presupposing from the start the primacy of any one form of oppression. This article is an attempt at sketching out one such concrete analysis, by seeing how an anti-racist perspective might require changing the basic terms of the feminist pornography debate. Once we have figured out how racism, sexism, class exploitation and imperialism interact in many different concrete instances, we might then be in a position to make some theoretical generalizations.

(Thanks to Linda Gardner, Cynthia Wright and Carolyn Egan for their ideas and support, and to the International Women's Day Committee as a whole.—M.V.)

Mariana Valverde is the author of *Sex, Power and Pleasure*. An earlier version of this article was printed in the *International Women's Day Committee Newsletter*, May 1986.

The Highlands Inn

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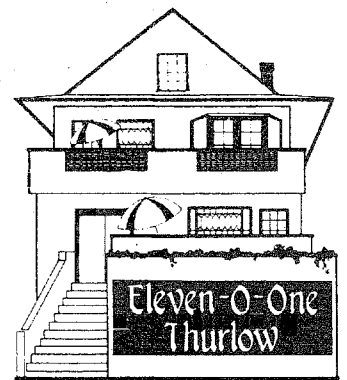
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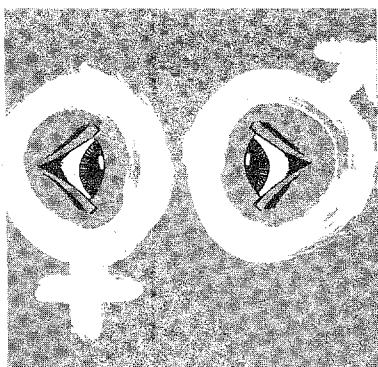
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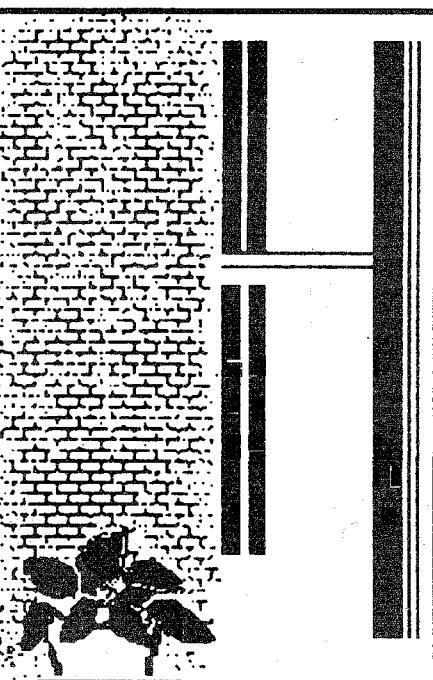
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MOVEMENT MATTERS

Porn Law Proposals

On June 10, 1986, Justice Minister John Crosbie introduced new amendments to the Criminal Code in the areas of child and adult pornography. Children would be protected from sexual abuse and exploitation with severe penalties for those who take sexual advantage of anyone under 18. The proposals Crosbie introduced would provide 10-year jail terms for anyone who distributes, imports, produces or involves people under 18 in pornographic magazines, films or videos. It would also be a punishable offense, by up to six months in jail and a \$2,000 fine, to possess materials depicting sexual conduct by anyone under 18.

There are two new crimes with a 10-year maximum sentence, involving sexual abuse of children, set out in the amendment:

1. *Sexual interference*—touching a child under 14 with any part of the body or an object for a sexual purpose.
2. *Invitation to sexual touching*—inducing or urging a child under 14 to touch any part of his or her body or those of others for sexual purposes.

A third crime, with a maximum sentence of five years, would be sexual exploitation—aimed at protecting persons between the ages of 14 and 18 from all varieties of unwanted sexual activity with an adult who is in a position of trust or authority.

The laws would also change the Canada Evidence Act, so that people under 18 who allege sexual assault would be allowed to testify on videotape rather than appear in court. Evidence laws would also be amended so that spouses can be forced to testify against their husbands or wives about the sexual abuse of children.

In the case of adult pornography, Crosbie introduced a new definition of pornography to replace the old definition of obscenity.

1. *Pornography*—any visual material showing vaginal, anal, or oral intercourse, ejaculation, sexually violent behaviour, bestiality, incest, necrophilia, masturbation or other sexual activity.
2. *Degrading pornography*—depictions of one person defecating, urinating, ejaculating or spitting on another, bondage, lactation, menstruation, penetration of body orifices with objects, people treating themselves or others "as an animal" or "any act in which one person attempts to degrade himself or another."
3. *Pornography that shows physical harm*—any real or simulated portrayal of one person physically hurting another.
4. *Sexually violent behaviour*—depiction of sexual assault and "any behaviour shown for the apparent purpose of raising sexual gratification or stimulation of the viewer, in which physical pain is inflicted."

Penalties for those who are convicted of producing, distributing or selling such materials would range from two to five years.

Materials which could be proven to have "artistic, scientific or educational" merit would be exempted from the law.

Louise Delude, president of the National Action Committee on the Status of Women, said the proposals against adult pornography are puritanical and will effectively ban soft core pornography and erotica. "It seems they have listened much too closely to the religious and fundamentalist groups that are against pornography because they think sex is dirty," Delude said. She calls it "censorship of the worst kind. It doesn't limit itself to what we wanted, which was to control women-hating material showing harm and degradation."

Rose Potvin, president of the Canadian Coalition Against Media Pornography said the proposed definition of pornography was so broad that it would improperly ban material showing explicit sexual activity between equal and consenting adults. The reference to menstruation in the definition of degrading pornography means that "they're putting normal acts with abnormal acts, menstruation with bondage."

The proposed laws would apply to visual pornographic material, but not to the written word. Written material would only be censored if it encouraged, condoned or presented any child sexual activity or sexual abuse as normal.

Simple possession of pornography for private viewing would not be illegal, unless it contained child pornography.

Customers of juvenile prostitutes could face jail terms of up to five years under the new proposals. Also, anyone convicted of forcing a person under the age of 18 to work as a prostitute could face a maximum prison term of 14 years under the proposal, which has the full support of the two opposition parties.

The bill says that "mistaking the age of the young prostitute" would be no defence "for either the pimp or the customer" unless they had "taken all reasonable steps to ascertain that the individual was 18 years old or more."

Both the Liberal and NDP parties are in favour of the bill and are prepared to pass it through Parliament as quickly as possible. Currently there are no specific criminal laws regarding juvenile prostitution.

The long awaited legislation that Crosbie introduced made no reference to adult prostitution. Crosbie told reporters that it is up to the provinces to make recommendations on this matter. Crosbie added that, "Prostitution is not illegal, but keeping a common bawdy house and living off the avails of prostitution are illegal."

Ontario Attorney General Ian Scott said that Crosbie proposed to allow prostitutes to work out of their homes or apartments, but Ontario opposed the idea. Scott said that the plan would not solve Ontario's greatest problem with prostitutes, street soliciting.

Rape and Non-violent Porn

KINGSTON—William Marshall, a psychology professor at Queen's University, said in an interview that pornography showing innocuous, explicit sex between a consenting man and woman can incite rape fantasies which lead to rape in some cases. Marshall has treated patients at the Kingston Sexual Offenders Clinic for 16 years and has found that pornography depicting explicit but non-violent sex between adults is used by some offenders in their "ritual preparations" before committing an offence.

"Pornography is not the final trigger in inducing a crime but it does play a role. We can't be certain to what extent pornography is an instigator; it may be minor, but it is a factor," Marshall said.

Marshall studied 89 male outpatients at the Kingston clinic who had sexually molested children or adults, and 24 men with no history of sexual offences. Normal subjects were recruited from a Kingston employment agency and matched with the outpatients for intelligence, age and socio-economic characteristics.

Both groups of men were asked about their pornography habits, past and present. Marshall's definition of pornography was material showing consenting sexual activities between men and women, men coercing women into having sex, and sexual activities involving children under 14. What he found was that normal men used pornography the least, while rapists used it the most, followed by heterosexual and homosexual child molesters.

Among the sex offenders, a little more than one-third of the child molesters and rapists had at least occasionally used pornography to excite themselves before committing an offence.

Of eight convicted rapists, six had used pornography showing consenting adults in their rape fantasies, which led to rape or an attempted rape. These rapists used the pornography to stimulate rape images before the attacks took place.

NAC Resolution

OTTAWA—The National Action Committee on the Status of Women held their annual general meeting in Ottawa the weekend of May 29. The meeting combined informational workshops with a business meeting (at which Louise Delude was elected president, replacing Chaviva Hosek), and the annual lobby of Members of Parliament.

Of the over 60 resolutions voted on by delegates, only two seemed to spark any degree of controversy. One dealt with a proposed structural review of NAC. The second dealt with the issue of prostitution. The text

which passed is as follows:

1. Whereas Bill C-49 threatens the right of all Canadians, women in particular, and more specifically prostitutes, therefore be it resolved to work toward the repeal of Bill C-49.
2. And whereas a law that criminalizes prostitutes or establishes special status of prostitutes (ie, legislation) is likewise a threat to our rights, therefore be it resolved the National Action Committee on the Status of Women opposes all and any legislation which seeks to limit the choices in the business and personal lives of adult prostitutes including procuring, pimping and bawdy house laws.
3. And whereas, given the problems inherent in the current world commodity system, sexual prostitution is as valid an occupation as any other. It represents the provision of a legitimate and necessary service which should be equally available to both men and women (since levels of sexual need and/or opportunity can never be, nor should ever be, standardized). However, the proper provision of service requires the removal of the profession from its current oppressive and corrupt situation, therefore be it resolved that NAC recognizes the crucial role of prostitutes in establishing and carrying out their priorities as they struggle for empowerment in their working environment.

Cancelled Abortion Rescheduled

TORONTO—A woman who was to have her abortion cancelled because of the strike by provincial doctors had it reinstated by the Ontario College of Physicians and Surgeons. Dr. Michael Dixon, registrar of the College, said that College officials contacted Sunnybrook Hospital and were informed that the abortion would be reinstated.

The College became involved in the case after Conservative MPP Susan Fish told the Legislature that the woman, a single mother, who became pregnant under violent circumstances, was informed by her gynecologist that the abortion had been cancelled. The woman called Ms. Fish, her MPP, not knowing where else to turn.

Ms. Fish said that she is "deeply troubled about the potential for other such cases where the woman gives up, doesn't make the call and is devastated."

Susan Fish pointed out that, "Despite all assurances that medically necessary procedures would not be interrupted, there is now a clear case of a medically necessary procedure being interrupted."

Health Minister Murray Elston told the Legislature that the Government is interested in these cases, "so that at the very earliest opportunity we can get involved in helping on these items."

Visual Evidence

TORONTO—At a news conference last month, Dr. Henry Morgentaler invited Metro Toronto Police officers to watch him perform an abortion, with the permission of his patients, at his Harbord Street clinic if they need evidence for their investigation. The invitation was issued as pro-choice activists assailed the latest round of police questioning outside the clinic. They said that the questions are intended to harass and intimidate patients.

Dr. Nikki Colodny, who performs abortions at the Morgentaler Clinic on Harbord Street, said that at least 12 patients have been questioned by police after leaving the clinic. In one case, two women were followed by two plainclothes policemen and told that they would be arrested if they did not give their names.

Dr. Morgentaler said he believes that the police investigation is totally unnecessary. He says that, "What we do in the clinic is not a secret. It's public knowledge. They don't need additional information. I'm willing to provide it to them if they do need it." He said a police witness could testify to the fact that he performed an abortion. Morgentaler did say, however, that he would be hesitant to turn over patients' names to police officers.

Even though Morgentaler has extended his invitation, Ontario Attorney General Ian Scott said that the purpose of a police investigation is to gather evidence to prove beyond

a reasonable doubt what is going on in a premises, and it is routine for the police to question people as to what they were doing there.

Police Chief Jack Marks said that women who believe that police officers have overstepped their authority should lodge a formal protest with the Citizens' Complaint Bureau.

No Change in Abortion Laws

Justice Minister John Crosbie said that the federal government has no plans to change Canada's abortion laws and that they cannot force the provinces to ensure that legal abortions be available within their boundaries. Crosbie made this comment after the only hospital in Prince Edward Island performing the procedure decided to disband its therapeutic abortion committee.

The decision by the Prince County Hospital of Summerside makes PEI the only province where legal abortions are not available. Critics of the hospital's decision pointed out that it really doesn't change anything practically, as the hospital had not approved an application for an abortion since 1982, and women knew there was no point in asking for one.

A spokesperson for the Canadian Abortion Rights Action League said that last year an estimated more than 400 PEI women went to Maine to have the procedure performed, and that most of these women did not get reimbursed for their expenses by the provincial medicare plan.

The PEI government says it's a federal responsibility and that it is up to Ottawa to decide what to do.

CARAL spokesperson Diane Mossman said, "This kind of situation in PEI just points out how ludicrous the law is. As long as we've got the law, it has to be fairly applied."

Mossman went on to say that there has been a serious deterioration of committees across the country. The number of committees in Canada went from a peak of 274 in 1975, to 244 in 1984. She said that while the number of hospitals that still have committees appears large, in 1984 about 34 hospitals performed 73% of the abortions while 47 hospitals did not perform any.

Shelter Subsidy

NIAGARA FALLS, ONT.—Social assistance recipients who have high shelter costs, some 130,000 individuals and families, will begin receiving increases in their monthly cheques in September. \$25 million in permanent improvements in shelter subsidies, announced by the Provincial Treasurer last month, has been "targeted to those most in need."

In total, Ontario Minister of Community and Social Services, John Sweeney said, about 64,000 single people will see their monthly social assistance cheque increase on the average of \$11 or 3.2 per cent. Meanwhile, 66,000 families will benefit by an average of \$22 monthly or 3.8 per cent. However, those with higher than average costs will benefit more.

The improvements, composed of two major components, will assist those who are receiving Family Benefits Assistance (FBA) and General Welfare Assistance (GWA):

- \$15 million would go towards assisting recipients with high shelter costs through improvements to the shelter subsidy program;
- and clients who pay heating costs separately will benefit from a \$10 million change in the way such costs are recognized.

The shelter subsidy program provides additional assistance to FBA and GWA recipients with high shelter costs. Currently, it reimburses a client for 75 per cent of their shelter costs above certain levels subject to overall maximum benefits. The maximum monthly benefits will be increased by \$25 for single persons and \$50 for families. In addition, the reimbursement rate is being raised from 75 to 80 per cent.

In the case of the single parent of three children, this latest increase along with the general rate upgrading announced last January, means an increase of \$124 a month. That's equivalent to a 14.4 per cent increase over the same time last year.

Dale Spender—Women and E

by Eleanor Wachtel

It's hard to imagine a man having to use a woman's name in order to get into print. But that was the case, not in some Amazonian science fiction world, but in eighteenth century England when the majority of novelists were women and the novel was considered to be "a woman's form." Things returned to "normal" by the mid-nineteenth century when Marian Evans became George Eliot and women adopted male pseudonyms to break into publishing.

That's the kind of research that Dale Spender unearths—findings which have resulted in more than fifteen books authored or edited in the past decade. This current project is a new book, *Mothers of the Novel*, which looks at the lives of 100 women novelists writing between 1670 and 1812 (to be adapted by BBC radio into a ten-part program). Spender examined the 600 novels they produced and now she's editing a series of reissues called "One Hundred Good Women Novelists Before Jane Austen."

Spender accounts for her prodigious output by pointing out that she only published her first book when she was 37 so she has a lot of catching up to do. She starts writing every morning at 9 am, continues until 2 pm and can usually produce 2-3,000 words at a stretch. She calls it her "Virgo routine"—the library in the afternoon, a walk, dealing with the mail—and then writing again between 7 and 11 in the evening.

One of her best-known books, based on her PhD research, is *Man-made language*. One of her most illustrative titles is *Women of Ideas and What Men Have Done to Them*, and perhaps one of the most interesting to seasoned feminists is *For the Record: the making and meaning of feminist knowledge*, which re-examines some of the major writings of second wave feminism. She's a populist-feminist, producing the sort of work that Betty Friedan might have done if she'd remained on track. Spender wants to create ammo and be accessible. "There's nothing I know," she boasts, "that can't be explained to a five year old." She's articulate and unintimidating.

Dale Spender was invited to Vancouver by the University of British Columbia Women's Centre—a student-run group—on the occasion of International Women's Day. She spoke about "man-made language," but beforehand she held a press conference for the feminist press and then consented to individual interviews.

Spender seems the more optimistic of the "Scribbling Sisters"—the title of a collection of letters between Dale and Lynne, the younger of the two, who used to live in Toronto, but is now back in Australia finishing a degree in law to further her interest in copyright. (Lynne Spender is the author of *Intruders on the Rights of Men: Women's Unpublished Heritage*. Pandora Press, 1983.)

Dale dresses all in purple, a habit which has persisted for a number of years since it is alluded to in *Scribbling Sisters*. She wore a purple wool jumpsuit, purple and black striped sweater, purple and black plastic triangle earrings, a purple watchband, purple shoes and purple tinted glasses. She carried a large leather purple handbag. Under a cap of blond-brown hair, Dale is animated and wide-eyed, ready to laugh.

* * *

Eleanor Wachtel: Do you think of yourself as a kind of literary archaeologist rescuing, dusting off and editing writings by women that would otherwise be lost?

Dale Spender: That's not a bad term. The British museum calls me a trouble-maker because most of the books on the shelf of the British library are by men. Most of the books that are written by women are in the depot. Of course, most of the books I want are in the depot so I have to order them three days in advance. You can see them sigh and shrug their shoulders and raise their eyebrows as I move towards the desk: "What does she want *this* time?" Of course the books by women are always a long way away from the centre of activity. By definition, women are minor writers and, again and again, I come up against the problem that even when I do find a book I particularly want, the British library won't let me Xerox it. I've actually sat down with three volume novels and asked, "Can I handwrite this out?"

E.W.: When you say women are by definition on the margins, why is that?

D.S.: Ah, that's the 64 thousand dollar question, isn't it? I suppose it's where you stand. I'm often told about women's writing being ghettoized. Well, I suppose that's one way of looking at it, but I tend to think that it could be the reverse. I think men's writing could be ghettoized very easily. I think in lots of ways women have done the same things that men have done, particularly when women have had comparable sorts of educational advantages. But men have not wanted to acknowledge what women have done. I've often said if women's writing had been *evaluated*, and *then* confined to the depot of the British library, I wouldn't mind so much. But it hasn't been evaluated, it hasn't been read. One only has to know it's written by women to know it's no good and it can be confined to the depots. I defy anybody to find systematic analyses of women's writing and *why* it's no good. It's never mentioned, it's just not included.

E.W.: Do you feel that you've moved away from theory, that you started out in *Man-Made Language* with more of a

theoretical emphasis and that you've become now more of an encyclopedist?

D.S.: I don't know if I make that sort of distinction. What's been called theory traditionally has been a particular sort of explanation that's been given legitimacy. If you try and find other forms of explanations, other ways of accounting for what's going on in the world, it's frequently called expediency or pragmatism, not theory at all. I can't make that sort of distinction. For me, *Man-Made Language* was about finding out whether women had the same linguistic resources as men. The dictionary has more words for men than it does for women. Immensely more, like 10 times more. It was finding out that those words for men are more positive than they are for women, so that in a very material way, from the very outset, women do not have the same linguistic resources as men do. I looked at the way language is used in interaction, how men do most of the talking and the interrupting, showing that again in the material context women do not have the same opportunities for expressing their experience, for giving voice to their own ideas. That goes without saying. That's a sort of theoretical stance. But is that theory? That seems to me immensely pragmatic. I went around taping men and women talking and found out that if I wanted some data on women I didn't have enough because the men did all the talking. Sometimes I laugh at the irony that my big theoretical contribution was to play all these tapes of men and women talking and to count how many minutes women talked and how many men talked. It wasn't a very arduous task, I can assure you, counting the number of minutes women spoke.

E.W.: What happens when women write—produce literature—in a man-made language?

D.S.: I think there are always constraints on language. We all have specific experiences in our lives that are difficult to encode—there's very little about death or grief or bereavement. Women are not the only ones who experience this inability to express what's happening to them, but for women it is systematic and it is almost inescapable. The words don't exist; you've got to forge a new concept.

One of the greatest achievements of the women's movement is that we've pulled all our experience together, validated each other and said, "Well, that's quite all right to feel that you shouldn't want two jobs while he has only one—that's quite a legitimate thing to feel!" There are still whole areas of women's lives that have no words for them. There is still no word for a sexually healthy woman. There are only two words in the English language to describe women's sexual capacity—frigidity and nymphomania. Which do you want? It isn't much of a choice. We haven't got any words in between. We haven't got any word for women's sexuality that doesn't relate to men. If I want to say, "Excuse me, but I'm a very healthy happy sexually autonomous woman;" I've got to go into a lengthy description. Now, men can say they're virile or they're potent and there's no questions asked. It's so much easier for men because their experience has been validated.

E.W.: I think you've perused something like 600 novels written in your book *Mothers of the Novel: One Hundred Good Women Novelists Before Jane Austen*. All those women used a man-made language or a pre-modern feminist language. Did that affect the way they expressed themselves, or is there a way that you can generalize about literature that has been produced by women?

D.S.: If you try to communicate, you have to use men's language. Women have shown enormous ingenuity in getting around some of the constraints that men's language places on them. There is a subtext always in women's writing that women respond to, which men don't know about. That's very difficult to test for and there are as many interpretations of a novel as there are people who read it. But I find that

women's novels hold a special place in women's lives, a place where women can test out the limits of our vision, can test out the authenticity of women's experience. And women respond to that enormously. I think that's why novel writing has been a woman's form.

Novel reading has definitely been a woman's form. Women's novels are still the best sellers. Women still buy the most books. And certainly the novels that have come out in the last 10 or 15 years by Margaret Atwood, by Margaret Laurence and women like that, are about the politics of women's lives—they're women's novels, they're women's world, they're women's experience.

Jane Austen didn't know she was any different from all the other women writers of the time.

One of the things that really angers me about the novels of the past that have failed to be reprinted is the sense of deprivation that I feel. When I read Maria Edgeworth and Fanny Burney and Anne Radcliffe and Mary Brunton and Charlotte Lennox and Charlotte Smith and Eliza Haywood I was so angry that I'm 42 years of age and I've been reading novels for at least 25 years, so angry to think that I've been deprived of them. Jane Austen and George Eliot have been very important in my life. I've learned an enormous amount from them, and they've been, in a patriarchal society, my yardsticks, they've been my gospels, they've been things I've returned to again and again for validation and verification of women's meanings. To suddenly find that there were 30 more of them, equally important, that I'd been denied access to! It's only natural to build up an enormous resentment, which you can trace to the specific people at different times who quite deliberately eliminated those novels from our literary heritage, usually without having read them, simply on the grounds that they are by women (therefore they are romance, therefore they're not worthy of inclusion). To retain D.H. Lawrence and not call it romantic fiction—my mind boggles. If anybody wrote tawdry love stories, it's D.H. Lawrence. Why isn't that called romantic fiction and classified with Barbara Cartland? That's where I'd put it. I think they're the same genre, but because he's a man, it's in a different category. It's like when women talk politics it's called gossip, when men talk football it's called politics.

When I did my English Lit degree, I was told that the classic text is still *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. There are five men accredited with originating the English novel: Defoe, Richardson, Fielding, Sterne and Smollett. Then I found that these five men, all

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perience: Theory of Relativity

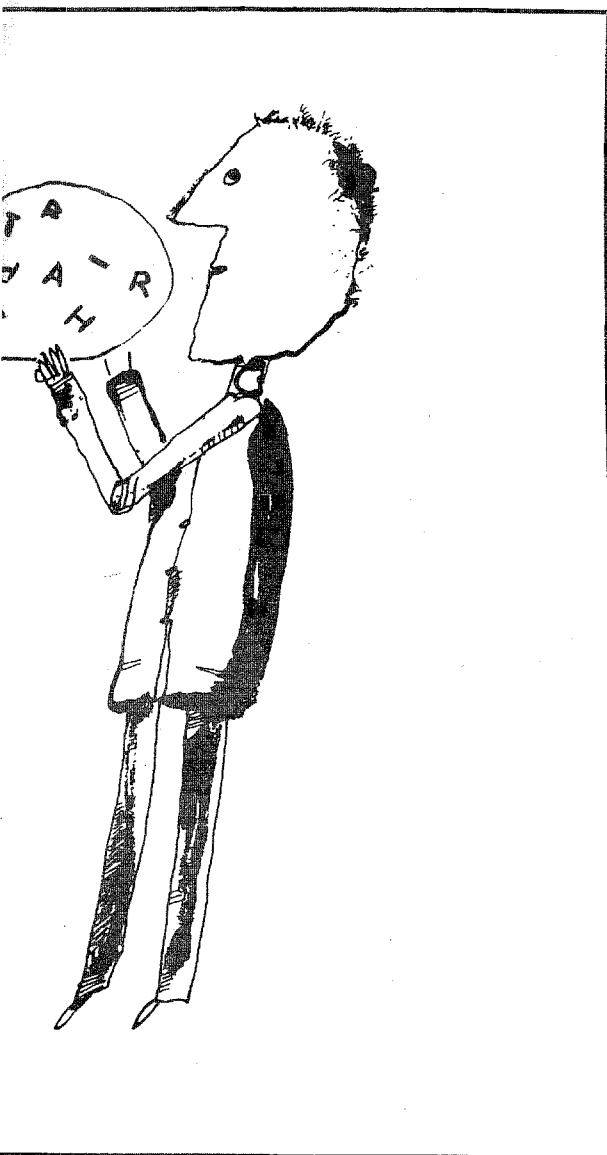
of them, had copied some woman. I can find 26 male novel writers in the 18th century; I can find 106 women. Women were by far the most prolific, and by the end of the 18th century, it was conceded that the novel was a woman's form, that the novel was what women actually did.

Jane Austen didn't know she was any different from all the other women writers of the time. She saw herself as part of this tradition of women's writing. In the 18th century, women didn't have access to education or to occupations. Women were the letter writers; that was the one literary activity women were permitted to do. It's a mark of women's ingenuity that they turned letter writing into a new genre and gave themselves a profession. They turned letter writing into novels—that's where the epistolary novel comes from.

It was also women's form of education. It was the way in which the clergyman's daughter in one country town got in touch with the clergyman's daughter in another country town. They had no education, they had no contact, they were isolated. The novel in the 18th century was just like consciousness-raising groups in the 1970s. The publishers couldn't print them quickly enough. The women characters in them were more real-like serials today on television—more real to some women than the person next door. And all these women were trying to educate women through the novel. They were all saying, "You know, you're going to have to make one of the most important career decisions: who you're going to marry. Your life is going to depend on it. You are going to be property. Your happiness, your existence, your food, your clothing, all those things are going to depend on the sort of decision you make. So, how can we make decisions, how can we judge human beings, how do human beings behave as they do, how can they behave differently, can you educate people, can people change?"

The fundamental questions in those 18th century novels spread like wildfire among women. It was not the indolent, languid lady who reclined on a couch and read a novel for escapism. It was the substance of life. This was their intellectual challenge. It was how women learned. At the same time women were doing this, men were in the universities addressing the same questions in Latin and Greek classics, the same questions about why human beings behave as they do.

I found one woman novelist, Eliza Haywood, who wrote at least 93 books. She also started *The Female Spectator*, the first women's magazine, and a challenge to *The Spectator* started by Steele. She introduced a huge political dimension into the novel. Until her time, the basic concept of the story was a male hero of the aristocracy whose honour was tested—that's what a story was. Along comes Eliza Haywood, she introduces a middle-class heroine, the girl whose honour is being tested by the men, and suddenly the aristocratic men become the villains. Now you've got a whole class dimension, you've got a sexual dimension, the whole thing's changed around. And then Richardson comes along and copies it, writes *Pamela* and *Clarissa*, and people say, "What a magnificent contribution?"



COVER ILLUSTRATION FROM MAN MADE LANGUAGE

E.W.: You mentioned once that you write your own reviews of your own work?

D.S.: Oh, that's just a joke. My sister and I did a book of letters called *Scribbling Sisters*. It was quite funny how it all started. We write to each other most days, discuss what we're writing and what we're doing. We decided in this particular book that we would write the reviews of the book. And that if anyone ever used them we would sue them for plagiarism. There are so many predictable reviews of my work and so many stereotyped put-downs that I'd rather give them to the people and save them the effort of having to do them.

When my sister and I decided we were going to get the letters published, we took them to one publisher who said they only publish the letters of dead people. We didn't know whether it was a hint, whether we were supposed to go away and oblige, or whether we should withdraw our letters. But it's actually been a very successful volume.

The letters had to be edited for libel laws. The libel laws in England actually state that it doesn't matter whether or not it's true, it's whether or not your intention is to deprive a man of his good name. We looked at our letters and thought, that's the whole point of them.

E.W.: I know that an important part of your purpose is to be accessible, to have your work be accessible to adult women

and to younger women. At the same time you acknowledge that there are limitations in what you call patriarchal language. Some other women writers, like Mary Daly or French feminist theorists, literary writers, are experimenting with language and pushing it, in Quebec to a larger degree, to a lesser extent in English Canada. Is that a productive route or does it alienate the non-intellectual or the non-academic reader?

D.S.: I don't think you can ever say there's a right route and a wrong route. I think that there's room for a diversity of approaches and one of the reasons that I can say I want to be accessible is because people like Mary Daly say, "Well, I want to be theoretical," and that we complement each other and supplement each other. The last thing I want is the notion that there's a monodimensional, correct approach to women's experience. That's what men have done to us for centuries. They've said there's only one way, women have got to be a certain thing. Some women might want things to be accessible, but there are others who've said to me, "Your writing's so simple... I read it in an hour," therefore it can't be very good, it can't be very complex, it can't be very theoretical. Well, sometimes for me the most difficult things to write are journalist articles, where I've got a point to make in a very open accessible style that's deceptively simple when it appears. I think the easiest thing to write is academic

• continued page 10

Random Spender

"How do I find time to write as much as I do? Well, the answer I usually give is 'short hair.' I used to have long hair and I couldn't have written nearly as many books. You know how long it takes when you're being feminine. I used to have a husband, too, and I didn't write *any* then, just cooked dinners and felt resentful."

"I always had doubts about being female. People actually told me when I was growing up that I wasn't behaving in a female way, in a feminine way. 20 years ago that was enough to keep me awake at night worrying about how I could be more acceptable. I was convinced that happiness was having your own kitchen so I went and got a husband, and the kitchen that went with it. And I wasn't at all happy. I was intensely miserable. People would say, 'Well, isn't Dale ungrateful, I mean, she's got everything, she's got this nice kitchen and nice husband and she goes around complaining all the time.' And I genuinely thought that there was something really wrong with me, that I wasn't a pleasant or kind person."

"Before we were married, he used to come over to my flat and say, 'What's for dinner?' I used to say, 'Apples, oranges, take your pick.' He'd laugh. Then we got married, and he'd come home from work and say, 'What's for dinner?' and I'd say, 'Apples, oranges, I don't know, I'm not cooking. I've never cooked, I'm not going to do that.' I was called a bitch. I said, 'But you knew I was like that, that's what I used to do.' He said, 'Not a wife, wives don't do that, wives cook.' When we came back from our honeymoon, he took all his clothes out of the suitcase and left them on the floor. And I walked past them a few times and thought, 'That's a funny place to keep your clothes, I don't keep *my* clothes on the floor.' I really had no notion that I was supposed to pick up those clothes and take them out and wash them and iron them. Do you know what he told me? He'd never been properly dressed since he'd left his mother. Here's a human being, adult, two hands, no impairments whatsoever, and I'm supposed to wash and iron his clothes. What's more I did, a lot of the time, because it was easier."

"My reading and writing of feminism used to be my leisure activity after work. In the last few years, there's no distinction between my work and my leisure activity. My doctor says to me, 'Well, what do you do for leisure?' and I say 'I read and write.' 'Well, what do you do to earn your living?' 'I read and I write.'"

"I don't turn up in my jeans anymore at press conferences. It's too easy to be dismissed and if I'm going to be dismissed, it's not going to be because I wear jeans. It's going to be because of what I say. I'm not to give somebody the ammunition to use against me for something like even the material your slacks are made out of. I don't think it's a big issue. Different people have different things that are issues to them. Some of my friends find it very easy to wear a skirt. I don't find it at all that easy to wear a skirt. But some of my friends find it easy to wear a skirt and not at all easy to wear earrings."

"The most common comment that men make in conversation to women is 'What you mean is...' That's a real translation of women's experience into men's terms. Prepare yourself, and go and have a talk with a man, make a tape and just see how many times a man will say it to you. If you say, 'Well, I don't think that's the case and I think this is happening,' they'll say, 'What you mean is...' You think, 'I don't mean that at all, you rotter, that's got nothing to do with what I mean,' but they try and translate it into a way that puts them at the centre. Men don't take kindly to being edged off the centre. We take men far too seriously, we accord them power they haven't got and they're imminently mockable and I think that's what we should be doing. I love it when men are rude and dogmatic and dictatorial and I just laugh at them. I think it does them more harm than anything else. They can't accuse me then of being embittered when I'm sitting there laughing at them. It's much worse."

"Men own 99% of the world's resources according to the United Nations statistics (I think that's a very conservative assessment). And they're getting more each year. One of the ways they got that 99% of the resources is that we take them seriously and keep according them those resources. What worries me is how to use that less than 1% of resources women have got to try and resource women. That's the big issue, you know 1% is not enough to go around. No matter how good you are at budgeting, you can't do it. You can't feed the world's women and children with 1% of the world's resources."

"When women speak there are assumptions being made, and when men speak there are assumptions being made that have a great deal to do with the sex and nothing to do with the talk. By the time I was through several university degrees I knew that you could prove anything. I could. It was really easy. I could prove *anything*. So then the issue becomes, well, why do you want to prove women are stupid? Because every man I knew in the academic community was doing something in some way that proved women were stupid. I wasn't going to play that game. I actually wanted to generate knowledge that made women feel good, and that was meaningful. It doesn't seem such a big aim."

"People talk about the fact that it's a shame that feminism is so fragmented and so segmented and so factionalized. But wherever a group of women meet, the power is there, right? I think that there are lots and lots and lots of cells and that feminism is not what it was 10 years ago, a sort of uniform wave that swept the country. It now is women's lives and women's communities in all sorts of ways in all sorts of places. There are hundreds and hundreds and hundreds of campaigns going on, it is so diverse and it is so subversive. There are thousands of those little cells all over Canada sort of chipping away at patriarchy. There's an Australian ant called a white ant. They are little things that get into the woodwork, and you can't see them until the whole place falls apart. I think feminism is a bit like white ants."

ARTS

No Fixed Address



Drifting Hitchhiker, Mona (Sandrine Bonnaire); Director Agnès Varda (inset).

by Donna Gollan

"By being the filmmaker I am, I feel I'm making a natural statement for feminism," says Agnès Varda; and, after seeing her latest film *Vagabond*, I have to agree with her. The film is no feminist manifesto (as *One Sings, The Other Doesn't* was considered), but it is competently made, as interesting artistically as it is sociologically, proving beyond question Varda's rank as one of the top filmmakers working in France today, male or female. *Vagabond* won the Golden Lion Award (Venice) and its young star, Sandrine Bonnaire walked off with this year's César (France) for best actress, at the tender age of eighteen.

Vagabond is the final chapter in the story of Mona, a young drifter whose journey through the bleak wintry landscape of the South of France ends abruptly when she freezes to death in a ditch. This end is not, however, the final scene of a suspenseful film, but rather the very first image we must deal with—her corpse rudely stuffed into a body bag, despite its awkward frozen state. From here on we retrace her steps, interviewing the people she came in contact with and hearing their often vague and hazy recollections of her, coloured by their own personalities, rather than by Mona's.

Mona is a rude, dirty, objectionable rebel who nonetheless demands our attention, if not our sympathy. Varda takes care not to psychoanalyze her—we are given no pat answers to explain why she hit the road in the first place.

"I like my position as a screenwriter who doesn't know everything," explains Varda. "I wish to know more about her too?"

When I said I had not liked the character, nor her vast negativity, Varda seemed surprised. "You're not supposed to like her... She's not a free woman, she's a rebel. She says 'No.' She goes so far in that word 'No' and 'leave me alone' that she is, in the end, left alone to die." This is the nucleus of what makes

Mona so interesting. She is a character with no motivation. She wants nothing. When she is asked to stay, she leaves. When she is given land, she neglects it. Above all, it is crucial for her sense of self to reject the rules. It seems that there are many more rules for a woman than for a man and therefore many more to reject. She wastes no energy on her appearance, her cleanliness, her manners and absolutely rejects the subtle flirtations that might have made getting food and money easy. It is against this rebellion that she measures herself and tests her own strength. This strength is so absolute that it is surprising, in a way, that she ever gives up and dies. We listen eagerly to the people she met along the way, hoping for some clues that would explain this desolate end.

Each character in the film—and they come from all classes, from landowners and their servants to academics and the poorest immigrant farm labourers—projects onto Mona what he or she needs to see in a young woman travelling alone. Mona becomes an empty canvas with nothing to protect her image from being re-painted every time she meets someone, except her insurmountable rebellion. She rejects their sentimentality, protecting herself with a prickly rudeness and a determination to free herself from all entanglements. An over-educated dropout shepherd gets preachy, explaining to us straight through the eye of the camera that she was "withering, not wandering." Mona, however, sneers at his grueling way of life and scorns his over-educated state: "If I had a degree in philosophy, I sure wouldn't be herding goats."

One rich old woman presumed blind and senile proves to be happily affected by Mona's spirit of rebellion. Together they drink and laugh until the old woman's maid returns to put an immediate stop to such unprecedented behaviour. Yolande, the maid, is a fascinating character herself; victimized by her criminal boyfriend as well as the rich old woman, she is unable to break out of her role as doormat even though Mona has just

shown her that it is entirely possible. Instead, she projects a lovely sentimental fantasy onto Mona and a young man squatting in an old chateau. While Yolande is busy weaving the ultimate romance around the two, Mona is happily smoking the young man's entire grass supply. And when it is completely finished? Mona leaves, of course. "I thought she was the staying kind," explains the young man, mournfully. We are left wondering what on earth would lead him to think so.

While numerous characters reveal more to us about themselves and their places in society than they do about Mona, there is one woman who attempts to take the wanderer exactly as she finds her. An academic who specializes in tree diseases picks up Mona as a hitchhiker and comes to enjoy her company, despite the powerful odour she finds initially upsetting. She feeds Mona and allows her to sleep in the car. She does not push for conversation nor search for answers once she discovers that Mona has no intention of letting down her barriers. When she lets her off, eventually, after several days of travelling, Mona seems somehow softened and slightly more vulnerable. It is no coincidence that the following scene finds Mona raped in the woods. The academic is left with a sense of loss and a vague uneasiness about the safety of her odd protégé. We are left with no such uncertainty. A woman alone is sexual prey. This is a danger of the road. Mona has faced this as she faces everything—with a fight, and with defeat which in no way breaks her spirit, that enormous "No" which characterizes her.

When I spoke to Agnès Varda, I asked her about her own feelings towards Mona. She replied that she researched the film by picking up hitchhikers and always found the women that much more fascinating than the men. "A woman alone is more interesting because it is understood that she is without-a-man. How will she manage?" When I told her that many journalists had assumed she spoke through the philosophy of the shepherd or the sorrowful regret of the academic who saw Mona as a reproach to her own

comfort, she smiled and said: "Of course there's a little of me in each of the characters—but I would rather be the old woman who drinks and laughs."

The first signs of Mona's spirit breaking begin physically, with the breaking of her boots, and mentally, with a Moroccan farm labourer who lures her with false promises of care and dependence. She agrees to stay with him while he is alone in the vineyards, trimming vines. He accepts her absolutely as lazy, useless, dirty and in turn cares for her without exercising any power over her. When his fellow Moroccans return he bows to the higher authority of their closed society and tells her she must leave. She is furious. For the first time she is being thrown out of a society she has not chosen to reject.

In time she is lured into a world of wine and drugs, squatters and train station begging. She loses her last possessions in a fire—her tent and sleeping bag—and struggles into town for food. She stumbles into a wine ritual in which frightening villagers dressed in masks and leaves douse unsuspecting victims in wine sediment. Mona has nowhere to go to dry off, and dies, crying in the ditch. The story has come full circle. Connections are made between all the people she has met which gives us a sense of narrative closure. The filth she has espoused has finally killed her, so has the wine and the entire wine growing region in bitter wintertime. Mona has travelled from ocean to earth. She dies shortly before dawn and, ironically, just before spring.

Vagabond is rich in imagery, the textures of poverty and, incongruously, beautiful to watch. It is vibrant and strong in the statements it makes about women's lives and their sometimes inescapable roles. Finally, it is desolate and negative in its analysis of absolute freedom and absolute loneliness. Varda set out to make a film about the horror of the possibility of a person dying of the cold in this modern world. She has done far more than that. She has shown us what this cold consists of. ●

Shrill Male Voices



This Is For You, Anna

by Amanda Hale

In covering the World Stage Festival in the June 9, 1986 *Globe and Mail*, theatre critic Ray Conlogue compares and contrasts Cathy Jones' *Wedding in Texas* with *This Is For You, Anna*, or what he calls "Jones' upbeat feminism" with "the victim fetishism" of the Anna Project. The mainstream press is not known for critical intelligence when it comes to feminist culture, and Conlogue seems to be particularly obtuse on the subject.

For those who have not yet seen *This Is For You, Anna*, it is a powerful piece of imagistic theatre/performance art, built around the story of Marianne Bachmeier, who shot the murderer of her seven year old daughter, Anna. The piece was created collectively by Baputa Rubess, Suzanne Khuri, Maureen White and Ann-Marie MacDonald, and has been performed during the past two years in Toronto, Ottawa and British theatres, as well as in women's shelters and prisons.

Cathy Jones, a long-time member of Newfoundland's CODCO, now has a one-woman show—*Wedding in Texas*—developed along the lines of CODCO-style satirical skits, but with a soft-core feminist twist. The content is mainly woman-focussed, except for an objectionable womanizer character, 'Love' Murphy, which Jones plays in drag. While Jones is an excellent performer, it is clear that the CODCO approach of satirizing everything without taking a position has been carried over into her solo work; and although it

works just fine for CODCO, it does not work for Jones in her presentation of such issues as wife-battering and lesbian love.

No wonder Conlogue feels that because Jones' show "is built on a positive female character, it does not put a male viewer on the defensive." Positionless feminism is pseudo indeed and quite palatable to the boys. The lesbian invited to her ex-lover's wedding in Texas is killed in a car crash on the way and reappears wearing wings and singing about being "sucked by the light." What are we to make of this?

While Conlogue admits that *This Is For You, Anna* is "an incontrovertibly powerful piece of theatre," we detect signs of ruffling as he confuses characters in a plot description. He talks about Anna the child when he means Marianne the mother. He laments that we learn nothing about the murderer of the child, Klaus Grabowski, and are subsequently "left to feel... that this behaviour is typical of men, and that a patriarchal system of justice would not have punished him sufficiently." Conlogue could compile ample statistics to confirm this latter feeling from on-topic print-outs from back issues at the *Globe and "Male"*.

But now we get to the real nitty gritty: Conlogue prefaces his outrageous statement with the admission, "My personal reaction was anger." He continues, "It is true that some men are physically violent to women, and that most women cannot respond in kind. But this does not mean women are

helpless to fight back. They do so by other means, responding to sexual humiliation with psychological sexual humiliation." Great; he understands the trap of a no-win situation. And of course he blames the victim: "Our society is engulfed in gender tension right now, and women are responsible for a good deal of it." Conlogue is obviously confused and emotionally reactive when he says "sexual violence in our society is a syndrome in which men and women alike are caught, and to which both contribute." He complains about the Anna Project's mention of a man calling his wife a mattress. "Why is it not equally worth mentioning that the use by women of terms like "wimp" to describe non-aggressive men is on the increase? What exactly is women's attitude to male aggression? And why?"

Tangled in his own personal emotion, Conlogue has totally misunderstood, in a piece of irresponsible journalism, the point of the Anna Project's work. He calls it "a play predicated on the victimization and helplessness of women... a negative image of shattered, crippled women." (But he's already told us that women should not fight back.) On the contrary, *This Is For You, Anna* is a spectacle of metaphoric vengeance reaching back into history and myth, moving forward again into the contemporary arena, built around an actual victimization-breaking act of murderous revenge. Clearly the Anna Project collective is not condemning all men as bad, nor are they advocating that women go around shooting men. It is an honest and successful attempt to break the very victimization and humiliation which Conlogue complains about as a syndrome in which men and women are caught within our patriarchal pornoculture.

Anna takes a stand and moves forward. *Wedding in Texas* does not. It is absurd and unfair to both shows to contrast and compare them, like a high school essay, condemning and approving on the facile emotional level of whether or not they made him feel angry and defensive.

Furthermore, Conlogue contradicts himself. Cathy Jones' wife-battering scene is done for laughs as well as for the serious presentation of domestic violence, but it goes nowhere. The woman leaves. She goes to her mother's for the night saying, "I'll be back tomorrow." This is no attempt to break the pattern of victimization and oppression. But Conlogue doesn't complain about this. He

finds it unthreatening and therefore acceptable. Anna *does* attempt to break the pattern in a courageous performance which risks being misunderstood by those without a clear understanding of feminist politics. And Conlogue is angry. He takes it personally. He feels attacked. His dangerous confusion is revealed in the conflict between his emotions and his thought process. He wants women to stop being victims but he is threatened by a theatrical representation of exactly that—so threatened that he takes it all literally and fails to see the valuable contribution to feminist culture of the Anna Project's exploration of violence and vengeance.

This kind of theatrical critique does a disservice to women's theatre, feminist or otherwise, and it's time the mainstream press offered us something better. Feminism has been variously ignored, ridiculed and trivialized by the media, during all of which feminist culture has continued to grow and develop and is now sufficiently established to be recognized as distinct from male culture and afforded the service of educated journalism, which first of all is clearly versed in feminist aesthetics (to avoid talking about apples as though they were oranges), and secondly is capable of maintaining the rational analytical stance which any intelligent discourse requires. Enough of this muddy male emotional reaction. Let's have clarity and intelligence in media reportage on feminist culture. ●

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Will the REAL man...?

High Hearts by Rita Mae Brown, Bantam Books 1986, \$21.95

Reviewed by Susan Shea

In a continuing effort to repudiate her radical feminist roots, Rita Mae Brown's current attempt at a commercial bestseller, *High Hearts*, is a major success. This is hardly surprising, since it follows directly on the heels of *Slumber Party Massacre*, the 1983 slash/porn film also written by Brown.

Set during the US Civil War, *High Hearts* chronicles the military exploits of Geneva (alias Jimmy) Chatfield, one of the first women tough enough to "make it" as a real soldier. Initially moved by the desire to be with her husband, Geneva conceals her gender and joins the Confederate Army only to discover her own brilliance as a soldier. Love for hubby soon flies out the window as his lack of interest in battle and sensitivity to suffering are translated into weakness and lack of ability. Thus, Geneva becomes the "real" man as she discards her wimpy mate for her larger-than-life, macho commanding officer—a thoroughly charming ending to this tale-about-male-bonding-with-a-twist.

Mainstream audiences will be titillated by Geneva's "secret," as androgyny is clearly presented here within a conventional liberal framework. Rather than challenging the values of institutions such as militarism and masculine "honour," Brown lionizes them as Geneva learns the rules of the Boys' Club better than the boys and, as such, is rewarded. This is quite consistent with Brown's current political analysis. In a recent interview, she argued for women's 'right' to participate in armed combat. Finally, the equality we've all been waiting for!

Equally disturbing about *High Hearts* is

the romanticization of the wealthy Southern Gentry and the misleading characterization of slavery. Even *Gone With the Wind*, the Hollywood epic of the 40s, clearly condemned the foolishness of Southern "honour" and, to a lesser extent, the injustice of racial exploitation. Throughout *High Hearts*, slaves are portrayed as loyal "friends" and wealthy slave owners as benevolent victims of historical circumstance, reflecting a blindness to race and class politics more in keeping with a Ronald Reagan than a former radical feminist.

Technically, the book is just plain bad. Though Brown's literary ability has been much ridiculed over the years, she has at least displayed a rough talent for spinning a good yarn. Only a shadow of the skill remains in *High Hearts*, as characters are reduced to shallow stereotypes (Geneva's lower class,

side-kick, servant is actually named Banjo Cracker). Scenes are predictable, clichéd, and for the most part cloyingly sentimental.

Except for its being badly written, this novel could have been written by Ernest Hemingway or Norman Mailer, so lovingly does it endorse patriarchal values. Sex roles remain firmly entrenched as the worst elements of traditional masculine/feminine behaviour are glorified. Class divisions are presented as "natural," even desirable and violence, war and slavery are romanticized in a big way.

At least one thing is finally clear. Rita Mae Brown is no longer even remotely interested in preserving a feminist audience. *High Hearts* is unabashedly out to woo the liberal-to-right at heart.

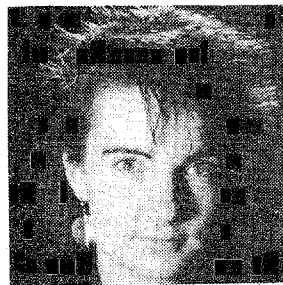
Susan Shea is a Montreal feminist.

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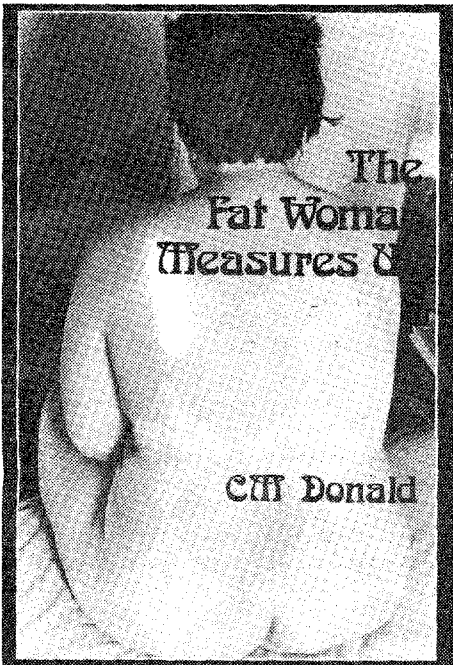
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Fat Woman Measures Up



The Fat Woman Measures Up
by Christine Donald. Charlottetown:
Ragweed Press, 1986. \$8.95 pb.

Reviewed by Betsy Nuse

Christine Donald is not the first feminist to write about fat, and I hope she won't be the last. But her book is different, because it's a book of poetry: clear and fresh and accessible poetry.

Do you think
you'd be fatter if
you let yourself go?

Do you think
you'd let yourself go
if you were fatter?

Then?

Now, read "Do you think" again more slowly; just think about it for a few moments; let it *really* ask you its questions.

More than once, reading and re-reading this highly-polished first book of short poems, I experienced an aftershock of insight. Christine Donald's poems are brief, her words are chosen with the utmost care. These are not "difficult" poems full of descriptive imagery, but narratives and statements (angry outcries, wry observations) flowing out of experience. But the ideas and emotions described are anything but simple; they can be hidden and inaccessible in any of us.

This thin woman is desperate to lose
eight or ten pounds
'oh god,' she wails, 'I'm so fat.'

'If you call yourself fat,'
thus the fat woman politely,
'what word would you use to describe me?'
—from "This Thin Woman"

The pride and anger of the fat woman speaking in this poem shocked me at first. But

other poems justify this outrage when they describe society's "treatments" for fat:

and for all the suffering flesh, she said,
this dieted, stomach-stapled, by-passed,
pill-riddled flesh,
what for that?
—from "An eye for an eye"

Eloquently, Christine Donald expresses on behalf of all women what should be our righteous anger that everything between flesh and bone—our very womanly substance—can be so derisively labelled "fat."

But rage is not the only emotion in this book. Other poems speak with attitudes and emotions as different as charm, embarrassment and menace. The variety of voices demonstrates as well as explains:

this fat woman likes her body
this one hates her fat
this other feels neutral

this fat woman sees herself as a blimp
that one thinks herself thin
this other doesn't think about it

this fat woman dresses discreetly
that one for effect
the other cheaply

this one likes cats
that one is a mathematician
The Fat Woman
doesn't exist.

What's more, some of Christine Donald's fat women are lesbians. Their voices are proud, independent and determined, with refreshing humour.

Poor old fat woman, living alone!
I live with a woman who loves me, she said.
No husband for you, poor old fat woman,
eh!
I've never wanted one, sir, she said.
—from "Poor Old Fat Woman"

Now that I have read and re-read this book, I can begin to see, in the flesh of my sisters, admirable, real bodies of all sizes. They are visible as they stand, out of the shadow of images of thinness. Fat defies concealment and confinement. Like women rebelling against other oppressions, fat women can be defiant. Christine Donald reminds us with a wonderful combination of power and humour:

Fat women
are not few.
When we rise,
The earth will shake.
—from "Dies Irae"

The pride, anger and eloquence of these poems will change your perception of the body.

Betsy Nuse is a Toronto feminist and bookseller.

• DALE SPENDER, from page 7

bump—you don't have to think about it. If I have to write an academic paper I can do it while I watch the telly. It's writing a journalist article for the popular press that I find concentrates the mind much more. But I'd never ever suggest that my approach is anything other than my approach. And I would despair if there weren't a whole range of approaches.

E.W.: What is feminist knowledge? *Feminist Knowledge* is the title of one of your books. Does it trouble you that these times are being described as post-feminist?

D.S.: I wonder what this post-feminism is because I want to get in on it. It really upset me. You mean there's something out there I'm not part of? But as for feminist knowledge, when I look round at the achievements of the last 20 years, one of the undeniable achievements is the generation of an enormous amount of knowledge. I look at all the books on my bookshelves that didn't exist 10 years ago. I might agree with very little of that knowledge, but it's being generated by women about women, it's a perspective on women's lives and I think it's so wide and so vast and so irrefutable, I just think that's absolutely wonderful. But the book you're referring to—*For the Record: The Making and Meaning of Feminist Knowledge*—that's a much more political book about where knowledge comes from, who makes it up. It suggests that if you want some knowledge that enhances your life, make it up for yourself.

Whenever I've suggested what my model of a university would be, and what I think knowledge is and how it should be generated and validated and how you build up understanding about the world, I have been informed by great authorities that if that was the sort of university we had we would never have got the atom bomb. Which of course tends to be the point that I'm trying to make. What we have are particular universities and particular ways of constructing knowledge and particular ways of validating knowledge that leads to particular ends. It is no accident that the universities we've got, and the way we construe what knowledge should be and what proof and what falsification is, have led us to the technological space age. That's where we're going—that's the sort of thing that they're doing. Now, I tend to be a heretic and say there are other forms of knowledge. There are forms of knowledge about human nature; there are forms of knowledge that have suffered enormously in the last two centuries in our society.

We can put a man on the moon, but we know no more now than they did 200 years ago about schizophrenia, about why people are distressed about depression, about despair, about grief. We can't do anything more with those than we could 200 years ago; in fact, we can probably do less. We're probably less concerned and less able to empathize with people with those sorts of problems these days. I don't think that's an accident. I think that's a product of the sort of society, the sorts of values, we've got. And all I'd want to say is we can have different sorts of knowledge. We can have knowledge about people, we can have knowledge about communities, we can have knowledge that enhances our quality of life. And quality of life isn't just about technology. As

soon as you start saying you question technology, people say, "Oh, do you want to go back to the time before the wheel?" Well, it's not as simple as that and you can't go back to the time before the wheel. But was it that bad in the time before the wheel? I think we have to question progress, civilization, the world we live in, and that it's not a sin to question or to propose alternatives or to say if women were in charge of the world maybe it would be different.

If women were in charge of the world, I'd make novel reading compulsory.

E.W.: Can you give me a brief description of what your university would be like?

D.S.: I'm such a hypocrite in so many ways. Because on the one hand I would say we should all sit around and generate our own knowledge. On the other hand, I'm the first to say, "That's a silly bit of knowledge you've generated there!" There are always those inherent contradictions. It isn't the case that everything is equally valid, but I think that what you're reduced to or what you aspire to is a morality. Ultimately we've got to have moral education. Isn't that appalling from a feminist and anarchist, and a revolutionary! But that's what my feminism is. It's a morality, it's a responsibility. It's about not wanting women to be treated the way they have been. I do want there to be a much more responsible and socially conscious way of dealing with people. And I'd want that reflected in a university.

People ask if I believe in equality. "No," I say, "I believe in reparations."

E.W.: You have something in preparation called *If Women Win*?

D.S.: Yes, it's what I work on when I get depressed. It's also about some of the lectures that I've given at different times. I decided that I was going to put them together. And I do, when I get a bit uptight about things, think about what would happen if women win. First thing, if women win, men would have to read women's novels, wouldn't they? That would be compulsory. It's actually trying to get beyond a reaction to the present status quo. And to think about what we would do, what would be the responsible thing to do. At the moment I can engage in reversal politics as much as anybody else can. People ask me if I believe in equality and I say, "No, I believe in reparations." I want recompense for all the things that have happened in the past. I want men to know how it feels to be treated like women, I really do. I think it's a valuable learning experience, for them. But in the long term, I think that there's a limit to replacing one tyranny with another. I don't want to see women ruling men the way that men rule us. Well, just for a short time we could have it, just till we got it out of our system.

What would the university look like if women win? What would childcare look like? What would family arrangements look like? If women were in charge of the world, what would we do with it? Now, sometimes that's a really difficult ques-

tion and would we do any better or any worse than men have done. It's speculative. I'm one of the women who said things would be different when women were in power and then we got Mrs. Thatcher, which is hardly the sort of difference that I had in mind... But I do think our experience of the world as women is different, I do think our priorities are different, and that we can use them as the basis for organizing the world. It's not difficult to organize a more humane world. The difficult thing is to sustain the present one. It is much easier in a sense to organize co-operation and to organize life-enhancing things than to organize life-denying things. And yet it's never really been given a chance. I reckon I know 10 good women I could sit down with and we could make this world a better place. I'm pretty sure we could do something. Of course, there'd be a lot of men we'd have to talk sternly to, wouldn't there? Tell 'em they didn't count anymore. We weren't having that sort of nonsense. I could handle that. That wouldn't cause me any great conflict.

E.W.: The literature would be different too?

D.S.: Well, you'd certainly reclaim a hell of a lot of it. Women have written more than men, historically. And I think we could start studying that. I was certainly reared on men's literature. I did English degrees and courses in literature and it was all about men. I would say that it's about time men did degrees and learned a little about women. I keep saying I spent the first 30 years of my life reading men, so I'll spend the next 30 years reading women, and then we'll talk about equality. In the meantime, I'm specializing in women because everyone else specializes in men.

Yes, the literature would be different. But basically I think what we have to learn to do is to deal with the multiplicity of experience. I think that men have a particular view of the world and women have a particular view of the world, particular experience of different things, and that those two views should be allowed to co-exist. I think we should be saying "it depends" as an answer. My objection to power, my objection to male power, my objection to male dominance, is that men have decreed that their experience is the sum total of experience and wherever women's experience is different, it's denied; it doesn't happen to men so it isn't there. That's the real sin, the real crime. I don't want to necessarily do that to men, because it limits your own vision. I want to be able to say, "There are three ways of interpreting this situation, there are 10 ways of looking at this. And if you only know one, then you're not thinking."

There's nothing I know I can't contradict. I can even prove feminism's a load of rubbish if you want me to, though it's politically not advisable to do that. But I can prove patriarchy is as well. And I think you have to keep in mind the diversity of all sorts of experiences. It depends where you stand. Einstein really did have something when he said that measurement is in the eye of the beholder. It's a pity that men haven't listened to him.

* * *

(Thanks to Lorna Zaback and Barbara Cadotte for transcribing this interview.)

Eleanor Wachtel is a Vancouver journalist, co-editor of the recently published *The Expo Story*, and a collective member of Room of One's Own.

Week of July 1

• **Tuesday, July 1:** Free Times Cafe presents "TWO", featuring Marie-Ellen Anderson & Sandy Stubbard. Showtime: 9:30 pm. No cover/\$5.00 minimum per person. **Also Wednesday, July 2.** 320 College St. (2 blocks west of Spadina). Info: 967-1078

• **Wednesday, July 2:** Battleground Gallery presents Pat Jeffries. 80 Spadina Ave., #205, at 8 pm Wednesday to Saturday, 1-5 pm. **To Saturday, July 12.**

Week of July 7

• **Monday, July 7:** The Women's Group, an open lesbian discussion group, meets at 519 Church St. Community Centre 8 pm. Info: 923-2778. **Also Mondays, July 14, 21, and 28.**

• **Tuesday, July 8:** The Women's Information Line is open from 7-9 pm. Messages may be left at any time. New number: (416) 598-3714. **Also Tuesdays, July 15, 22, and 29.**

• **Tuesday, July 8:** "A Wedge of Night," Toronto's only live, improvisational continuing soap serial is moving to larger, grander premises. Enjoy passion, romance, mystery, intrigue, good music and good times every Tuesday. Lee's Palace, 529 Bloor St. West. 8 pm. \$5. Info: 536-0471. **Also Tuesdays, July 15, 22 and 29.**

• **Tuesday, July 8:** Lesbian Phone Line open tonight for calls from women. 7:30-10:30 pm. 533-6120. **Also Tuesdays, July 15, 22 and 29.**

• **Tuesday, July 8:** Lesbian and Gay Youth Toronto are looking for more young women (under 25) to join their support group. 519 Church St. Community Centre 7:30 pm. Info: 923-2778. **Also Tuesdays, July 15, 22 and 29.**

• **Tuesday, July 8:** Canadian debut of Nancy Day, singer/composer/pianist from Pittsburgh. Oscar's Restaurant and Piano Bar, 177 Church St. (at Shuter). 9 pm. No cover. Dinner reservations: 865-1555. Info: 699-6378 or 467-0104. **Also Wednesday, July 9.**

• **Thursday, July 10:** Québec singer and pianist, Andrée Bernard. Oscar's Restaurant and Piano Bar, 177 Church St. (at Shuter). Info: 865-1555. **To Sunday, July 13.**

OUTSIDE BROADSIDE

TORONTO WOMEN'S EVENTS CALENDAR

Compiled by Mary Gibbons

JULY 1986



Jane Sapp in concert July 26

• **Friday, July 11:** 26th Mariposa Folk Festival at Molson Park, Barrie, Ontario (one hour's drive north of Toronto). Three wonderful days of 50 concerts plus dance, food, crafts and fun in the sun! First-class Canadian and International performers including the legendary Joan Baez, outstanding guitarist, Paul James, the always entertaining Sneezey Waters and lots more! Lots to do for children of all ages as Folk Play provides "the world of the imagined." Advance tickets \$32 for the weekend, \$16 for just Saturday or Sunday, \$10 for Friday. For information and to order tickets call: (416) 363-4009 or 363-4698. **To Sunday, June 13.**

still sane



• **Friday, July 11:** Persimmon Blackbridge, sculptor and co-author of "Still Sane," will present a video and discussion: "Lesbianism, Art and Politics." At the University of Toronto Women's Centre, 49 St. George St. 7:30 pm. Admission free, donations welcome. Info: 978-8201.

• **Sunday, July 13:** Free Times Cafe Concert with Kristi Magraw. 320 College St. (2 blocks West of Spadina). 8 pm. \$4 cover. Info: 967-1078.

Week of July 14

• **Tuesday, July 15:** The Federation of Metro Tenants' Associations is holding a members meeting, open to the public, on "Maintenance and Repairs," focusing on how tenants can tackle disrepair in their building. East York City Hall Council Chambers, 550 Mortimer Ave. 7:30 pm. All tenants welcome. Info: 364-1564.

• **Saturday, July 19:** Lillian Allen album launching, "Revolutionary Tea Party." 9 pm, Horseshoe Tavern, 368 Queen St. West. \$5. Info: 651-7418.

• **Sunday, July 20:** DisAbled Women's Network monthly meeting and discussion. Topic: Sexuality, with a video "Tell Them I'm a Mermaid." 1-4 pm. Wheelchair accessible. All women welcome. Info: Joanne, 466-2838 or Pat, 694-8888 (at least a week in advance if sign interpreting or other special requirements needed.)

• **Sunday, July 20:** Singer/songwriter Susan Cogan performs at the Free Times Cafe, 320 College St. 8 pm. \$3 cover. Info: 967-1078.

Week of July 21

• **Saturday, July 26:** Jane Sapp in concert, with the Mary Ann Shadd Singers. Presented by DEC Bookroom, Sister Vision and PRG. 8 pm. Trinity-St. Paul's, 427 Bloor St. West. \$6 advance, \$7 door. Wheelchair accessible, children free. Info: 597-8695.

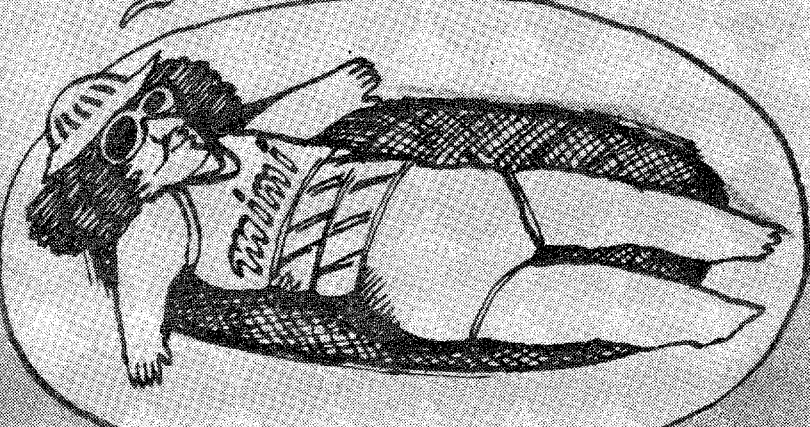
• **Saturday, July 26:** Lorna Glover performs Bach Sonatas on Baroque violin at St. George the Martyr Church, Stephanie St. (one block north of Queen, between Beverly & McCaul) 8 pm. Tickets \$9 (\$6.50 unwaged). Info: 653-6734.

• **Saturday, July 26:** Women's Independent Thoughtz (WITZ) a discussion/seminar group for the exchange of ideas and creative endeavours in art, literature, philosophy and political thought. Info: 536-3162.

• **Sunday, July 27:** Free Times Cafe welcomes back singer/songwriter Cathy Miller, 8:00 pm at 320 College St. \$3 cover. Info: 967-1078.



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WOMEN'S CO-OP seeks a new housemate for 4 months starting July 1. Bloor-Spadina area. Rent approx. \$325. We are looking for a lesbian feminist socialist semi-vegetarian non-smoker who would like to live with the two of us, our part-time child and full-time cat. Call Nancy or Sandy at (416) 979-2319.

TWO WOMEN looking for third to share house at Barton/Christie. From August 1st. \$425 + utilities. Call Alex or Myra (416) 534-8376, anytime between 7:00 am and 12:00 noon.

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GOING EAST THIS SUMMER? Spend at least one night (or several) at Peace and Plenty, a delightful Gaspesian farmhouse turned bed-and-breakfast with a spectacular view of Québec's famous Percé Rock and Bonaventure Island. Women only by pre-arrangement. \$20 single, \$30 double. For information and reservations: Cynthia Patterson (feminist with a fun-bone and a fondness for fine food), Barachois de MalBaie, Highway 132, Québec, GOC 1A0. (418) 645-3766.

STILL SANE — a powerful documentation of one lesbian's struggle against psychiatric oppression. Check your local bookstore or order directly from Press Gang, 603 Powell Street, Vancouver, BC, V6A 1H2. \$12.95, plus \$2.00 handling.

PARTICIPATORY RESEARCH GROUP has full-time job opening. Bilingual (French-English). International Women's issues. Resumes by July 11 to 229 College Street, #309. Starting date: September 1 or a.s.a.p. Salary: \$18,000 (under review). (416) 977-8118.

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