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COVER: Photo by Joe Craciola, 1980 Womyn's Community Collage Calendar.
Design by Claudia Macdonald.

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Published 10 times a year
by Vancouver Status of Women
400A West 5th Ave., Vancouver, B.C. V5Y 1J8

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- Kinesis subscription only - \$13
- Institutions - \$40
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Vancouver Status of Women
400A West 5th Ave. Vancouver, B.C. V5Y 1J8
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KINESIS

news about women that's not in the dailies

KINESIS

June '84

\$1

also this issue:

**Women and Aging
- a book review**

Dionne Brand

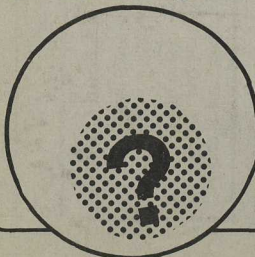
**Rubymusic-
Margie Adam**



**Funding and Feminism
3 Perspectives**

**Budget University
a mini-course**

**Making jam in
the Kootenays**



KINESIS

Belmas sentenced, Hansen on trial

In May, Juliet Belmas of New Westminster was sentenced to 20 years in jail on several charges, including the October 1982 bombing of the Litton Systems plant in Toronto. Litton manufactures the guidance system for the cruise missile.

Belmas, who is 21 years old, has filed an appeal in the B.C. Court of Appeal, asking that the court take into account the circumstances of the offences: her youth, her role in the crimes, and the fact that she pleaded guilty. She has expressed remorse for injuries incurred by ten people at Litton. Her lawyer said in the notice of appeal that the sentences were "not fitting" for the crimes.

The 20 year sentence is for the Litton bombing, conspiracy to rob a Brink's armoured car, attempted arson of a Red Hot Video pornography outlet in Port Coquitlam, car theft, and possession of stolen goods and weapons.

In his sentencing, Judge Samuel Toy separated the charges into those he considered political acts, and those he felt were the acts of "common criminals" influenced by political motives.

Belmas' lover Gerry Hannah also pleaded guilty to his role in the crimes, and was sentenced to ten years in prison.

Media coverage of Belmas' sentencing has been sensationalist and misleading, including false reports that she giggled during sentencing and accounts of the injuries at Litton, and incorrect reporting of Judge Toy's remarks. A headline in the *Vancouver Sun* said "Jailed couple traded punk rock for terror."

At press time, it had been announced that Ann Hansen would be pleading guilty to related charges on June 4th, and would be calling several witnesses to the stand to prove the necessity of her actions against pornography and militarism.

The list of witnesses was to include activists against pornography, nuclear power, and racism: Ken Hancock, who has been part of the long-term campaign against Litton; Carl Rising-Moore to speak on the Cheeky - Damsuir nuclear power plant; anti-porn activists Pam Blackstone and Regina Lorek; and native rights activist Nilak Butler.

Ann will also be presenting a personal and political statement.

Update on VSW

The Vancouver Status of Women (VSW) will hold its most crucial AGM ever at the end of this month (see Bulletin Board p. 26). The organization's funding crisis continues, with no word at press time on their funding application to Secretary of State. Funding from the provincial Attorney General's office ended on May 31.

On the agenda for the meeting is the election of a new Board of Directors, and discussion of ways to cope with the crisis situation. Board and staff will meet throughout June to look at possible areas of work for the coming year. Regardless of the outcome of these discussions, it is likely that VSW will have to drastically reduce its services, and there has already been a reduction in staff.

Skeletal operation of the office will continue until further notice of funding is received, and *Kinesis* will continue to be published.

Membership participation is more important now than at any other time in VSW's history. Please attend the AGM, and pledge your support.

"Education is a right not a privilege" was the motto of Women Against the Budget's Budget University. *Kinesis* reprints some of the lectures on pages 11 to 15.

Council acts on porn

by Esther Shannon

Action against pornography, fuelled by efforts of Lower Mainland women's groups, moved into Vancouver's City Council on May 15th. The council's Committee on Community Services, which has been discussing the pornography issue, discovered that Vancouver's existing licensing by-laws provide for strict limitations on the display of sexually graphic materials in retail outlets. Council was informed that only stores with a special 'Adult Entertainment License' are permitted to sell sexually explicit material.

Vancouver city alderwoman, Libby Davies, confirmed that the Permits and Licenses Department have been directed to send notification to Vancouver retailers informing them they have 30 days to remove offensive materials from their stores. According to Davies, after the 30 days city inspectors will visit Vancouver stores to ensure the by-law is adhered to.

The Vancouver Status of Women, in a brief presented by Pat Feindel, opposed this recommendation, saying, "Will this mean, for example, that sexually graphic material sold in a women's bookstore will no longer be available? Does it mean that women will no longer have access to explicit information on sexuality except by going to one of the twelve 'adult entertainment' stores?"

"We sympathize with the intent of the recommendation, especially in this province where the judicial system has consistently refused to take action, but we have no guarantees that a future City Council will share the same intent. In failing to specify the real nature of the objectionable material, we think the by-law will put valuable sexual material in jeopardy."

According to Davies, the city has become involved in regulating pornography because the provincial and federal governments have been "dragging their feet and passing the buck on pornography." Davies says, "The police in B.C. have been instructed not to pursue obscenity complaints until

the Red Hot Video case has been resolved in court." Red Hot, found guilty of distributing obscene videos, is appealing its conviction. Davies said, "It's shocking the police can't lay new charges when it is clear that many magazines in Vancouver stores are outlawed by Section 159 of the Criminal Code."

"City Council," said Davies, "is intent on acting within the powers available to it on the pornography issue and is prepared to fine retailers in the city by-law court and remove retail licenses if necessary."

According to Jancis Andrews of the North Shore Women's Centre the Criminal Code has clear and ample provisions under Section 159 to deal with obscene materials. "The primary responsibilities for importing, publishing, printing and distributing and retailing pornographic material rests with the suppliers of the material," said Andrews. These people are breaking the law she says.

City Council also dealt with a suggestion from Jim Pattison, former owner of Mainland Magazines, a distributing company that sells over 250 pornographic magazines, to set up a review committee, funded by distributors, to screen magazines for offensive material. Mayor Mike Harcourt endorsed this suggestion on May 11 in a memo to Council. Pattison's suggestion, however, has drawn fire from women's groups and Alderwoman Davies. According to Andrews, many women at the North Shore Women's Centre, are suspicious of this recommendation and see it as an attempt by Pattison and other distributors to "shuck off their responsibility," Andrews said. "Distributors are trying to fog the issue and attempt to have others do their policing."

Alderwoman Davies has similar concerns and states that a review committee for pornographic materials would only be worth considering if it was, first, independent, and second, established under the auspices

continued on p. 5

MOVEMENT MATTERS

WALKATHON!

About 200 people participated in the 4th Annual Rape Relief Walkathon, raising an estimated \$18,000. The crisis line/shelter house, which lost its funding in 1982 after workers refused to release confidential files to the government, operates almost entirely on yearly walkathon funds.

"We are definitely pleased at the turnout", said one Rape Relief member, stating that although they had hoped for \$20,000, this year's total was better than the \$12,000 they raised last year. While this walkathon received more media coverage than previous ones, organizers feel that pledges were harder to get, and were lower. Individual pledge sheets totaled varied from around the \$700 mark to under \$3.00.

Perfect weather, as always graced the 15 km trek around the Stanley Park seawall and walkers were plied with oranges en masse to alleviate thirst and hold off hunger pangs until the picnic feast at the journey's end. For many, the walkathon is their only direct involvement with Rape Relief, though members of such concerned groups as Men Against Rape and Red Door Rental Aid Society also pulled their weight. The afternoon was capped by a rousing singalong.

KINESIS

KINESIS is published ten times a year by Vancouver Status of Women. Its objectives are to enhance understanding about the changing position of women in society and work actively towards achieving social change.

VIEWES EXPRESSED IN KINESIS are those of the writer and do not necessarily reflect VSW policy. All unsigned material is the responsibility of the Kinesis editorial group.

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MEMBERSHIP in Vancouver Status of Women is \$20/year (or what you can afford). This includes a subscription to Kinesis. Individual subscriptions to Kinesis are \$13/year.

SUBMISSIONS are welcome. We reserve the right to edit, and submission does not guarantee publication.

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Typesetting and camera work by Baseline Type & Graphics Cooperative.

KINESIS is a member of the Canadian Periodical Publishers Association.



WALK and ROLL

On Saturday, May 19, over thirty women in Vancouver woke up to the sound of a downpour outside their windows and groaned. "Would three months work be lost today if Walk and Roll was rained out? Would anyone participate?"

By 8:00 o'clock, phones were ringing, radio stations were called with the announcement, "Walk and Roll is still on," rain or shine. We all hoped for sun by 11:00. At 9:30, organizers huddled at the doors of False Creek Elementary School plotting the rearrangement of all the displays and demonstrations to occur inside the gymnasium of the school.

At 10:35, a group of eight women arrived from a seniors' club, ready to start Walk and Roll. Since their overcoats were not able to shed the amount of water that was pouring down, organizers, who were moving in to set up in the school, donoted slickers and head gear.

With a cheer, our first participants headed for the course laughing at their comical outfits and thoroughly protected from the rain.

With the final and urgent realization that our event was actually going to happen, we scrambled to set up a free food table, childcare area, tables for groups with exhibits, and music.

By 11:10, Tai Chi was being demonstrated in one corner of the gym, bicycle tools were spread out and a bike was being dismantled in another; Rape Relief, the Vancouver Women's Health Collective and a Prenatal group from the Aquatic center had set up their display tables.

The first group of seniors arrived back from the course, shed their rainwear and joined hands in the center of the gym for a twenty minute seniors' fitness class.

A group of zealous organizers covered themselves with flyers and sandwich-board style posters and headed for the Granville Island Market to recruit participants. They paraded through the market announcing Walk and Roll, handing out flyers and even approaching people at their tables in Isadora's. Their efforts recruited a few more participants, two of whom, an aged woman and a woman with cerebral palsy, became our most delightful participants.

For the remainder of the day, the energy and eagerness to participate was maintained. In turn, different demonstrations took the center of the floor. Pre-natal fitness, assertiveness, Cardio-pulmonary respiration, Wendo, and Wheelchair aerobics were major attractions. Later in the day, there was a demonstration of croquet, wheelchair maintenance, and amputee athletics.

The highlight of the day was definitely the draw for gift certificates from Cookies by George. Four gift certificates were won by participants.

A total of sixty-five women walked, cycled, wheelchair, or ran the 1/2 km. course at least once, some twelve or fifteen times. There were some dogs and kids and lots of learning and laughs. By 3:30 the area was clean and organizers,

still high on energy, went to Isadora's for lunch. Immediately, at the table, plans begin with many suggestions for Walk and Roll for next year.

CAAW&S will be holding Walk and Roll in conjunction with National Physical Activity Week on an annual basis. The emphasis of the event is on participation and information sharing. Anyone interested in doing an exhibit or demonstration next year, please write CAAW&S, 1200 Hornby Street, Vancouver, B.C. V6Z 2E2.



PMS TREATMENT

A West Vancouver woman's group thinks there may be a link between Premenstrual Syndrome and an enzyme disorder.

Monoamine oxidase is an enzyme found in the blood and the brain. When there is a deficiency of this enzyme foods containing amines cannot be digested. Toxins build up in the body and gradually destroy its ability to metabolize sugar. The result is hyperactivity in children and hypoglycemia in adults. Along with this, central nervous system disorders such as migraine headaches and schizophrenic type behavior may develop. Major hormonal imbalances are also common which could be the cause of Premenstrual Syndrome.

The treatment for monoamine oxidase deficiency (MOAD) is simply to eliminate foods containing sugar and amine from the diet. Some of these foods are wine, cheese, avocados, bananas, and tangerines. The most positive aspects of the treatment are: it is free, it is painless, it has no side effects, it is natural and results should be apparent quickly if the regime is followed 100%.

A group of women treated for MOAD who were severe sufferers of P.M.S., have experienced 85 to 95% relief of all symptoms. Information P.M.S. is an organization formed in West Vancouver by Linda Clements. Its purpose is to stimulate public awareness of the problems of P.M.S. and introduce this treatment of the disability. Mrs. Clements has printed a booklet that explains the disorder further and gives the diet and the suggested vitamin therapy.

Information P.M.S. would like interested women to try the program so that results can be recorded and statistics collected.

The booklet is available for \$5.00 at: Information P.M.S., 455 Keith Rd., West Vancouver, B.C. V7T 1L6 922-9442 or 926-9013

ACROSS B.C.

NDP convenes in Vancouver

by Sharon Knapp

While Margaret Birrell did not win the NDP leadership race, her campaign made an undeniable impact on the party. It was the total neglect of issues of concern to women in the 1983 provincial election campaign that convinced many in the NDP Women's Rights Committee that it was necessary to run a feminist contender such as Birrell.

It was Birrell's presence and statements which sharpened the debate on women's issues which would not have been raised otherwise. Her understanding of Tech Change which resulted from her involvement in the committee of the same name (set up by the Women's Rights Committee) convinced many that issues that affect women are farther ranging than the stereotypical "women only" issues such as daycare and pornography.

However, Birrell was more than a one issue

Should feminists feel optimistic about the election of Bob Skelly as the leader of the provincial NDP?

candidate. Her six policy papers, written from a feminist and socialist standpoint on topics from labour to economic strategies, were more substantial than any of the other candidates' statements. The red and white Solidarity Coalition signs which appeared beneath her yellow posters

underscored her advocacy that the party return to its CCF roots. Unlike other candidates who urged that the NDP shy away from affiliation with labour and adopt big Liberal moderation, Birrell fought for the direct identification of the party with the workers, the natural constituency of the NDP.

The feminist influence of the Women's Rights Committee which supported Birrell will be felt on the provincial executive in the coming year thanks to their advance planning. Bob Skelly was caught without a list of sympathetic members to be elected to the executive. On the other hand, the Women's Rights Committee had caucused Saturday night and drawn up a list of contenders. By Sunday morning the list was circulating among delegates. Two members of the Committee, Joan Smallwood as fourth vice president and Elaine Bernard as a member at large, were elected.

The new executive that Skelly is faced with is dominated by the old Cocks machine (Jerry Storey, president, Johanna den Hertog, first vice, Robin Blencoe third vice, Joy Langan (Labour, second vice, a King supporter), Joan Smallwood (Fourth vice,



photo by Sharon Knapp

Municipal Elections

But are you on the list?

by Susan Harris

A fundamental belief of the political model of democracy is the right of each citizen to vote. Models often sound good in theory. But if we look at the model for civic elections in the city of Vancouver, and more specifically, the enumeration process for the voter, it's clear that putting your X on the ballot requires a lot of work to put the theory into practice. Vancouver's process of voting is still short of the ideal model of democracy.

In British Columbia all municipalities except the city of Vancouver are governed by the provincial government under the "Municipal Act". Vancouver is cited as special, and we have our own governing act, called "The Vancouver Charter". The basic difference between the election procedures of the two acts is that anywhere else but in Vancouver people can register to vote on the day of an election. It's a fundamental variation and a major concern of Vancouver City Council, among others.

It would seem that it is also a major concern of the Social Credit party which, to date, has not accepted the numerous complaints and formal application of City Council to allow this "administrative procedure" to be brought into practice as in other parts of B.C. The process of democracy should lead to the development of an administrative system that facilitates voting, not one that prevents it.

At present, there are two voters' lists: owners and residents. Owners, and this includes anyone who owns property - a home or business - with the exception of companies, are registered yearly through the land registry, which is compiled by the end of July. Residents, on the other hand, are only enumerated each election year, (every two years in Vancouver).

Residents and owners are enumerated through a door-to-door campaign by city staff. In effect, there is a check system in place for owners, while residents must rely on the established enumeration system.

The enumerators visit each address twice if no one is home. On the second visit, if no one is there, the enumerator leaves a pink card to be filled in by owner or resident. The card is in English and while

understandable to a fluent English speaker, it does require the prospective voter to be able to read and write.

Many new Canadians do not speak fluent English, particularly older women, much less read or write it. Others are afraid to answer their doors, even to a person of similar ethnicity, for fear of being deported or even robbed. For them the process is intimidating and alien.

Another major problem of enumeration are the residents of hotels and rooming houses. Most of these long-term residents are constantly "missed" on the lists, especially in the downtown eastside, a community of approximately 10,000 residents. In some cases, buildings are tucked away in isolated areas between commercial or industrial properties. Many hotels have locked front doors with no intercom system. Even if the enumerator does get in, many hotel desk clerks, often fearful of officials, will say they will distribute the cards or let the enumerator know who lives there, but don't follow up.

The first enumeration is usually completed by the end of June but there's another chance for prospective voters to register when the City sets up enumeration stations at select community centres in August. As required by the Act, city staff advertise this registration in community papers, including ethnic ones.

The last hope for some people comes on election day, under section 73A, in a sworn affidavit. Many potential voters believe that if they did not get on the list, they can vote under this provision. But not unless they qualify under the following conditions: a) they have to be qualified to be on the owner-electors list but were inadvertently left off, b) were on the list of register of electors or c) were on the last list, (i.e. for owners, the 1983 list, and for residents, the 1982 list.)

Affidavit voting entails a sealed ballot in an envelope that is marked with the person's name and address and sworn signature. After the elections, these envelopes with sealed ballots are checked for legitimacy and, if correct, are then counted. If not, they are rejected. This process can take a couple of weeks and

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photo by Sharon Knapp

Margaret Birrell, as a feminist candidate for NDP leadership, forced the party to face issues of concern to women: tech change, daycare, and pornography.

Birrell supporter) and ten members at large, of whom six are women.

The feminist presence on the executive is particularly necessary to combat the elitist and bureaucratic tendencies of the old guard and Skelly's ignorance of the role of women in the party. During the campaign he was on record as saying that if elected, he would make overtures to the Women's Rights Committee, without realizing that ever since 1972, when they were created by the provincial council as a standing committee, they have been providing the party with policy measures.

Although Skelly's election is more palatable to many of us because his positions are the closest to Birrell's, it remains to be seen whether or not he can implement any of his reforms to the party's structure given an intransigent executive. Sharon Knapp is producing "Union Made" for Co-op Radio this summer.

ACROSS B.C.

by Marion Pollock

The recent Sacred amendments to the B.C. Labour Code, embodied in Bill 28, are another part of the long-term Sacred plan to give employers more and more power. Sacred policy systematically strips workers, women, and the poor, of any rights while, at the same time, increasing the profits of big business. The gutting of the Human Rights Code, the slashing of social services, the new Landlord-Tenant Act, and the cutting of legal aid are all part and parcel of this programme.

The changes to the Labour Code hurt women, a fact many union leaders have not acknowledged. In B.C. the majority of the unorganized workers are women. The amendments to the code are designed to continue this trend. One of the amendments raises the majority needed for union certification (formally becoming union members and requiring the employer to recognize that a union is in existence). In addition, the current section 43(3), which enabled the

Sacred Labour Code hurts women

Labour Relations Board to allow for automatic certification, has been repealed, and a mandatory vote is now required to certify a bargaining unit. This makes new organizing especially difficult and encourages employers to harass their workers when they begin to organize.

In B.C. many recent certifications have mainly involved women—e.g. small social services, offices, restaurants, etc. In Eastern Canada many Eatons' and Simpsons' workers have joined unions in the past few months. The new amendments are aimed at stopping this trend.

While certification becomes harder the Sacreds are making decertification easier.

The new act calls for an automatic decertification vote if 45% of the workers sign a petition. It is easy for an employer to 'strong arm' workers into signing such a petition, and the rules have changed to allow the employer to flood the place with anti-union employees just prior to any vote. It's now harder to join a union but easier to get out.

The Cabinet, and not the Labour Relations Board (LRB) has the power to set the rules for all of these votes—an example of political control by a group of people who have shown themselves to be blatantly anti-union.

The new bill prohibits secondary picketing (picketing of the same employer at other sites) unless the LRB gives permission—an unlikely proposition. The recent experience of women restaurant workers in Ottawa provides an excellent example of the need for secondary picketing. These women and their supporters picketed all other restaurants of the man who owned the struck establishment. It was this kind of broad economic pressure that finally allowed the workers to win.

Other amendments to the Labour Relations Act designed to weaken the labour movement and the role of women workers are numerous. They include barring unions from using any constitutional (internal) discipline to reprimand members except where the LRB deems it appropriate. This means that if any union takes internal action against a sexual harasser, that discipline is not valid unless the LRB okays it. Since we have no Human Rights Branch, this gives the green light to sexual harassment.

The section prohibiting coercion by any person against any other person is repealed. It is replaced with a similar section directed only against unions using such coercion. Employers are free to use intimidation legally.

All political or community protest job actions such as those by Solidarity are now outlawed. In effect, this means that citizens have no right to protest government actions by stopping work. If any worker defies this she/he will be subject to fines of \$1,000.00

The provincial cabinet can determine whether or not a construction site will be unionized. They can declare any site "of special economic importance" and require both union and non-union workers to work side by side. The situation could develop where a union carpenter making over \$12.00 per hour will be forced to work with someone making \$8.00 per hour. In this case no one wins but the boss. The non-union workers won't be able to join a union to get better wages and the union workers will find themselves increasingly out of work.

The mainstream trade union movement is doing nothing about the new Labour code. Instead they are trying to re-establish a social contract with the government—a stance that the events of 1983 have already proven futile. The non-action of groups like the B.C. Federation of Labour will mean that women will be marginalized economically even more than before. The refusal to take action means virtually no union organizing in B.C. This is an unacceptable position.

As feminists we not only have to be able to publicly criticize the union leadership for doing nothing, but also have to work with groups who are prepared to fight back. In addition, through our statements and our action, we have to show how this labour code hurts women.

Women's centre loses funds



On Friday, the 18th of May, 1984 the Downtown Eastside women's Centre was notified that the Ministry of Human Resources would terminate their funding as of August 1st, 1984.

The Centre, with a staff of two women, has been in operation since 1974 serving women and children of all ages and ethnic backgrounds along the 'skid row' area. This safe, warm, comfortable drop-in centre has been a haven for thousands of women over the years. The Centre offered many programmes; English Classes three times a week; Open Discussion Groups, baking classes, budgeting classes, health information classes, escort interpretation, support, and a place to have some free tea, coffee and sympathy.

The Downtown Eastside Women's Centre needs money to survive and keep our doors open to the women and children who make the Downtown Eastside their 'home'!

Send donations to: 412 E. Hastings St. Vancouver, B.C. V6A 1P7.

Eastside Family Place axed

by Emma Kivisild

In mid-May, Eastside Family Place received notice from the BC provincial government that its funding would terminate at the end of August, 1984.

The move stunned workers at Family Place, who felt they had been given no indication that a complete cut was likely. In fact, they had been doing their best to conform to Ministry of Human Resources (MHR) guidelines on moving towards privatization: increasing their fundraising, numbers of volunteers, and applications for private funding.

Eastside Family Place is a drop-in for parents and children which serves an estimated 700 families per year, on average fifty people a day. The building houses a large playroom, a trampoline, arts and crafts, and dress-up areas. It also offers programs in childraising and parent effectiveness training, and an assertiveness

training course for women. There are two staff members (the third was laid off following an earlier funding cut of 20%), and a large complement of volunteers, including a volunteer board composed largely of parents who have used the facility.

Neither of the other two Family Places in the city were cut off, though all were informed that funding would be drastically reduced. The government's targeting of the East End for more severe measures deals a devastating blow to children and parents in the area. The East End has fewer parks than other parts of Vancouver, and no public facilities, besides Family Place, for children under three.

Annabelle Bradshaw, spokesperson for Eastside Family Place, says that without continuing funding the organization will not be able to stay in operation. She is, however, hopeful that the centre's compliance with MHR regulations and guidelines will qualify them for interim funding at least until Christmas. They are also applying to the city for emergency funding, and to various private foundations.

"Our hope at the moment is that we can convince Grace McCarthy to change her mind," says Bradshaw. Staff and volunteers have been conducting an extensive letter-writing and telegram campaign to McCarthy since they were informed of the cut.

women interested in helping with the fightback can drop by, 1034 Commercial Dr., Vancouver, or leave their name and phone number at 255-9841, or 255-4122.

Our apologies

Kinesis regrets the following errors which appeared in our May '84 issue: The column "Publications in Review", which was not credited, was written by Joy Parks.

In Judith Michaels' article "Learning to Like Food", the sentence "Dieting which is natural and life-sustaining..." should read "Eating which is natural..."

Our apologies to the authors of the articles.

ACROSS CANADA

Halifax woman speaks out against war

by Kate McKenna

On Tuesday, May 2nd at six o'clock approximately 200 people met at the south commons in Halifax to protest the presence in the harbour of the U.S. submarine, Casimir Polaski. They marched to the Citadel and down through the city, stopping traffic on Barrington Street with a symbolic "die in", and ended at the waterfront where the submarine could be seen moored in the middle of the harbour.

The following is a copy of a statement that was made at the demonstration by Kate McKenna, member of Voice of Women and the Co-operative for Non-violent Action. The demonstration was organized by the Sub Committee, an ad hoc group with members from various local peace groups; Project Ploughshares, Voice of Women, Dalhousie Disarmament Society, Co-operative for Non-violent Action, etc.

Yesterday we learned that a U.S. nuclear armed submarine had arrived in Halifax and that the monster was being moored in full view, in the middle of the harbour, making its presence all the more blatant.

This submarine carries sixteen Trident nuclear tipped missiles. Together, these missiles are the equivalent to 520 Hiroshimas. It is impossible to comprehend the meaning of this, but we must try.

To understand this submarine say the word 'Hiroshima'.
Reflect on its meaning for one second.
Say and understand 'Hiroshima' again.
And again. And again. 520 times.

Assuming you're able to understand Hiroshima in one second, you'll be able to understand this submarine in 8 1/2 minutes. This is the nature of the monster we are harbouring here.

We must look at the reason these nuclear submarines visit Halifax up to a dozen times a year. Why do they call at this port when their own are so near?

The reason they 'visit' here is the same reason we must protest loudly and strongly. The submarines in our harbour play a similar role to that played by the cruise missiles being tested in Alberta. It is essential for Americans to establish the legitimacy of their policies - and Canada plays an important role in that legitimizing. The reason we are testing the cruise missiles, the reason nuclear submarines 'visit' Halifax, is because it is essential

of the provincial Attorney General. "If a review board", said Davies, "had the right to recommend charges against violators then I would be willing to consider the establishment of such a board."

According to Pat Feindel, of the Vancouver Status of Women, the review board would act to protect magazine distributors from criminal prosecution. "Our major opposition," said Feindel, "stems from our concern that such a board would not represent the interests of women without so severely compromising us that its value would be nothing more than political cosmetics."

Jancis Andrews also voiced concern that a board made up of a diverse cross section of the community could discriminate against those vulnerable to society's condemnation, such as homosexuals.

Andrews, however, is confident women should explore action at the municipal

that Canada be seen to be a part of that policy, part of escalation, part of the planning.

Through the presence of the submarines we continue to be asked to play our well rehearsed role of accomplice to the war preparations which endanger us all. Through the 'visits' we are woven into their web of violence and U.S. policies of intervention and repression.

Randall Forsberg, author of the nuclear freeze proposal, has come to the conclusion that many have reached: "The nuclear arms race had nothing to do with defense, little to do with deterrence, and everything to do with a monopoly of U.S. intervention in other countries while blocking Soviet intervention."

Because of these interventionist policies many people are already living "the day after". For those who are living an actual holocaust, the atomic holocaust of tomorrow becomes remote and almost unreal. The east/west conflict often acts as camouflage for the very real economic and political injustices of north/south relations. Where is this submarine coming from? Has it been off the coast of Nicaragua?

We are told that nuclear weapons are responsible for maintaining the "peace" we now enjoy. We come together to defy this myth of peace.

We are not at peace in a world where military spending takes priority over human needs. Peace is a myth when 42,000 children will die today for lack of food and inexpensive medicines - the same world which spends \$800 billion per year on the military.

We are not at peace when children see nuclear war as inevitable and wake screaming in the night. We are not at peace when women cannot walk freely, without fear of violence or rape.

We come together to reject the use of the threat of force as an instrument of politics.

We are at the belly of the monster. We are the justification our government uses to legitimize its acceptance of these weapons. We refuse to legitimize this perpetuation of violence in our name. We know peace is not possible without justice.

The bottom line is that these weapons must never be used; we must not even pretend we are going to use them. The time for saying NO is passing us by. We must act now out of a sense of urgency and necessity in our efforts to bring about real disarmament.

Realizing that peace can only come when militarism and violence of all kinds have been eliminated - we refuse to play the role of accomplice by welcoming this submarine in our harbour.

Rid the earth of nuclear weapons.
Let us begin in Halifax!

level. She noted that West Vancouver city council is being approached by area churches to pass a by-law regulating the display of obscene materials.

Libby Davies noted that a similar board, set up in Ontario under the auspices of magazine distributors has been faced with some clear conflict of interest problems. One of the lawyers on the Ontario Review Board is acting for a distributor who is charged with distributing obscene videos. Jim Pattison's decision to sell Mainland Magazine instead of retaining control and removing pornographic materials also drew angry criticism. Andrews noted that Pattison, who has been convicted in Ontario for distributing pornography still controls Neonex Ltd which continues to distribute questionable material in Ontario and Alberta. The sale of Mainland is only another opportunity to make money off the pornography industry.

Church may ordain lesbians

by Ivy Scott

The United Church of Canada may decide in August to ordain and commission lesbians and gays. Supporters of the move are confident that the General Council will accept a report which recommends that sexual orientation should not in and of itself be a factor in determining membership in the order of ministry.

The report, prepared by the Task Force of the Division of Ministry Personnel and Education, states that neither heterosexuality nor homosexuality is a superior state, and acknowledges the role that the church has played in perpetuating the oppression of gay people.

Some of the 12 Canadian regional conferences of the United Church had asked that policy be determined after the church's report on human sexuality did not address the ordination of lesbians and gays. The conferences are now deciding on the positions they will bring to the bi-annual meeting of the General Council this summer in Manitoba.

The B.C. conference recently voted to accept the report's recommendations, while the Toronto conference voted to defer the decision until 1986.

Opposition to the change has already come from the Toronto area, where two congregations initiated petitions asking the church not ordain self-declared active homosexuals.

Another threat to the reform comes from the Renewal Fellowship, a particularly conservative element within the church, which believes that homosexuality is sin, and that religion cannot be separated from politics.

Lobbying for the change has come largely from Affirm, the church's lesbian and gay organization, formed in 1982.

Two issues would remain to be dealt with if the Sexual Orientation and Eligibility for the Order of the Ministry is accepted: that of reaction by homophobes within the general membership, and that of the imposition of a code of behaviour for gay people.

Bill Siksay of Affirm told *The Body Politic* that he hopes that those within the church who have skills dealing with prejudice will counsel those who lack understanding of homosexuality.

The church, which tolerates heterosexual sexual activity only within marriage, will probably place restrictions on gay sexuality as well. The report says that "We would see longstanding fidelity, love, and commitment among the key principles in any partner relationship, ruling out promiscuity for both heterosexual and homosexual persons."

This suggests that the reform will not be a great step towards sexual freedom, and that homosexuals will be asked to imitate the nuclear family structure as nearly as possible.

Feminists need to address also the question of whether any amount of reform will make the church an egalitarian institution. Many feel that oppression cannot be ended within a hierarchical structure. However, even in this case, any questioning of oppression within the church will be useful.

Women in China

Making change

by Frances Brownell

I came back in July 1983 from eleven months living and working in southeastern China. I taught third-year composition and fourth-year American Literature to college students at the Guangzhou Foreign Languages Institute just north of that city of five million which most westerners still call Canton. While there I read Chinese English-language newspapers and periodicals (including the monthly periodical, *Women in China*) and talked extensively with individual students in private, as well as with groups in and out of the classroom. I talked to these individuals and classes at times about the changing role of women in the modern world. And they talked to me about it.

In some ways, women in China are less oppressed by cultural sexist views than are women in Canada. But some of the sexism that creates serious problems for many in China is much more visible and striking to the western eye. Female infanticide sometimes still occurs. We know of its occurrence largely because the Chinese press, at the behest of the government, has been publicizing it in order to warn the people in the farthest corners of the country of the government's condemnation of this practice and of the serious consequences. Specific investigations, arrests, and jail sentences were publicized throughout the year I was there.

What struck me in the newspaper accounts, was the government's earnest and continuing efforts to educate the public. The articles drawn from various papers, including the prestigious *People's Daily*, which I read reprinted in English in the *China Daily*, soon developed a new and effective label: "feudal sexism." This feudalistic sexism was not only denounced but also analyzed repeatedly in both newspapers and magazines, to spread awareness of the causes as well as the Communist Party's condemnation of "feudalist sexism."

The fact that the top level of the Chinese government is strongly and openly opposed to sexist prejudice, and constantly advertises this fact, impressed me strongly. Can you imagine a Canadian newspaper known to represent any Canadian Prime Minister's views, announcing, "Every Party member has the obligation to fight sex prejudice?"

Not only is the status of women undergoing extensive, continuing improvement because of the advertised condemnation of sexism by top leaders, but also there is continuing stress in the media on the important role of women in the Communist Revolution, as well as on the rapidly developing role of women in leadership roles on the political scene today. This is the second area in which I'm afraid we Canadians must take a back seat to the People's Republic of China.

While I was in China, the 6th National People's Congress met, and, among other changes, announced the increase of women deputies to 21.2% of the total. Some of these women are active members of the highest Standing Committees, as well as special committees. A featured article on a woman holding a cabinet-level position did not focus on her gender, but on her economic views. The prestigious and influential Chinese People's Political Consultative Conference (GPCC) elected as President Deng Yingchao, a woman who helped organize and participated in the Revolution from 1914 to its successful conclusion in the late '40's. She was seriously wounded in the Long March, but still was one of the survivors of that epic journey. I asked several of my students privately if she had been elected primarily because she was the

widow of the beloved Chou En-Lai. They were surprised at my question, and said she had long been held in the highest esteem on her own merits.

Many women in China as in Canada are active at the lower level of politics, but in China each year more hold leadership positions, and women leaders in business, education, science, and politics are frequently the subjects of feature articles in magazines and newspapers, serving as important role models for Chinese girls and young women. For example, in 1983, 70% of the counties in Sichuan Province had women as their heads or deputy heads. More significantly, in 1983 the first woman governor of a province was elected in China, Gu Xiulian of Jiangsu Province. When will a woman serve as premier of a province in Canada?

There are many Women's Federations in China, including the highly respected and very active All-China Women's Federation, in which the founders of the women's associations in the party in the 1920's and '30's, Cai Chang and Deng Yingchao, have continued to work in the early '80's in an advisory capacity with middle-aged and young women leaders.

This Federation has provided guidance to many women's federations at county level and above in setting up legal advisory groups to protect (and widely publicize) women's and children's rights under the new constitution, which has established a strong, extensive legal system, with law schools mushrooming, public legal aid and information stressed, and the appointment of a large number of new judges—many of whom are women.

The Standing Committee of the All-China Women's Federation in April 1983 issued

The top level of the Chinese government is strongly and openly opposed to sexist prejudice. Can you imagine a Canadian Prime Minister announcing "Every Party member has the obligation to fight sex prejudice"?

a statement echoing (though they may have helped establish) the Communist Party official analysis of the basic problem: "mistreatment of women is the result of feudal ideas."

Women are rising rapidly not only in politics and business, but also in the realm of the creative arts. The block-buster best selling short novel while I was there in 1980 was Shen Rong's novel *When One Enters Middle Age*, about the collapse of a woman intellectual, a doctor. (Chinese writers are not into catchy titles) You can read this novella in the Panda Books paperback, *Seven Contemporary Women Writers*. Shen Rong's novella was made into a film, which achieved enormous popular success and won the Chinese equivalent of an Oscar in 1983. Some of my students, male as well as female, told me the film had moved them to tears. (Chinese men do not seem to share our western men's resist-

ance to showing emotion.)

Another of the female authors included in that collection of long stories, Zhang Jie, recently wrote a new novel which one of my former students praised highly in a letter to me a few months ago. The novel, *Ark*, is about three divorced women (a film director, an interpreter, and a critic), struggling together against the strong prejudice in China towards divorced women. They establish themselves with great difficulty as women who don't rely on men, but who instead consider themselves equal to men. "They are like an ark sailing in the sea of public opinion," writes my friend. She finds this novel the best of the recent novels dealing with women's dignity and rights in China. Though it is apparently not available in English at present, it is interesting to know that such a novel by a highly rated young woman writer in China is having such an impact on young women there.

Obviously education is a necessary road to travel for many women in China as in Canada, in order to catch the attention of, win the respect of, and change the attitudes of these men (and women) still suffering from "feudal sexism." The People's Republic of China inherited from the preceding rulers a grossly inequitable educational system. They have made great strides, but they still have a way to go.

A Chinese representative at the U.N. noted from the March issue of *China Quarterly* 1983, that women did not enjoy complete equality with men in education, employment or in government; in 1981, for example, the proportion of girls in primary, secondary and higher education was 43.9, 39.0, and 24.4 per cent, respectively. But in 1983 the caption under a photo of Beijing (Peking) aspirants writing the national college entrance exam specified that over half of those writing the exam in Beijing in 1983 were females.

When I was in China in 1983, all of my college classes were roughly 50% women, and many of my Chinese colleagues were



Photo from Women in China

women, some of them full professors. But in language and literature study women broke through early in North American Universities, too, so I don't know how representative this sampling would be. In China there are many women doctors, dentists and increasingly more scientists, but there are still some inequalities. A student told me of a woman friend who wanted to take the test for the U.N. translators' institute in Beijing, but was told flatly she would not be considered unless she had the highest score of all the applicants taking the test. Obviously, there is room for improvement.

But there are many women, and an increasing number of men, including Deng Ziao-ping, the man at the top, who want to find and break down those last walls. Would that we had a leader of any major Canadian party as willing to recognize and actively, publicly oppose feudal sexism here.

FUNDING

We will survive

by Helen Maier

Whenever and wherever women have fought for change, for the vote, for an end to violence, for simple protection, for legislative reform, for decent working conditions, we have wondered where we would get the money to pay the bills. Where we would find money for handbills, for leaflets, for postage, and then for rent, for food, for care for our children, for the education we wanted, for all the things we need to fight a war.

For many decades these fights were paid for from the purses and wallets of various ladies and gentlemen bountiful. Women and men with social consciences (consciencs which were tempered by their class and race interests, but consciencs nonetheless) paid the bills, rented the halls, bought the train tickets, paid for the handbills and the advertisements in newspapers, found and paid the lawyers. For decades the fights were for the right of women to vote, to own property, to control money. Battles were fought on behalf of others less "privileged", for slaves - both economic and sexual, for women, men and children who were deemed targets for salvation by the christian god.

Since the late 1960's the second wave of the women's movement has organized around our right to control our own bodies. Ours are slightly different battles, but we are certainly fighting the same war our fore-mothers struggled in. We stand on the ground those women cleared for us, but we are different women in different times. What I want to discuss here is something about the nature of these times, the war, and where the money comes from to pay the bills.

If you read this newspaper regularly you cannot help but be aware of the nature of the funding for the women's liberation movement in this province and in Canada. Money for women comes from women's own pockets, from the purses and wallets of some of those same ladies and gentlemen bountiful, from few religious organizations and from all levels of government (municipal, provincial and federal). There are the odd dollars from foundations and from corporate interests, but the majority of money for the organized women's liberation movement comes, one way or another, out of the pockets of the people that movement works for.

My bias should be stated here. It is my position that it is the responsibility of the women and men of any community to pay the bills of those organizations and services which exist to further the aims of the women's liberation movement. I think that this responsibility can be dealt with in two ways, money goes from you and I into the credit union or bank accounts of organizations we support, or it comes from the tax dollars we pay to government to provide the services we all, or most of us anyway, agree we need to be a humane society.

And this, of course, is where the crunch comes. In the last eleven months we have seen much of what women have worked for over the last 15-20 years attacked by the government of the province of B.C. The organizations vulnerable to attack have been those which received, or receive reduced, funding from that government. Those organizations which manage to fund themselves, or those that are funded in part

or whole by other levels of government are not (yet) vulnerable to attack from right-wing Secord misogynistic policies. (I guess those three words all mean the same thing, but you get the picture.)

Instead of looking yet again at the depressing list of women's organizations and services affected by funding cuts from this government, I want to use this space to ask some questions, and to begin to form what seems to me to be some answers. We have had some not very pleasant experiences in Vancouver, and all over B.C., with government funding, with fights about who applies, who gets it and why. I think we must continue to discuss what is going on and why, as well as what we are going to do about it.

When did we ever think that government, particularly a Secord government, would willingly fund organizations fighting for the rights of women? When government funding stops, must women's organizations fold up their offices and go home? Do we stop doing the work because the government won't give us the money? Why is it that we seem to be able to get money from government only when times are "good"?

There are undoubtedly women who feel like throwing up their hands (and breakfasts) and quitting when the government cuts funds they have come to rely on to provide the services they offer. While I find this an absolutely understandable reaction, it isn't the one which will continue the work of women's liberation.

Government only funds what is DEMANDED, and usually only that which is demanded by particular groups to which that government feels accountable. The Secords are not accountable to women. They are taking back

When government funding stops, must women's organizations fold up their offices and go home? Do we stop doing the work because the government won't give us the money?

what they see as having been given foolishly by the NDP government of 1972-5. They are taking it back because they do not perceive the women's movement as a part of the community to which they have any responsibility. They see the women's movement as being outside, as being other, and being in opposition to all they consider to be holy. They are right. We are.

What they are wrong about though is their understanding of the importance to the community of the services that women have built. In a survey that the NDP did some months ago the people who responded made it very clear that Transition House was a service they wanted protected. We can assume that most people in B.C. are not like Les Bewley, that most people believe that services for sexually abused children and women, women with post-partum depressions, women and children who are raped, women who are battered, exist because they are necessary.

Nonetheless, the government has eliminated or cut funding to services of this kind. They have done it because it is no longer politically convenient to continue to fund them. They have done it, like other abusers,

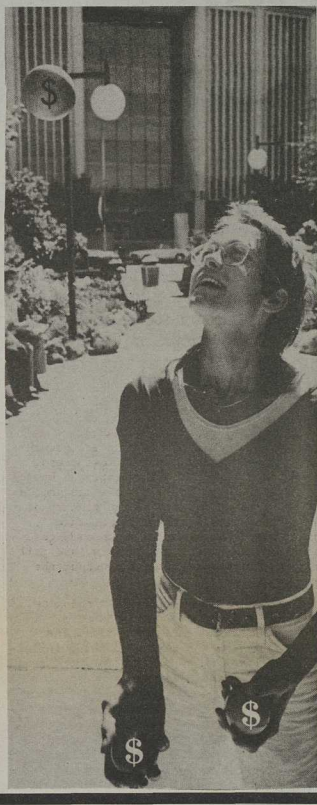


photo by Joe Croteau, from the 1980 Women's Community Collage Exhibit

because they think they will get away with it. I heard a woman on t.v. talking about the sexual abuse of children say that only those who were in favour of sexual abuse would oppose its elimination. It seems to me that the Secords have certainly exposed themselves to the community as opposing women's liberation. The Secords have a lot to lose.

I think there's only one answer to the questions I asked above. The Women's Liberation Movement is a dangerous one. We are not naive, we know we will be attacked. And like any guerrillas fighting for liberation, when that happens we will fall back, but only a little, and regroup. And then we will carry on the war.

We must continue to do the work we see needs doing. We cannot stop, we cannot look back. We must continue because we are women who believe that women working together will accomplish women's liberation. We do not wait for men to figure it out for us and then do it to us. We are doing it for ourselves. When we can get it we will use money, our money, from government. When we can't we will use our own pennies, our boundless energies. We will survive. We will win.

Our taxes are for us

Although women will keep organizing within women's groups with or without government funding, we must demand a large share of the tax dollar be allocated to the promotion of the status of women, as an assertion of what we know is our right, and as a step towards economic equality.

by Susan O'Donnell

Susan O'Donnell is a VSW Board member.

The Vancouver Status of Women, along with many other women's groups in the province, has recently been faced with the devastation of a total cut in operating funds. The women's movement has long been in disagreement about whether or not we should be receiving funds from the government at all. In fact, many feminists might now say that the Vancouver Status of Women would be in a much better position if it had learned from the start to operate without government assistance—that not only does government money ensure co-optation and endless months spent in fulfilling grant criteria, but that operating on insufficient funds has a more harmful effect than operating on no funds at all.

All of these arguments merit discussion and thought. But putting these principles into practice raises some important contradictions for feminists. We have long been aware that economic equality is an important cornerstone in the liberation of women, and from this we have developed our positions on equal pay for work of equal value, affirmative action, pensions, etc. We know that the distribution of wealth in general discriminates harshly against women, and that the distribution of our tax dollars simply reflects this discrimination. To demand that a large share of tax money be allocated to the promotion of the status of women is simply to assert what we know is our right.



No one knows better than feminists that we serve a constituency that cannot support us economically, and that the reason is systemic discrimination and not an unwillingness to pay on the part of women. If we accept that a feminist analysis is crucial to an understanding of the inequality of women then we must demand a society that pays for that analysis. In fact, it is the continued existence of a feminist analysis independent of other institutions that can provide women with the ammunition they need to fight for their equality.

The work that women's organizations must do, does not come cheap. The printing, organizing, programming, research, child-care requirements require more resources than any number of bake sales can provide. Our movement is increasingly becoming dependent on poverty line salaries for its workers, with no fringe benefits, and no union protection. More and more collectives are arguing about make-work projects which demand unemployed women work for their earned U.I.C. benefits. And as the chances for decent pay become less and less, we become more and more dependent on that feminist ghost, volunteerism.

The internal dynamics of any women's group are bound to become strained as the organization sees its limited resources cut back again and again. Collective members become divided around what areas of work must be chopped, which areas of work shall be blessed with the few resources that are left. Focus on internal survival tends to become greater than focus on outside work, and the potential for the movement to grow becomes limited.

The trade union movement has understood for years the importance of a strong economic base. It is fortunate that within its membership is a structure to ensure that base. Although it is somewhat jeopardized by unemployment of its members, to date it has been able to ensure enough funds to withstand our provincial government. Its economic independence is to be envied.

As the women's movement has no hope of a structure that will also be supported by its members, and its possibility of growth is limited by funds available from fund raising and volunteerism it seems clear that an economic base can only be achieved by a strong government commitment to the equality of women. The stand of this provincial government on funding for women's groups is a dangerous one. The Social Credit Party makes a big leap when it argues that feminism is not only political, but is by its very nature, partisan. In defining women's groups in this way, it is also saying that the inequality of women is not only acceptable, but desirable.

There is no doubt that women will keep organizing within their women's groups with or without government funding. The success of the women's movement over the last few years can be seen in the phenomenal difference in the way women support each other, and in the way our expectations for ourselves have changed. No amount of cuts can stop this momentum, although the structures we build may have to change.

However, it is clear that the resources

The resources required for a strong commitment to the position of women must come from government, but the government funding agents must realize that the best analysis of the way to go about the equality of women must be defined and evaluated by women themselves.

required for a strong commitment to the position of women must come from government. Further, the government funding agents must realize that the best analysis of the way to go about the equality of women must be defined and evaluated by women themselves. This means government abandoning their policy of "We'll do it if we can afford it after everything else has been paid for".

Women's groups such as the Vancouver Status of Women have historically committed

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FUNDING

Living

by Joni Miller
for Vancouver Rape Relief and Women's Shelter
One of the things I did while avoiding writing this article was to co-design a skit and an alter ego for the demonstration May 26 put on by the Vancouver Coalition against the C.S.I.S. (Civilian Security Intelligence Service). Maybe that's a place to start.

In August of 1982, my home was broken into in a manner that suggests a visit from the secret police. I live, everyday, with the emotional certainty that I am being bugged. Where's the wire? In the bedroom? In the kitchen? Certainly in the telephone. (Quick - did you know that your telephone should start making that obnoxious beep beep sound within about seven seconds of being off the hook and not connected to another line? If it doesn't, it could mean that your phone is open to the police.)

Last year, I went through the painful break-up of a long distance affair - knowing that some "Corporal Johnson" from "Dissident Groups" was listening to every word, perhaps entering it into the "General Feminist File". When I fight with my friends, I imagine every controversy is being noted to be used sometime later to nurture a political split between us. C.S.I.S. - that's the baby of the Federal Liberals. Government.

I visit Ann Hansen in Oakalla prison. There's a government funded project for you - bars, guards, rifles, barbed wire, show your I.D. at the gate, the gun turret out in the field. I can't get Ann out of prison - and I virtually can't get rapists in. Last week a woman I've been in contact with for about three years actually saw the man who raped her sentenced - an event rare enough to be almost astounding.

Existing without government funding brings my work closer to my vision of a feminist future. We are not accountable to some higher authority for the way we do things.

At my very first Rape Relief collective meeting, five years ago, a woman read out a document leaked from the secret files of the B.C. Attorney General's office. It said that Vancouver Rape Relief was over-run by lesbians and communists - so was the Victoria Centre, and they weren't sure about Terrace. These were the same people paying our bills and spying on us - the Sacred provincial government.

We marched in those huge hopeful masses of last summer: feminists, trade unionists, ordinary people out beating the pavement thinking this time we can't fail. The optimism dissolved into the bitter taste of defeat - more cutbacks, more unemployment, more Mega projects, the A.L.R.T. cutting through my neighbourhood, more control. Government.

Again and again, in the course of my everyday work, I find women who experience the impediment of their lives by government officials. Sometimes it's individuals acting in accordance with government policies, and sometimes it's small time officials stepping over their mandate. We all know the stories - a woman fighting immigration and the threat of being sent back to an unfriendly home country because her husband has dumped her; or welfare cutting her off because she left the man who beats her and they think she should be back; or welfare apprehending her kids; or waiting six hours in the Burnaby police station trying

FUNDING

without government money

to get someone to take seriously her plea that this particular man must be taken off the street.

It's pretty hard for me to imagine the question of government funding as some kind of theoretical argument, considering how much evidence I have that the governing bodies are in fact enemies of women, of labour, of children, of radicalism - of everything that matters to me. I think, however, that when these same bodies are paying the bills, it's easier to imagine them as friends.

What may be necessary is to be able to take the money when it's available, but to keep a critical perspective. Governments have a tendency to pay for things I don't want to do, and to refuse to pay for things I do want to do. As a movement, we need to maintain a clear idea of what it is that we want to do.

In B.C., taking government money or not taking government money is becoming a redundant question. When the B.C. Coalition of Rape Crisis Centres was cut off two years ago, it was a lonely, frightening process. We didn't know then that we were riding the crest of a huge wave of Sacred policy making. Now I look around, and see that we have plenty of good company. Every group in the phone book under "Birth Control" is cut off. The Women's Health Collective, V.S.W., Post Partum Counselling, Child Abuse Teams - cut off. W.A.V.A.W. - cut back 5%. Transition House - turned out to be grabbed by the lowest bidder.

When we were first cut off from our government grant, it was easy to feel overwhelmed. When we were forced to consider closing down as an option, we chose not to, for a number of reasons. Every time anyone of us answers the crisis line, it hits home again that to close down, even for an hour, leaves women desperate. Violence against women is very fundamental to every woman's experience of her own oppression.

As a front for the women's movement, a 24-hour line is very valuable - for example, when the media wants the "women's movement" opinion on something, we frequently get called, because we're always here.

When I was attacked on my own street eight years ago, I didn't know about Rape Relief, so I called the police instead, a government agency. They told me that only whores walk alone in the city, and if I stayed off the streets, these things wouldn't happen to me. It's a good story, and I tell it often, usually getting gasps from the audience, but I wouldn't ever want to be back there in the middle of the night with my bruises, my torn coat, my terror and no one to turn to except that jackass of a policeman whose name, to my eternal regret, I didn't get.

Last year, in response to a crisis call, I helped mobilize 100 women to confront a group of violent men on Dumphries Street. In the old days, I might have worried that such an action might upset our funding. That night, I was free to keep my attention on the woman who had been attacked - to watch her terror turn to strength. No official was in a position to ask her whether it had really happened or tell her how it was her fault for being there, or to tell me to stay objective.

Existing without government funding brings my work closer to my dream of what might be - my visions of a feminist future. We are not accountable to some higher authority for the way we do things. One result is that often we have received women into our house after N.H.R. has refused to grant them another extension in one of the



I have much evidence that governing bodies are enemies, of women, of labour, of children, of radicalism.... However, when these same bodies are paying the bills, it's easier to see them as friends.

photos by Joe Crivello

control of the money raised in our name, we can decide to send office supplies to a Nicaraguan Women's office, or to buy 300 roses for the I.W.D. parade, or to just increase our paper supply.

government supported transition houses.

We can work with greater flexibility - since we are not subject to rigid time limits, each woman's stay in our house can be suited to what she actually needs.

It is possible to experience a greater sense of community as a result of the fund raising work we do than we could ever get out of negotiations with the government funding agency. Someone's desire to get active can be quickly translated into concrete terms. In the last five years, we've raised some \$200,000. We're currently renovating the third floor of our building, all on a shoestring budget, with men agreeing to donate labour under our direction.

Women who stay with us see that we're as poor as they are, that nobody gets a salary, and feel more inspired to be involved. There is something they can do - something we all can do. I note with pride that most of our new recruits are women who either lived in the house or came to us through the crisis line. I see women who came to us originally in the middle of a crisis returning to walk in the Walkathon, help put up blackberries for the women yet to move in, or bring her friends and neighbours along to walk in the I.W.D. parade. It seems to me that an important barrier has been removed between myself and the women I'm working with, now that I am no longer, in any way, a representative of the government.

Existing without government funding also changes the number of times I wake up in the night wondering if we can really afford the materials for another great project I have in mind. For the first time, the democratic budgeting for this organization is a real thing to me - not just numbers on a piece of paper. If I think we should purchase something, a gestefax machine, for example, it's not my responsibility to argue the economics of it as well as the usefulness. What I don't have to do is persuade the Department of Health and Welfare that we need this machine. Because we actually are in

I am quite certain that governments do not pay for services to women out of the pure goodness of their hearts. There is always an agenda that seldom meshes exactly with what we're trying to do. Perhaps this particular grant is to buy favour, votes, to mobilize opposition to this government's political enemies, or simply to buy control over progressive movements. When we are forced to constantly seek their approval - what's called "being accountable" - when we don't constantly seek another way, then our organizations can be shut down by a mere withdrawal of our operating grant.

Although at times it may be worth it to some governments to pay some money to some women's groups for some projects - I am certain that there isn't a government grant that will foot the bill for total feminist revolution. I am also practical enough to realize that every fight back plan requires money. I will continue to support women and women's groups to force governments to fund projects, and I'll also continue to find other ways to fund my work so that I'm not totally dependent on government approval, and the threat of withdrawing money is not a weapon of total annihilation.

Sometimes, playing one government branch against another or one political party against another gets us concrete results, and is not a tactic to ignore. Independently funded projects are also very worthy of consideration. Within my group, we started by deciding to reduce our dependency on government by 10%. The result was that we got more publically daring in what action we were willing to take. Two years later, when we were asked to hand over our files as part of an "evaluation", we were bold enough to refuse, and that's when we lost the other 90%.

The good news is that we have survived, we continue to grapple with the results of our decisions and to look ahead. There is much more to say on this subject, and I hope women will continue the debate.

BUSINESS



photo by Georgette Ganne

Kootenay women in business

by Susan White

It's an idyllic setting: a cedar-sided building on a sunny hillside, a stand of pine trees above it, cows grazing nearby, the sound of wind in the trees, and the river running over rocks in the valley below. This is Crescent Valley in the Kootenays, the locations of a women's jam making collective known as Emma's Jambrosia.

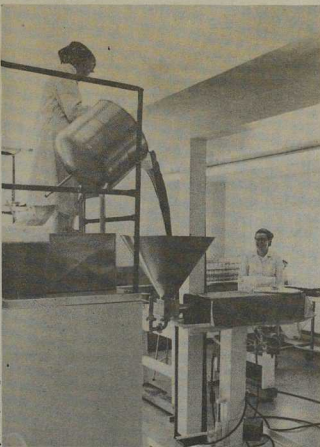


photo by Georgette Ganne

Emma, with five fulltime workers and a production of 9000 jars of jam a month, didn't even exist as an idea two and a half years ago. At that time, women at the Nelson Women's Centre became aware that the federal government, through the Local Employment Initiatives Programme, was willing to provide seed money to start businesses which would reduce chronic unemployment. With unemployment critically high, women wanted to create some work for themselves; but they wanted an alternative to government employment. The core group from the Women's Centre came up with three ideas: making children's furniture, obtaining ethyl alcohol from jerusalem artichokes (for use as fuel), and jam making. With federal funding, the women carried out feasibility studies on each idea and concluded that jam making was the one to pursue. Once that decision was made, it was eighteen months until the first jar of jam actually came off

the production line in the fall of 1983.

Along the way, there were many struggles - and learning experiences. The decision to operate as a collective, with consensus decision making, has sometimes proven difficult in view of the critical business decisions that are constantly being made, sometimes on short notice. And running their own business was a new experience for most collective members. Learning has been diverse: the collective wrote its own lease, does its own advertising and assembled the fruit freezer, a massive 123 cubic metres that holds 45 tons of fruit.

At present there are 13 women in the collective, five of them working full-time. I spoke with Heather Gibson and Georgette Ganne, who have been collective members since Emma's beginning. Heather is a fulltime worker; Georgette is not, but has worked as a spare in the factory.

What's it like to work at Emma?

Heather: It's different from any other job because I'm controlling my work environment. Because of consensus, I'm in agreement with all the decisions affecting my work. Another difference is that it's by far the physically hardest work I've ever done. And there's no glamour, not even a hell of a lot of



photo by Georgette Ganne

satisfaction, in unloading 8 tons of fruit by hand.

Georgette: It's also different working with other women, only women.

Heather: It's empowering, working like this. It's never a situation where, 'this is your job, you have to do it'...

Georgette: There's a consideration of each other that I've really noticed. There are some skills that aren't shared, but then there's a striving to understand different skills, different responsibilities.

Why does Emma work?

Georgette: I don't know why it works. There's an incredible diversity. Most of us come from different backgrounds...

Heather: To me, it works because we have a single focus: to keep Emma alive. Emma almost exists as a separate entity in herself: it's as if we feel protective towards her, maternal.

Georgette: It's been two and a half years, and we (the collective members) still socialize together, have fun together - and most of the same women are still in the collective.

Heather: The commitment is the same throughout the collective, working and non-working. Women are willing to take the long view about decisions... We've run into crisis points all the way along that seemed catastrophic. We overcame them... Now, where we are is another major hurdle: how do we sell enough jam to make the business viable?



Emma's Jambrosia produces a very high quality product; no one else in Canada produces a low sweetness, no preservative jam. With a combined fruit sweetness and honey content of 25-30%, Emma has too little sweetness to be allowed to call itself anything but a "melange": federal regulations stipulate sweetness (sugar or honey) contents of over 60% for jam, jelly, preserve, or spread. This meant extensive experimentation with jam recipes for the women of Emma, who wanted a fruit product, not honey.

They also wanted to cook the fruit quickly, to retain food value and taste. That meant a long search for a special fruit pectin that ended in Denmark, where they located a type of pectin that allows them to cook fruit for less than ten minutes. And the search for high quality fruit is constant: this year it may mean that Emma is able to add only one new variety, instead of two, to the present selection of raspberry, strawberry, and peach.

There's a conscientiousness that pervades every phase of Emma's Jambrosia: a conscientiousness and commitment to the collective process and consensus decision making, an awareness and enforcement of high standards for fruit and finished product, a conscientiousness about the working environment that leads to an atmosphere where women sing and dance on the production line. Is this enough to make Emma a successful business? As Heather says, "we're a women's collective, a small company, we make a very high quality product... we're not making a cent on this jam, yet. We need to sell more, or we won't survive. It's as simple as that."

BUDGET UNIVERSITY

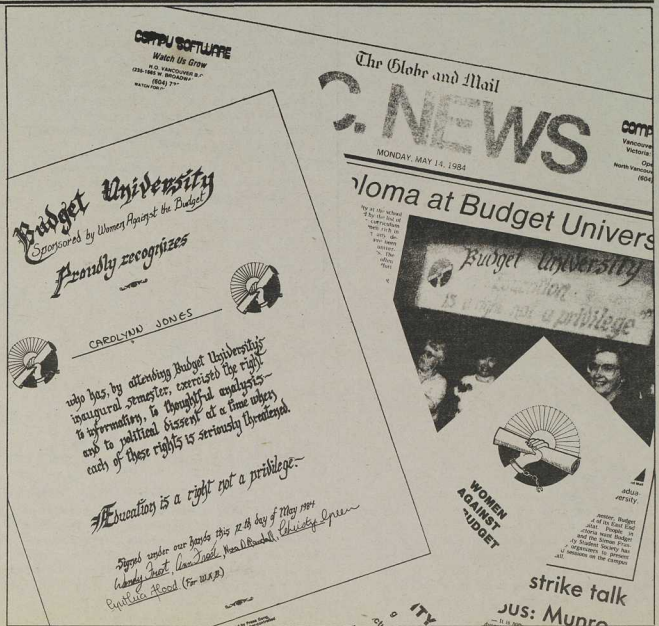
Women Against the Budget, the feminist arm of anti-Socred work, has a history of creative activity. From the first "This budget hurts women" button to the stone soup luncheon at Grace McCarthy's house, the group has brought a vital, women's, perspective to the fightback.

Budget University, WAB's most ambitious project to date, was a series of six-week courses, with lectures delivered by women, on a range of topics essential to building a better understanding of the present state of events in British Columbia. As the brochure - or should we say course catalogue - states:

The Budget University is intended as a contribution to building Solidarity in struggle. We all need facts, information, and analysis so we can do our political work better...especially now."

Five courses were offered. "Newspeak is alive and well and living in British Columbia," "Grim Fairy Tales: the mythology of the New Right," "How the Right got it together and why the left had better," "Everything is for the best in this best of all possible worlds: the new technologies," and "Cut along the bias: what's happening to B.C.'s educational system."

The sessions were capped off with a graduation dinner and dance, complete with Glee Club, and academia presentations.



by Linda Ervin

Volunteers - who I define as persons who expand an institution's goals and objectives, and do not replace paid workers - are important and essential to most women's organizations, but volunteerism is rife with pitfalls. Volunteers, especially women, are always in danger of being exploited, and the present political climate in B.C. only aggravates the situation. It is time we developed a strategy to cope with the demands being placed on volunteers.

There are many reasons to volunteer. It is an opportunity to improve and touch up skills, allows the volunteer to develop self-esteem and confidence and provides something for her/his leisure time.

Volunteers have a right not to be exploited or abused. In order to be fair to its volunteers, an organization that chooses to work with them has certain obligations.

It should be able to provide the volunteers with meaningful work, and give them an opportunity to share skills. Volunteers need training and a support system. They need to be oriented to the community and to the organization's goals, including its political and social analysis. In addition, it is essential that volunteers be given an opportunity to feed in to the organization, be accountable to someone or group, and have their work evaluated.

In my opinion, volunteers should not be so essential and integral to an organization that by their removal the organization disintegrates, or needs to change its operational functions. If the organization is dependent on volunteers to fulfill its purpose, goals, and objectives, then the work should be paid employment.

While I realize that many organizations are heavily dependent on volunteers, and are not able to get adequate funding to employ people, we should consider the various options this dilemma presents. We can continue in this fashion, i.e. using volunteers to do the work. We can close

Are we exploiting our volunteers?

the organization down because there is not money to pay employees, or we can pay some of the staff and not others - which raises its own problems.

My main worries and fears about volunteers in B.C. are related to this problem of expecting volunteers to cover what should be paid work. Grace McCarthy and the Fraser Institute have said that the church should pick up the social services cut by the Socreds, because this has traditionally been the church's arena. This is ridiculous. We are not in the sixteenth century, there have been major shifts and good ones, in social service policy since the days when the church took responsibility for it. We pay taxes for social services and we are not getting them. Social service work is a particular sort of work that requires specific training and skills. The fired/'redundant' MHR workers who have those skills should be hired back to do the work.

Instead, the Socreds are asking church volunteers to take over the social services. This proposal is regressive, and can only prove to be a disaster for the people who use those services.

One key concern I have stems from the varieties of philosophies among churches.

Let's look at the area of sexuality, for instance. Battering, abuse, and sexual harassment are seen by some denominations as the male's prerogative. He is the head of the household, and a woman's role is to be submissive. Or the church does not want to talk about these issues, quietly puts the woman on the head, and says it will go away. And, because these issues are not meaningfully addressed and acknowledged, there is considerable sexual harassment within the church itself. The system created would in all likelihood be a helping hand that would strike out rather than help. Social service workers would not have a social-political analysis, but rather a stake in the hierarchy of the present system.

In this situation, it is not only the users of the service who suffer; the volunteers are also exploited. They are doing work that should be paid work but working for no real wage. Volunteerism is, in short, in danger of devolving into nothing but an exploitation of the poor, primarily women. Volunteerism becomes a method of handling the excess labour problem - rather than establishing paid jobs, the government institutes volunteerism and makes it the patriotic responsibility of all citizens. It is usually poor women who do volunteer work. A new class - poor volunteers - is created. In addition, as more and more people volunteer, and organizations become dependent on them, resistance to and pressure on the government to follow through on its rights and responsibilities becomes less and less visible. Charity is not the answer to Socred policy. We must recognize that social service work needs to be paid for - volunteers cannot and should not replace social service workers. It is imperative that we not ask volunteers - women - to pick up after the Socreds.

This article is taken from notes which Linda Ervin used to deliver her talk on the panel "If women won't go the extra mile, they're just mean-spirited," as part of the Budget University course "Grim Fairy Tales: the mythology of the Right."

BUDGET UNIVERSITY

Nora Randall spoke on a panel entitled "What is to be done?" as part of the Budget University course "How the Right got it together and why the Left had better." Other "lecturers" looked at the Fraser Institute, and the Solidarity experience. This is an edited version of a transcribed tape. Other speakers on the panel were Cynthia Flood and Hilda Thomas.

Nora Randall is a writer who has been active in the Vancouver women's movement for the past 12 to 13 years.



by Nora Randall

I want to talk about the ways that the women's movement has been organized and share with you a description of the structure of the women's movement and how I think it functions.

I think it is more important that we look at the structure of what we do because this is where I think women have really lost out in terms of making our work effective.

One of the ways I would describe the Vancouver women's movement is "The longest living 'ad-hoc' committee," because we've been 'ad-hoc' for 15 years, and I want to talk about how that happens.

What we do, and we do it well, (you know, I love the women's movement -- it's amazing!) what we do well is we organize around work. I remember when I used to work at the women's centre, sometimes people would call up and say "Hello, is this the women's liberation movement? Where do I join?", and we would say, "Well, what are you interested in? Do you want to work on a newspaper? Do you want to work at a bookstore? Do you want to get involved in a political party?" Because if they had something that they wanted to do, there was a group of women who were doing it.

What women relate to is work. That's what we're socialized into, but also we do it really well. Even now, in Women Against the Budget, if we call the phone list and say "We've got this action," they say, "Great, we'll be there!" But if I call about a meeting, they want to know if



The Vancouver women's movement is "The longest living 'ad-hoc' committee."

we're doing anything before they become enthusiastic.

What that means is that we're basically reactive, that we don't have a planning capacity, because when the task is finished, when we've done it, we tend to dismantle, or fall apart, or ...

It has been both our strength and our weakness that if there's work to do, we come together around something we agree about. We agree, for instance that we should save Transition House. Everybody who agrees that we should save Transition House gets together and we give it the old one-two. Then, when the work is done, or when that particular task is past, a

kind of formlessness develops, and if we don't form around other work again, disagreements can come up.

Disagreements come up when you're thinking about what to do. People have different ideas about what to do, and what happens when women disagree is that they stay home. It's as if we all come together, and do something we agree about, and then one by one we stay home as these different ideas come up and we don't like them.



We're basically reactive, we don't have a planning capacity.

It's like the tide coming in and the tide going out.

Another fascinating thing about the way we work is how we 'join' the women's movement. One of the things that I think is quite beautiful about it is that every woman basically joins within herself. There's that moment in your life when somebody says "Well, you aren't a feminist are you?" and you say "Yeah... or "You don't believe in that women's liberation stuff, do you?" and you say "Yeah, I do!" You know?

How a woman joins the women's liberation movement is by identifying herself as a member of it. But then what happens is that we all come to a meeting. We walk into the room, fearful that we're going to be taken to task for our politics, that every other woman in the room doesn't really believe that we are real feminists. You can work your heart out, and you secretly believe that the only



How a woman joins the women's liberation movement is by identifying herself as a member of it.

person who believes that you belong to the women's liberation movement is you.

We organize the way we do for a reason. I'm bringing up these things that I see about the way we work in groups because I want us to look at our strengths and our weaknesses, and design a way of organizing that's based on what we know about ourselves, so that we're organized along a continuum.

While considering what is to be done, and what the women's movement thinks, I decided that the answers of current popularity are: join the NDP; organize for the collapse of capitalism; visualize all male institutions being sucked up by the goddess... and some women are having babies! These are the answers!

We're not all in one place.

If we try to think about organizing all the women in the women's movement to go in one direction with one thought and one purpose, it's not true to how we've organized our-



We don't know about all the different things that are being done by different women in our own movement.

How long will we be ad hoc?

BUDGET UNIVERSITY

selves, it's not true to how we've come together, it's not true to our strengths.

Sometimes it seems that the women's movement isn't getting any bigger or that we're all talking to a group of our friends. Well, it seems we tend to join the women's liberation movement in 'glomps.' For example, when I first got involved it was around the *Pedestal* (an early feminist newspaper). I met these women, and some of the same women helped with the bookstore, and some of the same women were around *Makara* (a Vancouver based feminist magazine). I've gone through the women's movement with a certain 'glomp' of women with whom I share a lot of the same background, feelings about what to do and when to do it, and what we want. But at the same time as I'm moving through the women's movement in Vancouver, there are all kinds of other women who have organized around other things, and they move through in 'glomps.'

Some of the people we know we're moving parallel to. We know that the NDP Women's Committee is out there, that WAVAW and Rape Relief are out there. Some of them are identifiable, but one of our disadvantages is that we don't know about all the different things that are being done by different women in our own movement. We don't know what outreach is going on; we don't know about women in Delta who may have decided on an action, or come to a reali-



When women show up at a commission and say "I want to speak," no one is surprised anymore.

zation, or have organized something, or have demanded that a woman head some committee.

Now I would like to talk about one of my favourite things: finances. You wonder how I got to money, right? Well, one of the reasons that we organize on an 'ad-hoc' basis is because we don't have any money. It's easy to come together to do something in one big rush, and do it and get it done, but you can't sustain that on volunteer work, or if you're doing it after hours, or in the cracks. You can do that for two months, but you can't do that indefinitely. Which is why we're at a disadvantage that the Right doesn't have and it's also a disadvantage that unions don't have. They have enough money to put people on salary.

We do have some ongoing funded groups in the women's movement, and they're all funded by the government. We don't support anything of our own. The Vancouver Status of Women is a really good example of how a funded body can function. It gives us a basis for planning. An organization like that is a piece of entrenchment -- it's an entrenched piece of the women's movement.

What that means is that there's a place for a reporter to call if they want a remark about the Vancouver women's movement, that there's actually somebody who's on a salary who has the time to sit down and work out the theory when the government brings out a pensions bill -- to sit down and figure out whether or not this pensions bill is going to empower or hinder women who haven't worked for wages ever in their lives, and then write a paper and go to the Commission and be on record, so that here is an actual feminist point of view in the works.

They appear before commissions, they develop positions, they can do planning, they can do theory, they can present it. They can make a body of Canadian history.

They're also in the phone book. You can call them up, you can find out what the women's movement thinks about certain

issues, and they maintain a visible profile.

We almost had it. We've been swept out to sea here, but the idea that it is necessary to find out what women think, that women are going to have an opinion on what you've said, that we have a right to be heard from, that we're going to have a separate position -- that has all been entrenched. People expect that. When women show up at commissions and say "I want to speak" no one is surprised anymore, whereas in the very beginning there were lots of fights over that one, that women didn't have a particular point of view.

So that kind of entrenchment is what we're losing, and one of the reasons that we're losing it is that we never financed it, and that has to do with our poverty. I don't know exactly what we're going to do here. I suggested at one point that we open a feminist franchise, but that was a sillier moment.

The whole point of talking about the 'ad hoc' nature of the women's movement and how we work is that we're at a point in time where it's really important for us to sit down and think "what do we want?" and to plan and to ask what we want to look like in five years. Do we want the women's movement to be signed up in the NDP? Do we want to have a solid block of women in the B.C. Federation of Labour?

One of the people attending the Budget University said that you're not supposed to plan because a planned economy is a Communist plot. But capitalists are rethinking they plan all the time. It's only us who are not supposed to plan!



I want us to design a way of organizing that's based on what we know about ourselves.

We need to organize within ourselves. We need to know what the women in Delta are doing. We need to know every time a woman goes into a gift shop and says "I don't want you using that woman's body, nutcracker." We need to develop a structure.

One of the reasons we have developed our 'ad hoc' style is that we have a fear of power being stuck in a structure. Our way is to take power, do something, then put it down and move on. The belief is that if power is entrenched, or if someone continues to be something, or if a hierarchy is created, it's going to get old and jaded, and become inflexible, and unusable.

It does all those things, but it also projects us into the future and gives us a way to plan. If we want to be in the NDP or want the goddess to get the Secrets out of office, or whatever it is that we plan, we have to have a structure that is going to stand up over six months, and most of the structures that we know of that stand up over six months are really not comfortable to us.

So we need to come up with a structure of our own based on how we organize and we need to come up with a way to deal with disagreements that's more constructive than staying home.



WOMEN AGAINST THE BUDGET

Presents
The Opening Semester (Spring 1984)

of

THE BUDGET UNIVERSITY

Featuring

1 Introductory Lecture

Courses to choose from (or take all of them!!)

Taxes for women continued from p. 8

ted a large part of their time to service. We are the place that women come to through telephone or visit when there is a problem. The service component has always been crucial for an overview of women's experience, which in turn provides a basis for analysis and strategies for change.

Good service cannot be carried out without staff, and staff need to be paid. Consequently, the service component of an organization is always the first to go when funds are cut. This leaves a large hole in the ability of an organization to perform its analysis properly. It is ironic that all governments will admit the need to assist victims of discriminatory policy. This need apparently excludes women.

It seems crucial that in future women fight for a government that will put their money where their mouth is, or where their mouth ought to be. With 45% of us in the workforce, our taxes should amount to adequate services and organizations which carry our needs and interest. Considering the amount our women's groups have been able to achieve so far, the sky would be the limit with proper funding.

Newspeak: alive and well

When the Socreds slash social services, fire public employees, and pour money into megaprojects, they call it 'restraint.' They are using language to convince us, against the painful evidence of reality, that what they are doing is good for us.

by Wendy Frost

Welcome to 1984, and the Socred's New Reality. Most of us are probably all too aware of the effects that the Socred's last two budgets are having on our rights and living standards. We know that they have gutted social services, cut funding to education, eliminated human rights, slashed welfare rates, fixed thousands of government workers, neglected the unemployed, made a concerted attempt to smash the labour movement, and poured their money into megaprojects and multinationals.

We also know that this is just the beginning; the Socreds have clear plans to turn this into a high-tech, non-unionized province, a "safe" climate for investment, with a quiescent labour movement, massive unemployment, and responsibility for social services thrown back onto the volunteer efforts of women, the family, and the churches.

The Socreds, however, have a slightly different story about what exactly it is they're up to:

November 1983 was a decision month for British Columbia. Major unions accepted as part of their collective agreements the fact that restraint in government is an essential base on which private sector recovery will grow.

It was a long, hard road from February, 1982 when Premier Bill Bennett led the nation in introducing the first significant restraint measures through the Compensation Stabilization program.

It took an election, a deficit budget and a major legislative package to convince many of the special interests and organized sectors of the province that they too must share in restraint...

Significant, long-term benefits will flow to British Columbia through the negotiated acceptance of the government's restraint program...

(*Restraint and Recovery Booklet*)

These are two entirely different pictures. The painful reality we see around us, the growing repression and hardship, and the rose picture of a province of patriotic British Columbians, all pulling together "with co-operation and effort" to create new prosperity and the promised land, are in complete contradiction. Both these pictures cannot be true. They're not. One of them is a lie.

What I want to look at now are the ways in which Socreds propagate those lies, the ways in which they use the ideology of the Right, and mostly the language of that ideology, to make us swallow those lies.

They need our participation, or at the very least, our acquiescence. And they

need to get re-elected. To do this, they must convince a majority of the public that what they're doing is good for us.

So, how are they achieving this? How are they selling us this idea of restraint?

I'm going to define ideology as a system of ideas and representations which falsifies reality, which presents a picture of the world which is not accurate, but whose acceptance serves the interests of those who control these ideas. It is the mechanism by which dominant groups make their actions acceptable to those they have power over.

Language is an integral element of ideology. Language is not neutral; it is a potential force of social control. Having control of the language means having a certain measure of control over how people think, even over what it is possible for them to think about.

George Orwell's vision of 1984 offers a chilling example of thought control by 'newspeak'. His vision is a useful warning of the direction in which they're headed. In some places, already, this abuse of language has become a reality, as, for example, in this comment:

"The Polish words for socialism, socialization, and internationalism today designate respectively the existing social

The Socreds' ability to persuade and not simply lie to us is very sophisticated. They operate by half-truths, distortion, and lies of omission.

order, state ownership and subordination to the interests of the Soviet Union. The term 'anti-socialist force' is used to denote any form of political opposition," (Michael Szkolny)

Again things aren't quite that bad here--yet. We still have avenues of dissent, we still have the illusion of free speech, although we're coming to realize that free speech can be very expensive. But the Socred's manipulation and distortion, and theft, of language is a very real and powerful part of their program.

I'm focussing on the Socreds because that is the emphasis of this series, but don't imagine that they're alone in this. Reagan, Thatcher, the Moral Majority--their tactics are similar. Think of "making the world safe for democracy" as a justification for imperialist aggression. Think of "right to life" as a slogan meaning "no right to reproductive freedom."

A Trudeau aid was recently quoted as saying: "There is no truth, only the ability to persuade." That's a line that could have come straight out of 1984. The Socred ability to persuade and not simply lie to us, is very sophisticated. They operate by half-truths, connotations, unspoken associations, distortions, elimination of alternatives, and lies of omission.

The word 'restraint' itself has a wealth of associations. Control, order, discipline, hierarchy; it suggests a reaction to the permissiveness of more prosperous times, the 'let it all hang out' of the 60's, the 'Me' decade of the seventies,

and a return to more sober, mature values, individual responsibility and the Protestant work ethic. Something we can all do, something we can all share in. Hardship, of course, "tightening our belts"--but hardship in a good cause, a common cause. The government is providing leadership by restraining itself; as good citizens we are urged to follow its example.

The message is clear: 'good' British Columbians will pitch in, co-operate, and practise the virtues of self-denial. 'Bad British Columbians' want to picket their way to prosperity. Everyone knows that the sure road to prosperity is hard work; and equally, everyone knows the corollary, that those who aren't prosperous simply haven't worked hard enough.

What's the literal meaning of "restraint" as the Socreds are implementing it? Slashing social services, firing public employees, and pouring money into megaprojects. What's the ideological meaning, the emotional impact, the coercive message? Hard times mean hard work. Everybody pull together, and we'll all have good times again.

This one word, of course, doesn't operate alone. It's bolstered by many other acts of re-definition and verbal sleight-of-hand.

One major one is re-definition of democracy. Democracy, according to the Socreds, means dropping your ballot in the box every four years, and then keeping your mouth shut and doing what you're told. This is co-operation. You want some participation in the process? You can have "meaningful dialogue and consultation".

The fact that the consultation process is totally meaningless, as there is no accountability and no onus on the government to be bound by the process, is beside the point; you've had 'input'; that should more than satisfy you. That does not satisfy us, and we take to the streets in the thousands? That's called confrontation, and we all know that confrontation is a terrible thing. We've read it in a hundred *Sun* editorials. "Confrontation!" Bennett tells us, "is self-defeating and will only make things worse in our province. You cannot strike your way to job security. You cannot picket your way to prosperity."

This use of language reverses reality. Those who allow themselves to be robbed of their democratic rights are co-operating, and by implication, are playing their legitimate role in the democratic process. Those who exercise their alleged democratic right to organize are trying to short-circuit the democratic process, trying to re-fight the last election, and are just 'special interest' groups.

Asked in October if he thought there was a real threat of a general strike, Bennett replied, "No, I think that most British Columbians want to work." Implication? Those thousands of people in the streets are just idly layabouts,

...

dependent on government handouts, who think you can restore good times to this province by picketing, not by hard work.

Another prop to the restraint program is the language used around the cuts themselves. One ploy is to characterize the cutbacks in social services and the firing of public employees as "lean and efficient" government. Who could quarrel with that? Downsizing, flexibility, productivity, and of course, privatization. This evokes the image of a powerfully top-heavy civil service, glutted with bureaucratic paper-pushers, who produce nothing, enjoy lifetime security and feed at the public trough. Clearly, everyone could applaud "down-sizing" them in the name of "lean" government.

In reality, it's front-line workers providing essential social services, who've been cut, along with their programs. But the Socreds have an answer to that too,--there are no cuts, only new programs. Consider these headlines:

Those Most in Need Sheltered by G.A.I.N.
Actual content: welfare cuts.

New Student Aid Program: actual content: Student grant program cut completely.

Budget Stresses Health Care

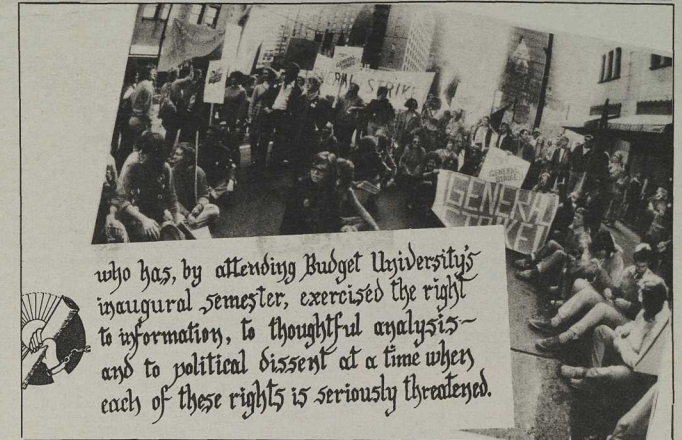
Actual content: Health Care Maintenance Surtax.

Sounds similar to Socred terms. "Downsizing" means cutting programs and firing workers. "Management flexibility" means erosion of the rights of unionized workers. "Productivity" means more work for less pay. And "privatization," which according to the *B.C. Government News* means "giving the private sector an opportunity to take over various functions and activities which do not fit the basic government role" and ostensibly creating jobs in the process, actually means two things.

It means that those government services which could turn a profit will now be handed by the private sector, at greater cost, lower quality, and with non-union labour. And those that are not profitable, such as Transition House, and care for abused children, will either be taken over by community groups, which will lower the quality of service, or become the responsibility of volunteer agencies and the family.

This justification for the restrain program also needs a justification for smashing the unions, since that's integral to the program. Or, in Bill Bennett's phrase, achieving "stable industrial relations." The first attack on the public sector was characterized as "efficiency"; the second wave, the attack on the private sector unions, is just shaping up. What did Bennett tell us on TV? There must be no discrimination between workers; everyone has the Right to Work; confrontation is a luxury we can no longer afford; there are no longer any special privileges. This is the new reality, and only the tough will survive.

The term Right to Work is a pretty mind-boggling piece of Newspeak in itself, since it essentially means the right to hire non-union labour, at low wages in un-



who has, by attending Budget University's inaugural semester, exercised the right to information, to thoughtful analysis--and to political dissent at a time when each of these rights is seriously threatened.

safe working conditions. To proclaim this in the name of ending discrimination is sheer audacity, coming from a government that has gutted the Human Rights Branch.

But again, the message is clear. Those greedy construction unions are going to spoil Expo for us. British Columbia has a golden opportunity to shine in the eyes of the world, if we all just pull together, but if some of us can't forget the luxuries of the past, can't adjust to the new

ser Institute, the Socred's economic advisors.

Consider the case of Margaret Mitchell, a 78 year old handicapped pensioner who rents a small one-bedroom apartment in this affluent and luxurious neighbourhood. When rent control was recently eliminated in B.C. by the Social Credit government of Premier Bill Bennett, Margaret Mitchell's rent rose from \$184 to \$375 a month, an increase of 104 percent.

She was quoted as saying, "I've got a \$285 a month federal pension. The end of rent control is going to put me on welfare."

Now don't get me wrong. I'm as moved by the plight of the unfortunate, the elderly, and the poor as anyone else. Nonetheless, all the tears in the world cannot justify rent control as a good means of alleviating the plight of the less well off.

It is as if we had had price controls on automobile rentals, and Margaret Mitchell was fortunate enough to be able to lease a Rolls-Royce limousine for \$50 a month. Then, when this outrageous system was ended, and the rental rose to a more reasonable \$300 rent, we complained about the increase, instead of about the situation before.

(*Vancouver Sun*)

We hear this same message in news of welfare cuts: the poor have been getting it easy, and the free ride is over. Now, before you get emergency welfare, you have to use up "your own resources" - this is a euphemism for getting into debt. The Socreds are exploiting widespread fears and resentments: resentment between employed and unemployed, non-unionized and unionized workers, private and public sector. People are scared and looking for answers, and the Socreds are providing one.

And they're doing it by distorting reality.

This talk was delivered as a part of the Budget University course, "Newspeak is alive and well and living in British Columbia," which also included a talk on how the news is processed, and a hands on workshop on getting our message out.

Wendy Frost is active in Women Against the Budget and one of the founding mothers of Budget University. She has a Master's Degree in English from Simon Fraser University.

and living in B.C.

...

The politics of aging

by Helene Rosenthal

By the year 2000, there will be approximately two million women aged 65 and older in Canada: a dramatic increase in our century from a mere 132,000 at its outset. Then, as the author of this timely and embattled book says, "society could afford to ignore us." That it no longer can because of the magnitude of our plight and numbers, and that we as women must begin to use our political strength to change society's appalling attitude towards, and treatment of, older women is Cohen's admirable twin thesis.

Small Expectations: Society's Betrayal of Older Women, by Leah Cohen. McClelland & Stewart. Toronto. 1984.

Small Expectations is a shocking expose of the conditions under which most older women live. It is also a deeply informed feminist analysis which proposes concrete solutions. Written in a clear, direct style refreshingly free of the deadly passive voice and sociological jargon of so much academic writing, it draws you in from the first sentence. Extensive quotations in every chapter give individual women a voice and a presence. Cohen interviewed hundreds of women ranging in age from 25 to 104 in her four years of research conducted in Canada, the U.S. and Great Britain. She unobtrusively uses the first person voice to include herself.

The book begins with a discussion of self-image and sexuality, and succeeding chapters deal with problems of health care, housing, violence and over-riding poverty as these affect older women. This gets more and more depressing. But the last two chapters are hopefully upbeat, the penultimate consisting of the testimonials of a number of "Magnificent Survivors".

The last chapter focuses on "The Emerging Political Activists", primarily the women-initiated Gray Panthers, "who pioneered the concept of militancy in old age," and two older-women's political organizations: Displaced Homemakers and the Older Women's League (all American).

Though the vanguard of this movement is relatively small, "it has begun an irreversible process of mobilizing older women... one of the fastest-growing segments of society, whose needs a responsible government cannot afford to ignore." Finally, Cohen debunks the myth that our society cannot afford women a dignified, financially secure and rewarding old age.

The greatest fraud of all is the belief that as a society, we take collective responsibility to provide for our old. The two poorest groups of people in Canada are women and the old; the poorest of the poor are the old women.

—cited by Cohen from "Women and Poverty", a Report by the National Council of Welfare, 1979.

What does the loss of dignity through poverty mean in lived terms for this large group (women outlive men by an average of seven years)? It means that we lose control over our own lives. It means living in situations that render us helpless against acts of violence. It means victimization: being at the mercy of anyone who wants to terrorize, demean and humiliate us. (The individual accounts make horrifying reading).

But poverty is not the total issue, says Cohen. The loss of dignity begins early for women who are taught to value our worth mainly in terms of sexual attractiveness to men and our ability to mother, i.e. reproduce and work at unpaid labour in the home. How we are socialized to want and accept this as the natural order of things is, along with poverty, a "root cause" of the erosion of dignity in our lives. Men suffer from the prejudice against the old as well, but not in the ways or extent to which women do, who start off destined to suffer economic inferiority.

Cohen analyses the consumer society in her first chapter as a distorted environment in which, from infancy on, women are objectified as sex objects and thus

robbed from the outset of confidence in our intellects and abilities, let alone the freedom to make real choices and participate as equals in the work of the world along with men. High anxiety about our appearance is inevitable where youth and the "cult of sexuality" dictate our rewards, so that we "fiercely deny and fight our physical aging if we wish to be perceived as sexually attractive women." And, of course, billions of dollars are invested in highly profitable industries to ensure we do so.

When older women live alone, the only places they can afford are rooming houses in deteriorating, high crime areas. They live a terrorized life, rarely venturing forth from their dehumanizing isolation. Even so, they are the victims of bullying, thieving, male roomers, landlords, and thugs who break in.

Cohen's reminder of our perceived worth and consequent status in our culture, inevitably takes on sombre implications when we begin experiencing the circumstances that start pushing us, in mid-age, to the sidelines. For whereas men in their forties "experience an enhanced self-image, often until retirement, which is fed by their accomplishments and their accumulated possessions," women experience themselves as losing their attractiveness and thus their intrinsic value, menopause signalling that they are on the downward slide to being regarded as repulsive and useless. Women who have remained single and independent, already occupying lower status than their married sisters, are disdained as sexless, dried-up spinsters.

So here we find ourselves, in our prime, about to be discarded. Only then is it borne in upon us how we've been betrayed. The maturity and wisdom we've gained in dealing with the profoundly personal side of life while juggling the practicalities of our diversified roles are counted as nothing. Discarded too are our working to supplement family income, when we had to or, for our own study and development, needed to. Our real power finds scant outlet; our potential power has been undercut from the beginning. With advancing age, there's no hiding from the fact that the system has already decided we're expendable. What exists for us then is merely a shameful cover-up of that fact. Although Cohen does not, here or elsewhere in the book, overpower you with statistics, the ones she presents to support her case are succinct and irrefutable.

Here I'd like to inject a criticism of the book, (which I otherwise admire highly). It's this: the study appears to focus exclusively on heterosexual white women. There is absolutely no reference to the large percentage of lesbians in the combined populations of the three countries encompassed, or to North American native women, or to other large and obvious minorities of women of colour. By excluding or subsuming these women, by not naming them, Cohen contributes to the invisibility of those suffering the worst effects of combined racial and sexual prejudice, poverty and ageism and, in effect, invalidates these women's existence. Because it

Helene Rosenthal is a local poet and a regular contributor to Kinesis.

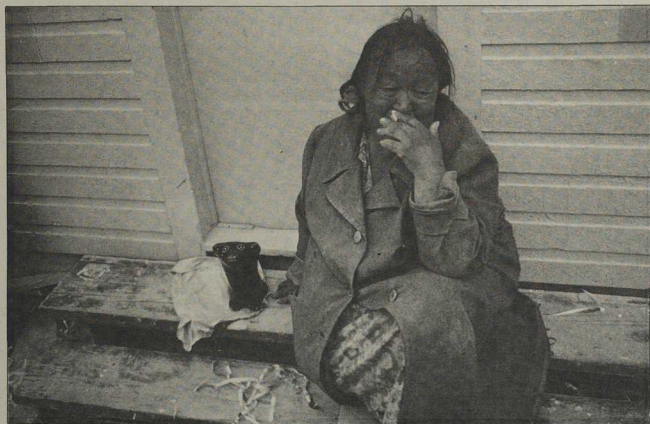


photo by Naomi Stevens, from *The Female Eye*, Lorraine Monk

ARTS

is already so precariously marginal in most cases, the reality of the lives of our most oppressed sisters must be made manifest. That it is not manifest in Cohen's book, is unconscious, I am sure, given the empathy of her concern for aging women and her anger over the raw deal we get.

But the omission is a serious defect. For one thing, it misses out on examples which might well be instructive and provide some models. For instance, older lesbian couples and ones of mixed ages can be seen enjoying the friendship and support of younger women in a milieu based on affinities and shared interests and outlook, rather than on appearance or age similarities. As in the feminist community at large, lesbians (who may not be feminists) tend to accept each other on common ground. Though I have no direct and very minimal other knowledge of how our aboriginal women or others of colour are perceived, perceive themselves, and are treated within their traditional communities, whether positive or negative their experience is vital to our understanding, to our struggle, in fact, and should be addressed.

Inasmuch as we all suffer varying degrees of oppression under the one patriarchal white power structure, the vast majority of women facing retirement, or left as unprovided-for widows late in years but before retirement age, share the problem of how they'll manage on a greatly reduced and inadequate income. Men at this stage of life - wage or salary earners for most of it - have at the very least, in Canada, Canada Pension Plan or Quebec Pension Plan, and private company pensions they've paid into all those working years.

Most women don't qualify. The minority who have worked at steady jobs all their lives mainly earned incomes far below those of men, with resulting lower benefits to fall back on. But most women still marry, and up till recently spent the major part of their lives bringing up children and maintaining a home for the family. Even if they've worked part-time as many do today, they are not eligible for such benefits. Divorced and abandoned women are regularly cheated of their legitimate share of an ex-provider's CPP. All lose out.

The best we can look forward to on reaching age 65 is the universal Old Age Security (OAS) pension. It was never intended as an adequate retirement income but as a supplementary one. In the first quarter of 1983, the sum was an across-the-board \$251 a month. Since "most retired women depend exclusively" on OAS, says Cohen, "this dependence keeps us well below the poverty line." That hardship is only slightly mitigated by the Guaranteed Income Supplement which, unlike OAS, is means-tested, and in the event of any outside income is reduced by half the amount of that income, a penalty which "too frequently outweighs the gain" of the Supplement. All these are sore points to which Cohen pays special attention in presenting her own strong views and corrective remedies.

Because "Policy makers and politicians rely consciously and unconsciously on our ignorance of the pension system," it is imperative we assume responsibility for cutting through the confusion most of us are in about it. One of the virtues of *Small Expectations* is that Cohen challenges us to have large ones. As elsewhere in the book where she offers practical suggestions for getting started, she has some useful advice on challenging the pension system. In the chapter entitled "To be Old, a Woman, and Poor," she begins by demystifying pensions and taking us step by step through the premises and

The horror most aging women have of nursing homes is well-founded.

They are places where you wait in misery to die among indifferent and often sadistic people who have power over you. Even if you are rich, you are at their mercy.



Photo by Claire Beaupre-Champagne, from *The Frank Eye*, Lorraine Monk

complexities of how our government pensions are conceived and administered.

She then discusses, and takes issue with, the National Action Committee on the Status of Women's detailed response to the federal government's 1982 Green Paper on the future of the Canadian pension system. NAC's document, entitled "Pension Reform - What Women Want", purportedly reflects the views of its members who include over 250 groups comprising three million women. NAC, a voluntary organization that considers itself non-partisan (the bulk of its funding, however, comes from Ottawa), is Canada's largest feminist lobby. Its document on pension reform created huge controversy among women (see coverage of Vancouver Status of Women's position, *Kinesis*, Oct. '83; April '84; May '84).

Cohen's objections are based, not on its "technical and operational details," but on "the basic premises and philosophical orientation that underlie NAC's approach." That approach, she says, "can only be described as middleclass, elitist and, indeed, touching upon chauvinism." Her own approach to income security for women in old age is unequivocal. Countering NAC's proposals for including homemakers in the CPP(QPP) which divides them into three groups on a hierarchical scale of deservingness, she argues that "the simplest, most equitable way to reach our goal is to fight for the expansion of the universal, non-contributory Old Age Security."

I have left Cohen's discussion of violence to the last, perhaps because it is so painful. As in the chapters on health hazards and housing (which I don't have space to deal with), the stories women have to tell here are heart-breaking and enraging and eye-opening. The pervasiveness of the violence, the extent and degree to which old women are physically and psychologically abused must, because of the silence that has covered the subject, come as a shock to most of us. Cutting through this silence of unreported and uninvestigated or ignored crimes, Cohen shows they include everything from family to institutional violence. This is to say, wife battering; battering by children and other relatives (as well as other cruel treatment); rape; institutional and home care abuse; "granny-bashing" on the streets, and in cheap rooming-houses.

The most horrifying revelation implicates mid-life daughters as the most common batterers - in Great Britain and the U.S. In Canada, it is more common for sons, and male in-laws to be the batterers. Where women live alone things are possibly

worse. Because the only places they can afford are rooming houses in deteriorating, high crime areas, they live a terrorized life, often ill and certainly undermourned, behind multiple-locked doors, rarely venturing forth from their dehumanizing isolation, and then only in daylight. Even so, they are the victims of bullying, thieving male roomers, landlords, and thugs who break in.

The medical profession, which as Cohen shows, is aware of the physical abuse, refuses in the main to believe, or even enquire into, its causes. (Old women are far too ashamed to report their children, or fear reprisals. They are also too ashamed to report rape; nobody believes them in any case.) Court records and the media likewise avoid the subject. Older women living with their children are also afraid that if they complain or admit to illness, they will be thrown out with no place to go, or will be put (by children who can afford it) into an institution.

The horror most aging women have of nursing homes is well-founded, according to this study, not only for the treatment meted out by an unqualified and poorly paid staff (most such facilities are profit-oriented), but because being put in such hands means you utterly give yourself up to uncaring strangers. They are places where you wait in misery to die among indifferent and often sadistic people who have power over you. Even if you are rich, you are at their mercy, as the evidence shows. As Cohen points out elsewhere in the book: "As we age, we are progressively infantilized by doctors, gerontologists, drug companies, the media and volunteers." It is no wonder that so often we end up forgotten in isolation, or totally powerless and dependent on those who regard us as a burden, which we feel we are.

Small Expectations warns us we must take action if we want change. Grounds for change exist in the political impact the increasing aging female population can have on the body politic. Grounds exist in the decline of the traditional two-parent family with a concomitant increase in the number of independent women, who, Cohen believes, will not "tolerate an impoverished and demeaning old age" as easily as did our more passively conditioned elders. With the growing power of feminist thought and action to make the conditions of our aging a political issue, and as our personal aging focuses the concern, we can look forward to our movement's literal coming of age as it tackles this enormous social problem.

ARTS

by Linda Hale

The first thing that struck me about these two books of poetry by Dionne Brand, a Toronto poet and activist in the black and feminist communities, is how different they are in content and style, even though there is only a year's difference in their date of publication. *Primitive Offensive* is composed of 15 loosely structured cantos, varying from a page to 12 1/2 pages in length, whereas the epigrams (a form which is, by definition, condensed) are short, from one to 35 lines long, and focussed. There is also a striking difference in mood between these two books: the first is permeated with images of decay and death, fragmentation and entrapment, while in the more recent volume, a more direct expression of anger, in conjunction with wit and irony, makes the mood comparatively lighter and the poetry more accessible.

Primitive Offensive, by Dionne Brand, 59 pgs. Williams-Wallace, Toronto, 1982. \$5.95.

Winter Epigrams and Epigrams to Ernesto Cardenal In Defense of Claudia, by Dionne Brand, ed. with an introduction by Roger McTair. 38 pgs. Williams-Wallace, Toronto, 1983. \$4.95.

On immersing myself more fully in these two books, however, the similarities became more apparent. First of all, this is heavy stuff; Brands's poetic vision is an identity, a stance from which to view and assess the world, a place from which to act. Her work is consciously and sensitively political. The fact that she is from Grenada, a country which, until last November and the American invasion, was in the process of transforming itself into a socialist state, has a great deal of bearing on her commitment to political change, something that is clearly evident in her poetry. About her work, it is more appropriate to say that "the political is personal", rather than the North American feminist formulation of that concept, "the personal is political". And both books are

Brand draws poetry from her anger

characterized by an impassioned and revealing honesty.

Primitive Offensive is a search for that which is significant and lasting in human experience, a search that probes both history and pre-history, that ranges across continents, that explores language itself. (Test your word knowledge on the following: prurigenous, obsidian, hegemon, stellate, houngan, antillian, covry). In this search, the poet confronts exploitation, slavery, racism, loneliness, death, and existential terror. The uncompromising rigour with which Brand explores the dark aspects of the human experience accounts for the darkness of the mood of these cantos, but finally the resolution is positive, all the more positive because it is so unflinching in its awareness of all that is negative:

*Naked woman, run
aliveness comes in the end
it covers ground quickly
but to be a bright and beautiful thing
to tear up that miserable sound
in my ear
I run
my legs can keep going
my belly is wind* (p. 59)

The first half of the later book is composed of 54 epigrams devoted to the theme of a Toronto winter. This theme gives her rich opportunities to express the anger which is so fundamental to Brand's creative inspiration. There is also a tenderness, counter-

pointing the anger, which is poignantly expressed in Epigram 53:

*Two things I will not buy
in this city,
mangoes and poinsettia;
eriled,
I must keep a little self-respect.* (p. 18)

More interesting, though, is the second set of 54 epigrams "to Ernesto Cardenal in Defense of Claudia". As Roger McTair explains in his Introduction, Cardenal, a Nicaraguan priest, poet, Marxist and humanist, wrote a series of epigrams to his capricious (and bourgeois) lover, Claudia. Though inspired by these epigrams, Brand's epigrams are, for the most part, not directly concerned with Claudia and/or Cardenal; what is important is the broader theme of the tension between feminist and socialist values. Take Epigram 12, for example:

*How do I know that this is love/
and not legitimization of capitalist
relations of production in advanced
patriarchy?* (p. 24)

And Epigram 47 deserves to be quoted for the benefit of *Kinesis* readers who don't have the opportunity to read the Epigrams in their entirety:

*you want me to...
to what?
no, I can't tap dances
at the International Women's Day rally.* (p. 35)

The importance of anger in inspiring and shaping Brand's poetry merits special mention. The power and liberatory potential of this emotion has tended to be undervalued, especially in poetry: anger enables us to reject what is dehumanizing, to centre us in our own power. And Brand has used it well, the power of anger, given direction by political awareness, polished by irony, to cut through that which impedes our progress toward a more liberated, more just world. The poet's own words:

*It is not a treasure, not a sweet,
it is something hot in the hand, a piece
of red coal.* Epigram 35, (p. 13)

More women performers at this year's Folkfest

The Vancouver Folk Music Festival has a reputation as one of the best festivals of its kind in the world. No small part of its success rests with its emphasis on the participation of women, not only as staff and volunteers, but also as performers who bring women's music and a feminist perspective to the event.

The line-up for the Seventh Annual Vancouver festival (July 13, 14, and 15 at Jericho Beach Park) has been announced, and once again, almost half of the 200 performers appearing are women - proportionately more than at any other folk music festival in North America.

Some Canadians making a welcome return include Cathy Fink, Nancy White, and Ferron (whose latest album has been making critical waves in the States), all of whom have contributed enormously to past festivals. Jane Sapp returns, bringing the U.S. black women's experience as only she can do. The incomparable Robin Flower, who was a part of the festival in 1981 with Holly Near, and returned in 1982 with her band, will be back with her new band to combine traditional hot flat-picking with her own range of styles and issues.

There are a number of women coming to the festival for the first time, but whose names and politics are familiar to many feminists. Californians Teresa Trull and Barbara Higbie will be on hand. Deborah Silverstein, a founding member of Boston's 'New Harmony Sisterhood,' a five-woman

stringband, brings her solo repertoire.

Judy Small is an outspoken songwriter, singer and poet from Australia - the land of the 'Bruces' and 'Sheilas' - Judy writes and sings from a feminist point of view from the land 'down under.' No easy task, but she does it. Rita MacNeil recorded the first women's album in Canada, *Born a Woman*, ten years ago. Rita's voice and songs from Cape Breton are long overdue on the west coast.

Closer to home, Almeta Speaks, who is now from Vancouver, incorporates her knowledge as a long-time student of black history into her music. We Three, a Seattle capella group, sing jazz, folk, blues, et al, joyfully and politically. Girls Who Wear Glasses are accomplished vaudevillians, whose music can only be described as 'avant-garde folk.'

There is a lot more to 'folk' than music - it's the tradition of the spoken word that really keeps it all alive. There are two special women at this year's festival: Lillian Allen of Toronto's West Indian community brings a living pulsing poetry to life: dub poetry. As Lillian says, "Dub is to poetry as reggae is to music." Jackie Torrence 'The Story Lady' from Granite County, North Carolina, preserves a great chunk of American history and attitudes through her Uncle Remus Tales.

There are a number of instrumentalists at the festival this year, such as Kathy Kallick of Good Ol' Persons, and Laurie Lewis of Grant Street String Band.



Festival organizers feel that the participation of a large number of women at the event has been critical to its success. This year's programming certainly reflects that feeling.

Earlybird tickets are now on sale. See notice page 25 for details.

ARTS

by Jill Pollock

*A time to be born, and a time to die;
a time to plant, and a time to pluck
up that which is planted.*

Ecclesiastes 3:2

Death is a fact of life, of the life cycle. We acknowledge, however unconsciously, that everything living will die. Someday.

In all forms of artmaking, the life/death cycle has played a prominent role. Whether it is overt political art, abstraction, performance or music, et al., human beings' fascination with/horror of our mortality has been a common concern.

The 'big' questions of why are we here? or what does death mean? have been tackled from almost every perspective and within almost every medium.

For women, dominant in our lives has been the question of quality of life. Not only within the forum of birth control or not, abortion or not, nuclear energy or not; we, as child-bearers (or not) have been and are presenting our ideas, from our own viewpoints, on the life cycle.

Quite distinct and apart from the prevailing patriarchally-defined ideologies, women who are artists have put forward their thoughts with varying degrees of success.

The most recognizable names, including Georgia O'Keefe, Judy Chicago and Louise Bourgeois have extended the platform for other women's voices to be heard.

Nomi Kaplan is an artist who works within the realm of both sculpture and photography. Her work can be considered overt in terms of discussing the life/death cycle but its implications are subtle and far-reaching.

Kaplan's way of working as well as the by-products of her creativity (the final sculpture or photograph) call to mind



rituals and mythologies that have existed for many centuries and in many countries.

Two of her photographic series, *Grave Marker* and *Transfigurations*, exemplify her interest in and thoughts on 'the nature of things'.

Kaplan's methods are time-consuming, meticulous and ritualistic. In both series, she repeated processes, worked outside and made sculpture which she then photographed.

Grave Marker grew out of finding a dead bird in her backyard. Kaplan made an above-ground burial site, and encased the bird in leaves, grass and flowers. After the bird was nestled among those natural materials, she began the photographing. As she had done in previous series, Kaplan decided to take the work to what she saw as its natural conclusion.

Over the course of a year, the grave site grew and changed.

Kaplan added to the site, tended it as one does a garden. She cultivated it, but left it intact insofar as the weather and seasons dictated. *Grave Marker* became the photodocumentation of the changes, both natural and manipulated, that took place.

Artist documents life and death

The site was a rounded ovoid shape, reminiscent of an egg. It remained nestled (or nestled) amidst leaves or grass or snow. All the while, the bird was decomposing underneath.

She lived with the piece, watched its transformation. Similar to journal entries on a day's events or one's thoughts, Kaplan preserved the experience of the changes through photographs.

"The photography is just the document of the work because the work is not going to last forever. Also, it's interesting to see how it changes." (Nomi Kaplan)

Parts of these changes were imperceptible, yet some were dramatic and obvious. Kaplan gained an intimate knowledge of the grave site through repeated observations and interpretations.

All of this is present in the final series of photographs through implied knowledge. We as viewers see the process but cannot experience the process - except by our

With Transfigurations, Kaplan is presenting us with a range of possibilities within the cycle of life. Who we are today is not necessarily who we will be tomorrow.

photo by Nomi Kaplan,
Transfigurations, July 24, 1982

identification and interpretation of our own lives. Kaplan started with a dead bird and gave it a new life, a form of immortality. She preserved the essence of a life, in a manner similar to the Egyptian tombs or to the rituals we still enact.

As she says, *Grave Marker* is more about the natural life cycle than about the bird. It used the bird as an artifact, as a beginning point...the bird was long gone...the bird was in evidence only for the first four photographs, then it was just the bird's grave site."

Kaplan followed through with this approach of using metaphor in the series *Transfigurations*.

Again in her backyard, this time she used a plum tree as the starting point. She made a figure on the grass out of plums. Initially in outline, she then filled it in, first with plums, later on in the year with grass or leaves or flowers. At one point, she encased both the tree and the figure in a 'cocoon' of netting.

Although this body of work began, as did *Grave Marker*, with an existing as-it-should laid object, it took a decidedly different form. Kaplan gathered, tended and main-



Nomi Kaplan at work on *Transfigurations*

tained the figure. She consciously planted flowers in a shape. The photographic angles she chose altered the way in which the figure appeared. Sometimes whimsical, sometimes threatening and violent, sometimes peaceful, the figure changed not only as the seasons changed but according to Kaplan's vision of the figure.

The figure began as a cut-out or skeleton, 'matured' and then decayed. It completed the life cycle and indeed, had a life. Kaplan personified the figure, dressed it with plums and decorated it with flowers.

Young children play with dolls, imagining a life for them and adorning them with appropriate costumes for whatever fantasy they are having the dolls enact. Usually, those fantasies have mirrored prevailing, acceptable social behavior; with minor exceptions.

Kaplan seems to have taken that situation of animating objects and elaborated on it. She chose a vulnerable stance for the figure and in certain photographs, the tree appears to be the phallus. In others, it acts as a weapon, stabbing through the middle of the figure. In still others, the tree seems to be the offspring with the figure representing the roots or source.

The motivating force behind Kaplan's art-making could be "I wanted to see what would happen" and *Transfigurations* embodies that sentiment.

We as viewers see the many and varied possibilities, both in terms of seasonal cyclical changes and in terms of the different persona inherent in human beings.

Everyone has their viewpoints and perspectives. Ask a room full of women for a definition of feminism and most likely, as many women as there are in the room, there will be definitions. Each, according to who they are, will be right. Each, according to their own experiences, will understand the other's interpretations.

With *Transfigurations*, Kaplan is presenting us with a range of possibilities within the cycle of life. Who we are today is not necessarily who we will be tomorrow.

Outside forces and circumstances affect our lives profoundly and although we can maintain some measure of control over our lives and take responsibility for our actions, we are not immune to external changes. Be they political, cultural, spiritual or social, Kaplan is saying that what we can do is to be aware of them, judge accordingly, and incorporate them into our lives in such a way that they are of greatest benefit, and least harm to us.

Her intention is positive. She is not presenting us with a powerless victim in the form of a plum figure. Kaplan's *Transfigurations* is about working within the limitations of life, giving it a run and having a damn good time.

(Nomi Kaplan's work can be seen from June 7 - July 1 at Presentation House Gallery in North Vancouver.)

The third annual Vancouver

Fassbinder: disturbing epic

by Brig Anderson
Berlin Alexanderplatz
West Germany 1980
Director: Rainer Werner Fassbinder

A profoundly disturbing and depressing epic of exploitation and despair, *Berlin Alexanderplatz* is a fifteen hour melodrama serialized in four parts of increasing "Rembrandtesque" darkness. First shown on German television in 1980, the frenetic, faithful adaptation of the 1929 Döblin novel caused its director to proclaim he was Franz Biberkopf, a man who tries but fails to make good after a four year prison term for savagely beating his prostitute wife Ida to death. The grimly realistic scene is replayed in every episode as Biberkopf, overwhelmed by desires and forces he does not understand, tries to understand his past.

Fassbinder's usual leitmotifs are here—a romantic lyricism achieved through framing and soft focus lighting, especially in the few love scenes; his use of proletarian characters who are on the fringes of the underworld living off crime and prostitution, and his use of expressionistic realism in the Bracht/Ibsen manner. He is complex yet subversive, generous and gentle, but also soft, soggy and unfocused in his humanism. His seductive heroines are all alienated and fill at ease in a world which condemns them to be the victims of violence and sexual exploitation, victims of their own vulnerability—only Eva (Hanna Schygulla) escapes this fate by being promoted to a rich man's prostitute, who, like all Biberkopf's women, works to keep him in comfort, and brings him new 'fiancées'.

Fassbinder is more interested in the power struggle between Franz and Reinhold—not only do they exchange women, but Reinhold is the Satanic figure who loves men but cannot leave women alone, though he loathes them. (The questions of coming out raised in *Berlin Alexanderplatz* are fully explored in *Querelle*, Fassbinder's latest movie before his death aged 36.

'Dishes' doesn't live up to promise

by Linda Grant
Dirty Dishes
France 1982
Director: Joyce Bunuel

Here is a film that promises a lot. It is directed by Joyce Bunuel, daughter-in-law of the great surrealist film-maker, and seems, in the beginning, to take Bunuel's characteristic "eye", so often turned on the foolish follies of the bourgeoisie, and focus it on the absurdities of the housewife's day-to-day existence.

When the heroine tries to pull her vacuum cleaner into another room by the nose attachment the audience giggles. When the canister becomes stuck behind a corner we bellylaugh. When in one final tug, the plug pulls out of the socket and the moaning beast digs into ineffective silence, we are struck by a painful sense of recognition. These are, the tragedies of the housewife, no less tragic for being absurd.

For the first third of the film, incident follows incident in this way, each one promising to come closer and closer to the

heart of a character whose existence is defined by trivia. But the promise is not to be fulfilled. At some point the heroine becomes part of a French Diary of A Mad Housewife.

Initially, the heroine is trapped by the mechanical monsters of her home which overwhelm and rule her. Toward the end of the film, she gives in to the logic of madness and turns on every appliance in the kitchen, throws eggs at the wall. Her admirer, an architect working in a nearby office, sees her through the window, comes over, and rapes her on the kitchen table, amid the bedlam of blenders and microwaves.

Earlier in the film the family is picnicking in a park, when an apparent psychotic, displaying every symptom of misogyny, attempts to mow them down in his car. The scene is all the more terrifying for its lack of connection with what precedes or follows it.

Both scenes, are surprisingly violent for a film made by a woman. Both seemed to me to be overindulgent, symptomatic of a loosening of control over the material. The heroine when seen through her relationship with her workplace, the home, is funny and even mysterious. As the film declines into a chronicle of her sad attempts to break out of her domestic prison, this startling vision is lost. She is Mary Hartman without the humour. Sociology and surrealism, in this case, do not go together.

Feminists document hookers

by Heather Wells
Hookers...on Davie
Canada 1984

Directors: Janis Cole and Holly Dale
By now, almost everybody has heard about the new film on Vancouver's prostitutes, "Hookers...on Davie" by Janis Cole and Holly Dale of *P4W Prison for Women* fame. Dale and Cole picked Vancouver's Davie Street because of the pimp free working environment and the politicized prostitutes. They were impressed with the way hookers help each other in what is daily a dangerous situation. Queens move in to protect women harassed by street customers and women in turn help them blend in with the female foliage.

The street-wise hookers who appear in this film apparently took a couple of months to open up to the two women filmmakers but once the bond of trust was established, the rapport provided great results. The radio mikes worn by the hookers let us in on some of the candid exchanges between hooker and customer.

It is a film which is a very gentle towards its protagonists. The camera eye, in fact, bears more resemblance to the good listening ear of a therapist, dwelling nurturingly and unjudgementally on the monologues as the hookers are personally interviewed. In

this supportive framework, all the better for extravaganzas like Michelle—the transvestite the film gets us closest to—to wreak playful havoc across the celluloid.

A perfect public relations type, it's Michelle who helps organize with ASP, the Alliance for the Safety of Prostitutes. (ASP prints a bad trick sheet and the film shows members Sally de Quadros and Marie Errington on their weekly stroll to check working conditions.)

As I sat in the Ridge I couldn't help wondering how the clean-up-the-streets crowd will receive this film. The most callous heart will likely twinge at the monologue delivered by Michelle's mother. Her presence gives the film the only other really involved voice that is not a hooker's—and she is articulate, humane and genuine. The powerful moments she delivers to the film include a statement about men in this society thinking "it gives them license to murder" just because hookers are out on the street.

Michelle's mother has reason to worry as Tiffany, another transvestite, Jackie, a transexual, Bev, a hooking mother, and Rickie another pro, all testify to experiences with street violence. As we flocked to the Ridge to see the flick this month, hookers were stabbed and beaten even as we sipped the cappuccinos and nibbled the nanaimo bars.

While filmmakers Cole and Dale leave us to draw our own conclusions, I personally hope the film jogs some minds into supporting ASP's plea for the decriminalization of prostitution and a stop to child prostitution in this city. For those from both sides of the fence the film is well worth viewing.

Born in Flames feminist landmark

by Linda Grant
Born in Flames
U.S.A. 1983
Director: Lizzie Borden

Feminist filmmaking is largely an underground activity. Hollywood won't touch it unless it stars exercise-wear entrepreneur Jane Fonda. The National Film Board will consider it, but only if it is "serious" like *Not a Love Story*. And filmmaking being the expensive business that it is, it's rare that we get a chance to see films that explore the issues, debates, preoccupations, dreams and fantasies of the women's movement itself. And if we do, well frankly, we do tend to take ourselves a trifle over-seriously. Enter *Born in Flames* by director Lizzie Borden, a sci-fi documentary about America ten years after the social democratic revolution.

The film begins with the proposition that without an independent women's movement continually exerting pressure on the State, the liberation of women will be neglected,



Berlin Alexanderplatz



Marianne and Juliane

International Film Festival

compromised and eventually sold out to the greater good of the Party. Of course.

What makes this film such a thriller is that it shows us feminism as a living thing, a continuous process of modernity linked to history: an all-women's New Wave rock station playing the music of the revolution is continually cut in throughout the film. We see images of laid-off women construction workers in hard-hats angrily shaking the fence of the worksite, and the Women's Army receiving its ideology from an old black woman leader.

The film is technically brilliant. A student of cinematography could comment better than I on the sophistication of the photomontage techniques and pacing. Some scenes are inserted into the film like dream is inserted into daily life: women soldiers in khaki uniforms perform weapons manoeuvres against a khaki desert and sky.

My major criticism is that while Lizzie Borden understands the Women's Movement very well (the English Party member is just like Labour Party women in Britain, right down to the "mode of discourse"), she doesn't seem to have a very good handle on social democracy, which, contrary to the Party in the film, has never claimed to be a revolutionary movement but a reformist one. As a result, the Party's politicians and functionaries are cardboard cutouts—images from a Democratic Party convention. And, one wonders, how was the revolution going outside of New York City?

But *Born in Flames* is really a landmark film for feminists. Encore. Encore.

Davis shines in disappointing film

by Joan Blair
The Winter of Our Dreams
Australia 1981

Director John Duigan
Audiences have come to expect excellent performances from Judy Davis (*My Brilliant Career* and *Heatwave*). In this *The Winter of Our Dreams* is no exception.

The storyline of the film itself, however, is quite disappointing. Its focal point is Lisa, a very disturbed young woman with a history of prostitution, drugs and earlier times on the political left, who commits suicide in the first twenty minutes of the film. Her funeral brings together Lou (Judy Davis), a prostitute, and Rob (Bryan Brown), a pseudo-intellectual book store owner. Rob was a friend of Lisa's in her political university days and Lou a friend to her on the street. The film follows them as their relationship develops into one of Rob as insecure protector, and Lou as innocent prostitute trying to get off drugs and off the street.

Underlying *The Winter of Our Dreams* is a subplot which is brilliant in its subtle suspense. Lou becomes obsessed with a diary which Lisa has left behind. As the

film progresses Lou begins to take on the characteristics of her dead friend, begins wearing her headband, playing her guitar, and finally renting her apartment. She even experiences rejection from Rob as Lisa had. This haunting undertone saves the film from being yet another 'what happened to the kids you went out school with' movie.

Director John Duigan has offered audiences a film that is brilliantly acted yet sadly lacking in its insight into street life.

Kipperbang mixes fantasy and humour

by Janie Newton-Moss

Kipperbang
England 1983

Director: Michael Apted
In stark contrast of the current slew of teenage exploitation movies, "Kipperbang" is a breath of fresh air. Jack Rosenthal, whose T.V. play "Barnitzvah Boy" received critical acclaim as a poignant insight into the workings of the adolescent mind, brings that same skill to "Kipperbang's" screenplay.

Set in 1948, when, despite rationing, hopes were still high that a new country could be built, fourteen year old Alan Duckworth represents the new generation and has his own eccentric view of the future. He confides in Tommy, a young war veteran and the school's groundsman: "In time everyone on earth, irrespective of race, colour or creed will have a tea maid" (a tea maid is an electrical tea maker that works as an alarm clock, much sought after in Britain.)

He is given tomaking such sweeping statements and along with two mates forms an elite club based on using unnecessarily long words, much to the irritation of their fellow students.

He is equally passionate about cricket and his classmate Ann who is unfortunately already involved with the sophisticated Geoffrey who not only wears long pants (even today many adolescent boys in British private schools are forced to wear short pants), but has recently been voted "the most dished boy in the class". It seems Alan's chances with Ann are slim until all three are invited to appear in the school play.

The film is a wonderful mixture of fantasy and humour. The "new wave" of British cinema to which producer David Puttnam has been an important contributor, relies on these two elements while weaving a tale of the loss of innocence through the pursuit of dreams. Alan's world is framed by school and his lonely nights in his bedroom where, his hands encased in boxing gloves to prevent him from pursuing that activity that will surely result in blindness, he prays that he will get to kiss Ann, that England's

cricket team will win the Ashes, and that the postwar peace will last.

His romantic pursuit is in sharp contrast to Tommy's entanglement with Miss Lands, Alan's teacher and producer of the school play who gives us an insight into the dilemmas facing a "spinster" who does not chose to be celibate. Unlike Tommy, Alan learns from his experience, and kissing Ann symbolises his rite of passage from child to young adult. Given the success of Puttnam's other movies I am confident that Vancouver audiences will be given another chance to see "Kipperbang", which rates among his best.

Film looks at sisters, revolution

by Caroline Bell

Marianne and Juliane
Germany 1981

Director: Margarethe Von Trotta
It is the early seventies in Germany. Juliane is a writer for a Woman's Liberation magazine. Marianne is a militant revolutionary. (Her character is based on Gudrun Ensslin of the Baader-Meinhoff group). The movie opens with Werner, Marianne's lover, trying to convince Juliane to take care of his and Marianne's child Jan. Werner has writer's block, Juliane has her job at the magazine. Jan goes to a foster home.

One night Marianne turns up at Juliane's house, with two cat-like fellow revolutionaries. The welcome they get from Juliane and her lover is cold. They leave, and are captured.

Juliane visits Marianne in prison. They fight; their politics are very different, but Marianne says, "When we were little, our undershirts buttoned down the back. Even when we hated each other the most, we always helped each other with our undershirts." So shared past experiences keep the sisters close, as does concern over the events of the present. In a tirade against the prison system, Marianne tells Juliane, "They keep the lights on all the time. There is no talking. In here the silence softens the brain. That is what they want."

While abroad with her boyfriend, Juliane sees on the news that Marianne has died. The authorities say it is suicide. Juliane knows it was murder. She reads medical reports, goes through the personal effects of her sister and by reconstructing the death proves that murder was done. However, the press is no longer interested. Time has passed. No one cares anymore. In the meantime, Marianne's child, Jan, has been tracked down at his foster parents' home and torched by anti-revolutionaries. He recovers, and Juliane (having split from her lover) takes care of him. In the final scene, Juliane is writing. Jan sees a picture of his mother on the wall and tears it up. "You shouldn't have done that," says Juliane. "Your mother was a fine woman."

"Will you tell me about her? Everything?" asks the boy.

"Everything I can."

"Begin," orders Jan.

This movie succeeds in all areas. Natural acting, fluid cinematography and the honest sparseness of the script point toward the competence and sensitivity of director Margarethe Von Trotta (first woman director to win the Golden Lion award at Venice Film Festival).



Winter of Our Dreams



Kipperbang



Born in Flames

Women and stories

by Shari Dunnet

I recently met a woman who is a storyteller. Telling stories is her trade. This intrigued me, and I decided to take in a storytelling session at the Children's Festival held in Vanier Park May 7-13, where she, Mary Love May, was performing. Seated in a bright orange tent were about 30 children and 20 adults. Mary Love was seated on a small stage and began to tell stories: stories of animals and their relationships and conversations, and spirits of nature in the forms of trees and rivers and salmon people, and their relationships and conversations. The stories were fun and held elements of excitement, suspense, and drama. The kids listened intently, laughed, and when it came time to tell of the wind, they all joined in to "whoosh" and wail.

Mary Love May, now living in Vancouver, is from the Southern States and began storytelling after seeing two women from the mountains of North Carolina telling stories publicly. She was, as she put it, "enchanted", found the telling visually beautiful, and powerful as an experience where the audience and the performer are taken together into a trance-state where deep levels of communication and transference could take place.

Storytelling is a vehicle through which the story comes alive. The teller and the listener take part in an emotional, conceptual experience using the powers of the imagination and creative thought. Powerful impressions and imaginary scenes created in an awakened dream-state give the listener a full sense of participation. It is in a sense, a meditation; where insights, realizations and a sense of healing can occur on an experiential level, identifying or rather *living* the characters, and being temporarily in an altered state of consciousness, a more receptive mode of being.

This is where the magic takes place, where the mind's capacity for transformation is freed and the soul is stirred. The storyteller, as oral poet and bearer of knowledge (wisdom) can take us back to our roots, stirring our memory, while simultaneously looking to the future. Unlike other forms of telling stories where the listener is a more passive recipient, (television being an obvious example), in live story telling there is a strong sense of a shared present moment, and the listener is the projectionist, the seer, conjuring the images. In this way, storytelling possesses a power like no other form, the power of its psychic presence and creative visualization as a group, or tribal experience.

Mary Love May told me a story with a similar message that I would like to share with you. It's about an anthropologist who brings a TV set into an African tribe. Village life stops, the people of the tribe all cluster around the TV, and for a week and a half they watch it night and day. And then suddenly, for no apparent reason, they go back to their work and their lives. The anthropologist does not understand what's going on. He stops one of the people and asks, "Why aren't you watching TV? Everyone was fascinated. Why have you all stopped?" The tribeswoman answered, "We have a storyteller in our tribe and we really don't need your storybox." The anthropologist replies, "Yes, but that box has so many more stories than your storyteller could ever know." And the woman agrees. "Yes," she says, "it does have many more stories than she knows. But our storyteller knows ME."

ARTS

Storytelling is an ancient tradition, for as long as humans have communicated with one another, stories have been told. Stories have been passed down through the ages in the form of myths, folktales and fairytales, carrying the wisdom, ideals and values of cultures long since past.

As stories and their mythology express the value system of a culture, they also condition people's attitudes and behavior. Because they are usually simple and interesting, because we hear them as children and because they often describe rewards and punishments, stories (or myths) are a powerful influence on our actions and values.

There is a deep connection between story and experience. Experience creates story and story shapes experience as their strong messages influence our sense of self, our world view and ultimately our world itself.

As a child I remember especially loving the stories I knew, the stories I could tell.

We, as women have a long heritage as storytellers, or "gossips". ("Gossip is an archaic word for woman, originally "godsib"—one related to the gods, and the conversations of the "gossips"—or old wives' tales). Telling our stories to one another is what we have always done over the garden fence.

But through the stories told of women and the very language used, we see that the creation of the stories told through time has not been in our hands, but merely passed through them.

As women, our *OWN* stories have been lost, altered or never told, through the centuries of patriarchal telling, and to a great extent our true heritage has been forgotten. We need to create and re-create, tell and re-tell the stories of our own experience. An integral part of reclaiming our power is acknowledging our new women's mythology, our roots in civilizations past and ourselves as mythmakers.

We need stories of strong women, of union with nature and of co-operation among people. We need affirming myths of women who are free, strong, wise and self-determining. This mythology is of our *OWN* stories of our lives, inherent elemental wisdom, visions and values, not a patriarchal version of what our lives *should* be like.

By consciously creating our own mythology and expressing it in our own language, by examining and reshaping both our collective and individual mythologies, we give birth to a new world and can change the political and economic realities of our society while transforming our lives and our selves.

By thinking about myths, having grown up strongly rooted in the Christian faith, I could finally separate the Christian myth from the word "truth". I realized now, that a myth is really only a story. Yet, a story can have great power, as the Christian myth has proven. It can indeed shape the world.

Understanding this, some myths that have held me back, lost their power. I see vast possibilities in the power of myth and in our ability as women to spin and create a mythology, a deeper understanding.

I have discovered, for example, that the Christian myth is only *one* of several creation myths from ancient times. In another one, the "Pelagian Creation Myth," Eurynome, the Goddess of All Things rises up from Chaos and creates Sea and Sky, so she has something to dance on. She then creates the great serpent Ophion, by rubbing the North Wind. In time she became a dove and lays the Universal Egg on the Ocean. She orders Ophion to coil around it, and from this egg all Nature is born. Later Ophion claims to be the creator of the Universe, and Eurynome exiles him.

In another story, Mother Earth emerges from Chaos while asleep and gives birth to her son Uranus. There is a relatively passive creation. He then impregnates her with rain and she produces plants, animals and birds.

Through hearing these myths, these stories of the spirit, something resounds. Connections are made. There is a spark. There is an understanding of how profoundly our myths shape our world.

As women, we must transform the tradition, change the stories, return them to their sources and to *our* sources, and tell them again. One inspiring example of this retelling is a new myth told by a woman named Judith Plaskow which grew out of the Grail ville Conference of Women Theologians, which I discovered in a wonderful book entitled *Womanspirit Rising, A Feminist Reader in Religion*. This myth represents the experience of learning from the separated aspects of women's experience. It is a new story written about some of the old characters in Genesis. In Jewish elaborations of Genesis Lillith, the first woman created, was exiled from Eden because she refused the subordinate position in intercourse. Legend turned Lillith into a demoness. However, we can see Lillith as the archetypal outcast woman, maligned by the supporters of a system she challenged.

In the new story Lillith and Eve meet, and as the story goes, "They talked for many hours, not one but many times. They taught each other many things and told each other many stories, and laughed together, and cried over and over, till the bond of sisterhood grew between them." Their meeting signifies a new becoming in the world. The story concludes, "God and Adam were expectant and afraid the day Eve and Lillith returned to the garden, ready to rebuild it, together, bursting with possibilities."



photo by Shari Dunnet

In a society in which mythology denies women and language excludes women from its stories of *man*kind, great sweeping changes are needed in order to bring this Chaos into balance. Through our collective storytelling, our communal and personal affirmation of our deeper selves, and the creation of our own language, we can bring about these changes.

Prophetic words from over two thousand years ago, from Euripides' *Medea*, spoken by a chorus of women:

*Flow backward to your sources,
sacred rivers,
And let the world's great order
be reversed.*

*Story shall turn my condition to
a fair one,
Women shall now be paid their due.
No more shall evil-sounding time
be theirs.*

Women's stories, our perceptions, perspectives and our powers have great potential for transformation.

Telling our stories may possibly spark the beginnings of a great revolution, setting afire the power to turn the world's great order around.

For Workshops for Women: "Telling our Own Stories", contact Mary Love May at 783-8402

For further reference: *WOMANSPRIT*, *A Guide to Women's Wisdom*, Hattie Iglehart (Harper & Row), *Womanspirit Rising, A Feminist Reader in Religion*, edited by Carol P. Christ & Judith Plaskow (Harper & Row) *The Woman's Encyclopedia of Myths and Secrets*, Barbara G. Walker (Harper & Row)

ARTS

RUBY MUSIC



by Connie Smith

My strongest memory of Margie Adam is from the California NOW Convention in 1975. Margie and Cris Williamson were the featured performers at the evening concert; two thousand women were in the audience. The atmosphere was heavily charged, as is the way when a large number of women are assembled. The concert had been in progress for about an hour when suddenly, halfway through a song, Margie and Cris stopped playing. Everyone was silent. From different parts of the room I could see women being rounded up. There were maybe a dozen being lead to the main aisle. I saw a couple of women holding friends or lovers as guards came up to separate them. It was at this point that Margie and Cris told us that these women were from the women's prison. They had been allowed to come to the convention for the day, but now they had to go back behind bars. Margie and Cris said something about women and freedom, but I didn't hear them. The crowd was on its feet...cheering, screaming, pounding. The women raised their fists as they were lead out of the room. It was one of those moments in women's movement history when I knew who the enemy was. It was also one of my earliest experiences of that emotion called sisterhood; that combination of feeling that comes from being in for the fight and in for the love. Margie Adam's music was part of that.

In 1976, Margie released *Songwriter*. It was hopeful music. It celebrated all the things we were discovering about ourselves and each other. Margie Adam asked us to tapdance on the moon, believe in unicorns and the ones we love, and to reach out to women who were suffering. Then something happened. It seemed there were more women suffering than there were helping hands. The mood was darkening; the anger was deepening. The issues were growing more complicated. Women began to split off from each other. Sisterhood was painful. I stopped listening to music which explored relationships between women. Instead, I turned to music which was less introspective and attacked the outside forces; music which was loud and angry.

On the list? continued from p. 3

although a provision of the Charter, it can be demoralized to voters and as an obstacle to say the least, for both voter and returning officers alike.

With these constraints and bureaucratic hassles, different communities and political parties, especially OPE, have helped potential voters on to the voters' list in the past. One good example of this campaign was a coalition of three downtown Eastside community organizations, the Downtown Eastside Residents Association, the Carnegie Centre and First United Church in 1982, the last city election. The coalition, a non-partisan group called "Double the Vote," started working together



Photograph by VICTORIA ROUSE

MARGIE ADAM

At the other extreme, I listened to music which said nothing. Nonetheless, I was not listening to Margie Adam.

Then last month, I received a copy of Margie's latest album, *Here is a Love Song*, in the mail. Before I finished listening to the first side, it all came back to me. No, I had not grown cynical with age. I had just forgotten the power and simplicity of those first feelings.

Margie Adam is a Californian. She was born and raised in small-town Lompoc, the daughter of a newspaper publisher who writes songs, and a classical pianist and organist. With her parents' love of music to inspire her, she began studying the piano at age five, singing in the church choir soon after, and composing and arranging in her teens. By the time Margie was a senior in high school, she had written several instrumental pieces and a full piano concerto.

Although music seemed to be the main force in her life, she majored in English at university and taught English for three years. In 1972, after a friend suggested she take a year off to see if music was what she really wanted to do, Margie moved to the country to write songs.

That same year, she recorded her first demo tape at the listener-supported KPFA in Los Angeles in exchange for a live on-air performance. But she was a reluctant performer. She was more interested in having other people sing her songs than doing them herself. Besides, she had never seen a style that she wanted to pattern herself after and she wasn't interested in creating an act that she would have to do over and over again.

Despite these reservations, Margie performed her music at the 1973 women's music festival in California, organized by Kate Millet. It was here that she realized that being herself on stage might be enough.

It was three years before Margie released

in January of 1982. Their work paid off not only in an increase of registered voters, but the actual voter turnout was up by 8.5% since the previous vote in 1980.

At election time, approximately 40% of eligible voters actually turn up at the polls. Professor Paul Tennant at UBC said in a Vancouver Sun article, dated Nov. 12, 1982, "Those most likely to show up at the polls are property owners, professional people and those with high incomes and education". He states that those on the west side (historically known as the bastion of this group) show up at 50% and those on the east side (known as a low income neighbourhood) show up at around 30%.

her first album, but in the meantime, she and friend Barbara Price formed their own record label, Pleiades Records. Almost ten years later, Pleiades is still an active women-owned and operated recording company responsible for all of Margie's recordings.

Following the release of *Songwriter*, Margie went on a 50-city concert tour which ended in 1977 at the historic National Women's Conference in Houston. It was here that Margie performed her song, "We Shall Go Forth", for the first time, with the accompaniment of ten thousand women singing three-part harmony. This song became one of the anthems of the American Women's Movement and is now in the archives of the Division of Political History at the Smithsonian Museum in Washington, D.C.

Her second album, *Naked Keys*, was released in 1979. About her motivation for this album, Margie said, "Traditionally women musicians have been viewed as singers, no matter how stunning their instrumental work. It occurred to me that if I ever wanted to be identified as a pianist, I would have to stop singing for a while." But she was also interested in recording a work that would be "nurturing and healing" by virtue of its clarity and simplicity. Thus, *Naked Keys* is an album of solo piano pieces.

As Margie continued with her roadwork, her reputation grew. She was great in concert. Her conversation between songs was spontaneous and pointed. She was funny. She said something. It made sense that her next album should be an in-concert recording. *We Shall Go Forth* became the album which captured the relationship between Margie and her audience. It was recorded live in San Francisco in 1982, during a series of concerts produced by Barbara Price and Women In Production. The reviewers called her lyrics "affirmative and symbolic". Margie said, "High passion and involvement are always what my music is about." The album is dedicated to Malvina Reynolds.

The mainstream press thought highly of Margie's latest album, as well. A man who writes for the San Francisco Examiner called Margie a first-rate pianist whose "orchestrations are frequently astonishing in their delicacy." He called *Here Is A Love Song* a "compliment to Adam and her all-women crew."

In Austin, Texas, the Chronicle called Margie one of the legends of women's music, and the Hartford (Connecticut) Current said she was one of the leading lights of the women's music movement. Usually I don't like the media telling me who my leaders and heroes are, but this is different. I'm always glad when a woman isn't written off in the press because of her beliefs or sexuality. With *Here Is A Love Song*, it would have been so easy to do because the album is completely concerned with love between women.

Margie Adam is now 37. She still makes her home in California. Connie Smith also hosts the "Ruby Music" show on Co-op Radio.

A system which sets up two voters lists (owners and residents) and is weighted in favour of property owners (who tend to be better informed) is the manifestation of provincial government control on our city and its voters. The true test of democracy is how well it is put into practice - for all people.

Want to enquire if your area has been enumerated? Don't know if you are eligible to get on the voters list? Call the Registrar of Voters 873-7681 or go to 2512 Yukon Street, Vancouver, B.C.

ARTS



by Cy-Thea Sand

Saga of The Wet Hens by Jovette Marchessault. Translated by Linda Gaboriau. 134 pages. Vancouver: Talonbooks, 1983.

Jovette Marchessault describes her play as essentially a work about women's culture: "by women's culture, I mean the whole of our productivity, in our kitchens, our studies, our schools and our hospitals... I also mean the entire scope of our visions, our energies and our memory."

The structure of the play is a mythic conversation between four Quebec women writers, all of whom have inspired Marchessault - Laure Conan, Germaine Guevremont, Gabrielle Roy ("the first one who dared speak the language of working class men and women") and Anne Hébert. The tensions, nuances, conflicts, and connections between the four women direct the play's energy and purpose.

Marchessault intersperses the actual body of the play with excerpts from her correspondence with feminist critic Gloria Orenstein, to whom this work is dedicated. Both the letters and the play exalt the creative potential in women's friendship. I especially like the idea Marchessault promotes about the relationship between artist and critic, within a feminist context, being a dynamic, sustaining one crucial to both parties.

Gold Earrings by Sharon Stevenson. Introduction by Robin Endres. 111 pages. Vancouver: Pulp Press, 1984.

Sharon Stevenson published only one book of poetry before her suicide in 1978. A group of close friends worked to bring this selection of her other poetry, as well as excerpts from *Stone* (Talonbooks, 1972) to print.

The incisive introduction by Robin Endres locates Stevenson and her work within a framework of left wing feminist ideology. But what is most important about this framework is that Stevenson was a working class woman herself, and approached political questions, not academically, but as felt and lived. Endres gives us an exciting portrait of a Canadian working class artist and activist as well as outlining the contradictions Sharon struggled with: "the debate between the Old and the New Left (specifically their respective analyses of the Canadian working class); the unresolved theoretical contradiction between Marxism and feminism and most important, the problem of politics and poetry."

Endres' introduction made my reading of the poems themselves more fulfilling. The selection of the poems is balanced and symmetrical and I finished the book

A Little Night Reading

with a strong sense of Sharon Stevenson's importance as both a poet and a thinker.

The Promise by Wanda Blynn Campbell. 129 pages. Vancouver: Pulp Press, 1983.

An American by birth, Campbell has lived in Quebec since 1974 and situates her stories in that province. This first collection of the sounds, sights and characters of Northern Quebec resound with an appealing humanism. Campbell is at her best when dramatizing the intensity in human relationships, best illustrated in *The Baby* and *The Thaw*. Both of these tales - my favorite two of the collection - contain sometimes subtle, sometimes explosive, scenes of passion. The scenes are curled around everyday language and charged with an immediacy and stark beauty.

There is an ambivalence about the death of animals in many of the stories which concern the hunting and trapping cultures of Northern Quebec; it is an ambivalence which I think serves to dignify both the subjects and the characters of Campbell's imagination. *The Promise* is a satisfying work - diverse, entertaining and well-crafted.

WORK AND MADNESS The Rise of Community Psychiatry by Diana Ralph. 216 pages. Montreal: Black Rose Books, 1983.

An analysis of community psychiatry from a Marxist perspective, *Work and Madness* is a convincingly argued treatise on psychiatry as social control. The book gives an historical outline of the rise of psychiatric services in the Western World from 1900 onwards, and asserts that the proliferation of community psychiatry has its roots in military and industrial interests.

Ralph argues that industrial psychiatry's role was the control of workers to increase efficiency and productivity. Dismissing four other theories about community psychiatry as false or limited - the benevolent government theory, the mental health lobby theory, and anti psychiatry theory and Marxist theories, - Ralph postulates a labour theory which: "proposes that community psychiatry developed primarily to control the productivity damaging side effects of worker alienation. It suggests that the major innovations of community psychiatry have been motivated by management's fears of labour militancy on the one hand, and worker and potential worker breakdown on the other."

The author acknowledges that the impact of sexism and racism on the labour movement and on industrial relations are not within the scope of the book. However, her analysis - especially of the dramatic increase in the prescribing of psychotropic drugs - suffers from this limitation.

The work is accessible to lay readers, which is admirable. However, I would have

preferred an introduction which discussed the author's overall insights and experiences as Diana Ralph is a social worker, teacher and community activist. The general appeal of her book would have been enhanced by a lively introduction which drew from both her work and her intellectual understanding. But overall I was enthralled and educated by this work and would recommend it.

ROOM OF ONE'S OWN, *tesseera*, A Special Issue. Vol. 8 No. 4. Vancouver: Growing Room Collective, 1984.

The purpose of this special issue of *Room of One's Own* is: "to bring the theoretical and experimental writing of Quebecois feminists to the attention of English Canadian writers, to acquaint Quebec writers with English-Canadian writing, and to encourage English-Canadian feminist literary criticism..."

tesseera was inspired in part by the 1983 Women and Words Conference in Vancouver, where the issue of racism within the women's movement was discussed, but evidence of the need for more of these discussions lies in the editors' opening remarks. For example, when referring to some of the concrete women of colour have expressed about literature, Kathy Mezei argues that we have had enough talk about content and it's time to get down to the theoretical. Barbara Godard continues: "We were talking about stages of development and the fact that the native women and the black women are going through this process of naming themselves and self-discovery. They're not ready to face the question of language, but this hasn't been true in Quebec, nor has the French feminist criticism gone that way." The work of French feminists is celebrated within a competitive, linear framework I find distasteful and dishonest. My faith in the revolutionary potential of academic literary criticism wears thin at the best of times, but reading such dismissive, condescending remarks renders it non-existent.

However Andrea Lebowitz' essay "Is Feminist Literary Criticism Becoming Anti-Feminist?" addresses many of the concerns I have as a critic and is well worth reading.

Fireweed 18, Atlantic Women, 108 pages. Toronto: P.O. Box 279, Station B, 1984.

I was extremely impressed with this collection of stories, interviews, research, poetry and photographs by women who live East of Central Canada. As Pam Godfree writes in her editorial: "the mainstream and alternative English language press - including the feminist press - have consistently operated as if the boundaries of Canada extend from Vancouver to Toronto..." Fortunately anthologies like this one should help diminish such cultural chauvinism, introducing as it does some fine writing and thinking from a uniquely Atlantic perspective. I was excited to learn of the Nova Scotian women's a cappella quartet *Four The Moment*, to read excellent short fiction by Veronica Ross, Mary Goodwin, and Helen Porter and a beautiful mother and daughter conversation with Sylvia and Marie Hamilton.

While Black women are represented, I was disappointed that neither native nor Acadian women submitted work - a fact that Pam Godfree mentions in her introduction. But overall Pam and the rest of the *Fireweed* Collective should feel proud of this stimulating, unique and diverse anthology.

Cy-Thea Sand is a regular contributor and columnist in *Kinesis*, and former editor of the *Radical Review*.

LETTERS

Feminism is not a war

Kinesis:

I enjoyed your informative supplement on body image (May '84), but I feel I must comment on some of the language used by Emma Kivisild in her introductory article, "In the name of beauty..." She refers to the "fronts on which feminism is fought. Pornography, sexual assault, choice on abortion, battering, alternative health care, lesbianism, sexual harassment - all are battles for the territory of our bodies." The article ends with, "Body image is one of the lynchpins of feminism. Until we win this battle, we'll be nowhere near winning the war."

I strongly object to this use of war imagery in a description of feminist issues. Surely the point is that we want our bodies to stop being the battlegrounds for anything. Living, as we do, in a highly militaristic, war-oriented society, it is not surprising that metaphors of war are so prevalent in our language. But using this imagery serves only to perpetuate the mentality of domination and battlegrounds that we are working so hard to change.

Feminism is not a war to be won, but a process, a movement towards organic, funda-

mental changes that have nothing to do with the superficial reversals and the devastation that result from war. Just as we try to make our personal lives reflect the political and social realities we are trying to achieve, so must we make our personal language reflect more accurately our visions and our goals.

Sandy Kalkmoff

Incest film: reviewer responds

Kinesis:

I was pleased to read Jeanette Poirier's rebuttal of my 'Something About Amelia' review (Kinesis March '84). Dialogue on child sexual assault/incest is critical to effect its eradication.

As a therapist and educator on child sexual assault/incest I would disagree with Ms. Poirier's assertion that a daughter's disclosure "typically" provokes a punitive maternal response. It is one possible scenario, certainly, but in my experience mothers are far more likely to believe and support their youngsters through disclosure.

When a mother doesn't believe her child(ren) there is, as Poirier states, a "trust"

issue. Women are conditioned to excuse, protect, support and believe 'their' men above all others (even children). Secondly, incest is a secreted and invisible crime; that is, mother is not its witness. Thirdly, incest is a gross and violent criminal act, one difficult for any rational mind to come to grips with, especially during initial disclosure shock. Remember what it is we are asking mothers to accept here: heinous repetitive violations occurring without her knowledge, under her own roof, against a child(ren) she nurtures and loves. The imagination recoils. Mother probably reacts not so much against the child as against the deplorable nature of the crime, though she might vent this as disbelief. I suspect role dependency is only, at least initially, minimally influential.

I wonder if Poirier's letter was edited, for the balance of it is unclear and unfocused and I cannot, therefore, comment. However, I can refer her to Julie Brickman's keynote address excerpted in June '82 Kinesis. Some excellent information is contained therein.

In her last line Ms. Poirier implies that my review was "unfeminist" and filled with "gross inaccuracies." I am happy to hear that someone has finally got the 'correct' line on what feminism is and the most accurate analysis of child sexual assault/incest. I do hope she will forward copies of these to me soon. I'd have like hell to believe I'd formulated my analysis without them...

Kate Shire

(Ed. Note: Jeanette Poirier's letter was printed in its entirety.)

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JOBS

PRESS GANG IS HIRING. We are a feminist anti-capitalist print shop and book publisher, in operation since 1974. We will be hiring one full time staff person for August 1st. The deadline for applications is June 30th. The new collective member will be primarily responsible for bookkeeping and cash flow management in a small worker-controlled print shop. Applicants should have some money management or small business experience, with an understanding of payables and receivables. Some training can be provided. Equally important is an interest and experience in working collectively. For more info call 253-1224, or come down to Press Gang at 603 Powell St., Vancouver to fill in an application.

GROUPS

CONCERNED BIRTH PARENTS is a support organization for anyone who has relinquished a child for adoption. The group meets on the third Wednesday of every month at 7:30p.m. at Little Mountain Neighbourhood House, 3981 Main Street. Contact Sue at 879-4233 for more info.

SUPPORT GROUP FOR UNEMPLOYED PEOPLE meets every Wednesday at 10:30 a.m. to share information and get feedback. Anyone unemployed is welcome to drop in to the group at Little Mountain Neighbourhood House. Call Marsa at 879-7104.

MOMS & TOTS programme every Tuesday and Thursday morning from 10a.m. to 12p.m. Qualified childcare workers will keep your children busy with crafts, games and songs while you meet and talk with other women. Guest speakers come monthly to the programme at Little Mountain Neighbourhood House.

SUPPORT GROUP FOR IMMIGRANT WOMEN is being organized by the Vancouver YWCA. For more info call Sheena Lowson at 879-7104.

SINGLE MOTHERS SUPPORT GROUPS IN THE VANCOUVER Area: Carnegie Community Centre, 401 Main St., Vancouver, Thursdays 4-6 p.m. Rita Greenard 665-2229 / Champlain Heights Community Centre, 6955 Frontenac Street, Tuesdays 6-8p.m., Bev Waldron 438-4041 / False Creek Community Centre, 1318 Cartwright Street, Wed. 5-8p.m. Robyn Fisher 688-9478 / Kerrisdale Community Centre, 5851 W. Boulevard, Wed., 5:30-8:30p.m. Brigitte El Assiouti 266-8331 / Kiwassa Neighbourhood House, 600 Vernon Drive, Tues. 5-8p.m., Janice Corrada 254-5401 / Little Mountain Neighbourhood House, 3981 Main Street, Mon. 5-8p.m. Sheena Lowson 879-7104 / Downtown YWCA, 580 Burrard Street, Wed. 10-1p.m. April English 683-5311 / Richmond (South Arm United Church), No. 3 Road & Steveston, Tues. 6-8p.m. Sheena Lowson 879-7104 / Teen Mothers, 3981 Main Street, Thurs. non-2p.m., Sheena Lowson 879-7104.

EVENTS

ANN HANSEN WILL BE PLEADING GUILTY on Mon., June 4th at 10a.m. at her sentencing hearing. She will call witnesses to speak on the struggle against the institutions she has admitted to attacking and make a statement on the necessity for those actions. There will be demonstrations of support outside the courthouse everyday. On June 11 at 10a.m. in the New Westminster Court the B.C. Hydro charges will be heard.

FLY BY NIGHT THEATRE announces the opening on July 4th of *Beyond Therapy* by Chris Durang, a cock-eyed look at relationships in the '80s. Show times: Mon - Thurs, 8:30; Fri and Sat, 6 and 9. Tickets \$8 adults; \$7 students and seniors. Group rates available. Come two for one shows. For more info call Lesley Ewen at 254-9914.

"A YEAR'S WORK", figurative paintings by Phyllis Serota at the Winchester Galleries, 1545 Port Street, Victoria, B.C. June 3 until June 15th, 1984.

RADEIS INTERNATIONAL, a 4-member company from Belgium, presents a unique brand of mime, circus, gibberish, cabaret and cartoon. Their newest production, "Scaffoldings", opens June 7 at the Vancouver East Cultural Centre for a limited engagement. Phone 254-9578 for details and reservations.

WAVY GRAVY is presenting an adult comedy event at the Vancouver East Cultural Centre, June 10, 8p.m. Wavy Gravy - entertainer, trickster, provoker - is currently spearheading the "1984 Nobody for President Campaign" Phone 254-9578 for info.

BUYFRUIT ANNOUNCES A DANCE FOR WOMEN: *Emily's Housewarming and coming-out party*, Saturday, June 16 at 8:30 pm at the Errington Community Hall (Errington Road off Hwy 4 to Port Alberni). For further directions and/or info call 248-9095 or 248-5410 (eves). This is a benefit for Emily's Place, a space for workshops, retreats and all-weather camping. All women welcome.

WOMEN INTERESTED IN PLANNING A RITUAL/Action! Last August 90 women gathered in Cole Bay, Saskatchewan for a Peace Camp/Ritual/Action to protest cruise missile testing. Any women interested in doing something similar this summer, or in planning something closer to home, come to CRS Worker's Co-op, 1239 Charles (near Clark), Wed. June 20, 7:30p.m.

COMMON GROUND FAIR - three days of workshops and over 100 booths/exhibits covering a wide range of interests from arts to women's organizations and services; June 22, 23 & 24, 950 W. Broadway. Advance tickets - \$5 at CBO/WTC. For info call 733-2215/733-4415.

ARIADNE IS COMING! June 24, 25, 26. Goddess/Priestess/witch--slide presentation and workshops. For more info phone Pat Hogan 732-5153 and watch for posters.

EXPERIMENTAL DANCE AND MUSIC (EDAM) summer school. A 2 or 4 week course. Classes are a blend of technical and improvisational aspects of dance, plus work with rhythm and unusual musical forms. Scheduled for July 15-28; July 30-Aug. 11; and July 15-Aug. 11. For more info call 738-5474. Register at 2910 W. 5th, Van., B.C. V6K 1T7.

RUN WITH PRIDE, a 10 km race and 2.2 km fun run/walk for lesbians, gay men and their friends, June 23rd at Seward Park in Seattle. Check-in and registration (\$4) from 7:30 - 8:30a.m.; race starts at 9:00a.m. Age classes for both women and men. Seward Park is located along Lake Washington, south of the Mt. Baker Tunnel (I-90), along Lake Washington Blvd. For more info call Nora at Lesbian Resource Centre (Seattle) 632-9631, or write 1325 N. 46th, Seattle, WA 98103.

JULY COMMUNITY CALENDAR at the South Surrey/White Rock Women's Place Association includes the following events: Sun July 1 - "Sunday Afternoon at the movies" (film & discussions), 2-4p.m.; Thurs. July 12 - "Women's Night: An Evening for Yourself", 7:30p.m., BYO Wine & Cheese Social. Other regular events include Mom & Tot Drop-In, Tues & Fri., 9:30 - 12 noon; Everywoman's Drop-in, Weds. 9:30-12 noon. For further info phone 536-9611, or write to Women's Place Association, 1425 George Street, White Rock, B.C. V4B 4A2.

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BULLETIN BOARD

"YOU CAN'T HOLD A GUN TO THE HEAD OF THE MUSE", an evening cabaret featuring original music by C. Bell & Blues with Diane Levins and surprise guests, June 23rd at Women in Focus, 456 W. Broadway, 8:30p.m. Tasteful refreshments available. \$4 at the door.

NEIGHBOURHOOD SUPPER: A delicious full course meal including soup, dessert and coffee or tea is only \$2.50 every Fri. from 4p.m.-6p.m. at Little Mountain Neighbourhood House, 3981 Main Street at 24th Ave.

FLASH DANCE, BREAK DANCE, JAZZERSIZE, Modern Dance and Martial Arts are offered at the Youth Dance Club on Saturdays from 5:00p.m. - 6:30p.m. at Little Mountain Neighbourhood House, 3981 Main Street. The cost is \$1 per class. Pre-register by phoning Carol or Debrah at 879-7104.

WILDERNESS CANOE CAMP, a 6-day outing for youth, will run from July 1st through August 31 at Stave Lake, Manning Park and Sechelt Inlet. Week-long trips cost \$100. For details call the Little Mountain Neighbourhood House at 879-7104.

SUMMER DAY CAMP at the Little Mountain Neighbourhood House, for ages 6-12 years. Four 2-week sessions beginning July 3, Mon.-Fri. 9:00-3:00; \$20 per session. To register phone 879-7104.

SINGLE MOTHER SYMPOSIUM, sponsored by the YWCA, will be held for the sixth time in October, 1984. Anyone wanting to get involved in planning this event contact Debbie Anderson at 683-2531.

A PLAY ON PEACE AND DISARMAMENT, produced by Le Théâtre Parminion from Québec, will be touring in French and in English in Ontario and in the West in 1985. Centred on two clowns who are well informed on war games, this 45-minute play treats a serious subject in a light way. All performances are followed by a public discussion which focuses on collective solutions to the social issues presented in the play. Le Théâtre Parminion would like to hear from any group who would be interested in bringing this play to your community. Please write or call collect as soon as possible: Danielle Roy, Le Théâtre Parminion, La Coopérative des travailleuses et travailleurs de théâtre des Bois-Francis, C.P. 158, Victoriaville, Québec. G6P 6S8. Tel(819) 758-0577.

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MEDIA WATCH needs billets for women during their A.G.M., June 21-24th. Some remuneration available. To sign up call Lucy or Jo at Media Watch, 873-8511.

MEDIA WATCH IS LOOKING FOR VOLUNTEERS. Learn to evaluate the media differently. We will be starting a training program in July. For more info contact Tova Wagnan at 873-8511.

EARLY BIRD SPECIAL for the Vancouver Folk Music Festival, week-end passes on sale for \$37 until 5p.m. Sat., June 16. After June 16, weekend tickets are \$42; Fri. only \$15; Sat. or Sun. only \$23. The 7th Annual Festival will take place July 13, 14 & 15 at Jericho Beach (see ad this issue)

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WILL PATRICIA MORRIS (who left Vancouver to study in Boston in 1983 and possibly since returned) or anyone knowing her please write Christina at 606 Shaw St., Toronto, Ontario M6G 3L6.

TRYING TO GET IN TOUCH WITH A WOMAN I met briefly at last summer's Women and Words Conference. You were kind enough to give my friend and I directions to a certain building at UBC. Later we chatted again for a minute downstairs at Sister's Restaurant. I was wearing a grey cap and was with a blond woman. If you're out there anywhere please drop me a line. My name is Denny and my address is 13416-127th Street, Edmonton, Alberta. T5L 1B7. Thanx a whole bunch!

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