

# INSIST

## BIRMINGHAM WOMENS PAPER

EDITION 9 SEPTEMBER '82 25p

### MEDIA ISSUE



photo by ronder rotten

Charlie (tight lips) Prince of Mo-pland, holds possessively onto wife Lady (spit it out) Die Turner, during an afternoon of Royal festivities in aid of the Insist collective. Can you tell they both have on very tight shoes? Meanwhile, garden party guest Cyntha (say nothing, just grin and bear it) Bower, shows by the expression on her face just what she thinks of the casual garden party type cuisine. Royal Nurse Mad Fowlup is trying hard not to live up to her name and in fact still has the baby in one piece, or thereabouts. Daughter Racheal (eyes down and they\*ll all go away soon) Fowlup thinks the afternoon is one big drag.....

### RAPE REPORTING IN NEWSPAPERS~

THIS ARTICLE, WRITTEN BY JEAN MULHOLLAND AS PART OF HER RESEARCH INTO RAPE REPORTING IN THE POPULAR PRESS, FORMS THE BASIS OF THE PAPER FOR DEBATE AT THE FORTHCOMING MEETING 'REPORTING RAPE' - ORGANISED BY THE CAMPAIGN FOR PRESS FREEDOM - 7.30 - 15th SEPTEMBER - CROWN PUB - CORPORATION STREET, BIRMINGHAM OTHER SPEAKERS FROM THE POST AND MAIL AND NEWS OF THE WORLD.....

My research, completed in June 1981, comprised of a study of all national daily newspapers, and selected local newspapers, over a twelve month period.

The aim was not to condemn particular papers, or to do a statistical count of the quantity of such reporting, which would have been meaningless, but to look at the way sexual offences against women were typically presented, how accurate this presentation was, and what effect it might have on people's attitudes.

Reporting of sexual offences happens against a backdrop of assumptions and implications about women in general which media presentation not only reflects, but by its emphasis reinforces which in turn gives greater credibility to the way rape is portrayed.

The most likely presentation of women is as pin ups, film stars or other sex objects; or as wives or daughters of the famous. Snooker players or busdrivers who are coincidentally women are presented as oddities and figures of fun, often subject to appalling puns, possibly glamourised - e.g. as a 'sultry' darts player; or domesticised - '36 year old mother of three'. When Anna Ford spoke to Women in Media, complaining about the sexist attitudes and comments about her in newspapers, the Sun (10.7.80) treating the whole thing as a joke, headlined its report 'they only care for my body, says Anna', subheaded 'or could it be my eyes' and captioned an accompanying photo 'Anna yesterday - covered up'. Even violence against women is often converted by the most tenuous links into 'domestic' and therefore, unimportant incidents.

The kidnapping of a woman by two men, one of whom was her ex fiance, was treated by the Daily Star (22.11.79) as an Errol Flynn type romp with a 'dashing medical student' trying to mend a broken romance, completely ignoring the fact that this was to be accomplished by force. My findings were, that in general, rape is sensationalised. Although some newspapers, for example the Guardian, are more restrained in approach, and report fewer rapes, those they do report tend to be the more violent or unusual cases, thus giving the same qualitative effect as the tabloids, which frequently feature at least one case every day, and often two or three. Women are commonly divided into 'innocent' victims of terror attacks by 'crazed' men on one hand; or promiscuous, unreliable, and probably having provoked the attack - which by implication is therefore not serious - on the other. Elderly women (providing they are not divorcees) are usually depicted

as 'innocent' but frequently other women, and often children, are blamed as being seductive.

Wearing a 'skimpy' nightie - at home, alone, in the middle of the night, was presented in one example, by implication, as a provocation to an intruder.

A classic of this type of approach comes from the Daily Star (31.10.79) - "three open buttons on her blouse spelt death....." Another, from the Daily Mirror (1.5.79) says the woman 'drank herself into an alcoholic coma at a disco', giving little emphasis to the fact that it was New Years Eve, and with no real grounds for the use of the words 'alcoholic' or 'coma'. Hand in hand with this approach attackers are often converted into somehow being less guilty, by descriptions such as 'sexy', or of forcing the woman to 'make love' at one extreme, and at the other by portrayal as 'perverts' with 'uncontrollable' urges, and so not having responsibility for their actions.

continued~p8



Women from Birmingham WONT group, taking part in the vigil outside Birmingham Cathedral with CND in remembrance of Hiroshima/Nagasaki in the first week of August.



# EDITORIAL

As this issue covers women/media, it would seem an ideal opportunity for us in the INSIST collective to write about certain issues arising out of and around the production/running of the paper. The collective fluctuates between three and six members, and we have a meeting every week, usually on a Monday evening, plus day meetings around such issues as racism and sexuality. This helps us sort out our ideas about different issues - just because we are a collective doesn't mean we can assume that we all have the same ideas - in fact because the women in the collective are all very different, we usually find we have a lot to discuss! Our ideal though, is to have about nine members, with three groups of three. One group would work on the current issue, another on the next issue and the last one act as a business group, changing round after each completed issue. However, until we have more members, this will remain an ideal.

The primary function of the paper is for it to be used by women - whether that is providing contacts, information, or merely offering a space for women to write about their lives, views etc. By this, we mean all women - not solely women representative of the Womens Movement. We feel that it should serve as a vehicle to spread feminism in an accessible and unacademic way - a way which is not alienating to women who feel they do not have enough confidence or experience to come forward and be a part of the womens movement, or who feel the womens movement is something which wouldn't fit into their lives.

It was this in mind that the collective decided to bring out INSIST in its present form - to produce the ideas of feminism in a way which most women could relate to - as a newspaper. We knew we would receive both criticism and encouragement for that decision - some people have voiced the opinion that perhaps we should produce it more cheaply, perhaps duplicate it. Well, it is cheaper now than ever before - it took a year of fund raising to get the money to do this - we think it was a very positive decision. Women have crap to read every day - we think its worth the effort to produce something better for ourselves. Having said that, we as a collective can't work in isolation. Is there anybody out there? Sometimes, because of lack of response, lack of very much in fact, we feel the paper is representative of us, rather than a wider body of women. This is not the idea. Women usually have so little access to and control over the media that we are made to feel we do not have the skills to express ourselves, but this isn't so. We all have very positive contributions to make, so lets hear yours. If you have any ideas on what you would like to see in the paper, let us know, or if you want to write something and feel unsure, come and discuss it with us. Contact us on 449 4024 or 449 6707 or write to the address on the subs box. We want and need your ideas. The rest is up to you.

THE COLLECTIVE INSIST

## PORNOGRAPHY IS VIOLENCE AGAINST WOMEN

National Women's Conference. Saturday 25th & Sunday 26th September 1982 in Oxford.

We are holding this conference in response to the alarming growth in the pornography industry in recent years and the marked increase in all forms of violence against women. Pornographic images of women extend from page three of The Sun through to 'snuff' movies etc. Women's bodies are used to sell a vast range of consumer products. Women are daily assaulted by degrading and pornographic images of ourselves in films, video and T.V. But these media images are only what is considered 'acceptable' - women don't often see the violently woman-hating pornography which is readily available to men from sex-shops all over the country.

Pornography is dangerous; it is violence against women. It portrays women as passive sexual objects to be subjugated and humiliated for men's sexual pleasure. The increase in pornography is a major political priority for women. We cannot allow the male pornography industry to promote violent and distorted images of female sexuality. As feminists we need to develop an analysis of pornography and strategies and tactics for fighting back.

This conference will give women the opportunity to find out what pornography is; to discuss all aspects of how it affects our lives and to organise local and national campaigns and actions to oppose pornography. Suggestions for workshops received so far are: Pornography and violence; Censorship; Child pornography and the sexual abuse of girls; Self defence; Male Sexuality; Racism in pornography; Rape and Pornography; Direct Action; Lesbianism and pornography; Slide show; Fat women in pornography; Changes in the law; Media images of women; 'Feminist' erotica; Video technology and pornography; Sex therapy; How pornography affects women our fantasies and fears; Pornography education pack for schools etc; Making a British slide show; The pornography industry; Existing laws and how we can use them; Film, "Not a Love Story".

If you want to send in a conference paper on these or any other topics please type it on a Gestetner stencil and send it to: Flat 2, 44 Clarence Road, Moseley, Birmingham 13. Not later than Monday 12th September.

Registration costs: £6. Waged, £3. Low waged, £1.50. Unwaged, Free for girls with no income. For further information and to register please write: c/o The Women's Centre, 49a Burleigh Street, Cambridge.

Space is available for Black women and young women to meet separately. Access for women with disabilities is not perfect but if you can tell us in advance which workshops you're interested in we'll try to have them on the ground floor.

## women in the media - an alien's view .....

-Excuse me, madam. I wonder if you could help me. I'm a visitor from another planet and there are a few points I'd like to ask you about.

-Certainly. How can I help?

-Well, you see, our researchers of your planet told us that slavery was abolished, but a brief media analysis indicates that it is in fact still practised.

-What do you mean?

-There seem to be two sorts of people; slaves and slave owners. The slave owners are ordinary working people - they do the jobs, own the property, run the major organisations and so forth, and the slaves look after them. They're kept in subordination by being forced to wear restrictive clothing - crippling shoes, tight skirts, - by being overworked and not paid - doing work outside the home as well as looking after the slave owners children and doing ten hours housework a day, and by being insulted, raped and beaten.....

-Women you mean? No, they're not slaves. They like to be like that.

-They like it? To wear those awful shoes and to be raped?

-Well not exactly. They choose to be like that.

-Are they mentally deficient?

-No. Quite normal.

-Sounds odd to me. What a funny planet. And we thought you were quite advanced.

-Yes. Now that you mention it, it does seem a bit odd. I....em... don't suppose you've got a spare seat in your space ship have you?

Mary Manchester

# DI PINS HER MAN DOWN!



Lady Die Turnup for the books, radiant after her success this afternoon in the pin the ears on Charlie competition. She later told our reporter Ronder Rotton that she did it with her eyes closed.

EDITORIAL NOTE : We don't blame her.....



# WORKING IN A WOMEN'S PRINT CO-OPERATIVE

Community Print & Design is a newly formed co-operative at present consisting of 4 women specialising in design, photography, offset litho and screenprinting.

Printing, like any other 'manual' trade, has traditionally been controlled by men. It's almost impossible for girls to get apprenticeships, partly because industry is in recession, but mainly because printers are unwilling to consider employing women, justifying their refusal with the old myths such as 'it's dirty work' or the equipment is 'too heavy for a girl to handle'. Where women do get access to training, they have little or no control over the running of the business and what material is produced.

Women have less difficulty finding jobs in graphic design (most graphics courses have a majority of female students), but again, women working in design agencies are kept in lower paid jobs or are expected to use their looks to bring in work.

## Why no men work here

We feel that workers co-operatives run by women will be important in helping to destroy male control in industry. Some of us have worked in mixed collectives where the men have taken over and gradually undermined our confidence in ourselves and our work. So the decision not to have men in our co-operative was seen as an essential first step towards collective working.

## Getting Unionized

Recognition by unions is a very slow process for co-operatives, and particularly women. Trade Unions have developed from the need of working class people to have an effective weapon against the Capitalist system. Unions find it difficult to incorporate a working situation where the workers have free control as in a co-operative. Being unionized is important for us because we want to dispel the myths used against women in the print industry, by challenging traditional attitudes. We want to make women's presence felt from within the system as well as outside it. We have decided as a priority that we need to be financially independent of grant aid. In order for this to work we have to be good enough to compete with other printers, so we're finding that we have to learn very quickly so that we can cope with work that comes in.



photo by mo white

## Building Confidence

It's a temptation to say, 'when a customer asks you to do a complicated piece of work - "Oh, I've never done that before" but you have to take a deep breath, work out what's involved in the job or find out from another printer, then you go ahead and do it and it's alright (hopefully!!) That makes you feel powerful, like you can do anything if you put your mind to it and have the support of the women you work with.

## Political Aim

Even though we have chosen to be a commercial venture, the structure of co-operatives is based on political aim. The basic aim of this co-operative is to make print more accessible to the community, and especially women. Our immediate aim is to make enough money for another woman to join the co-operative as a community print

worker so we can begin to fulfil this.

Meantime, in conjunction with the Workers Education Association and West Midlands Arts we run evening classes in communications for Community groups. We also hold a one day a week workshops for young people on Manpower Service Schemes. We hope in the near future to run an evening workshop especially for girls.

If you would like to know more about our work or evening classes write to us at 27a Dudley Street, Wolverhampton or ring us on Wolverhampton 28820.

Written by the women at Community Print & Design Ltd., Wolverhampton.

Carole, Sue, Sally, & Fiona.

## Ultra Violet Enterprises

I started Ultra Violet Enterprises, which is Britain's first (and so far only) promotion and publicity agency for radical literature in 1980. I deal with any material that is broadly 'radical' - feminist, socialist, ecological, alternative, anti-imperialist, etc, and whether it comes as a book, a pamphlet, a magazine - I have also worked with postcards, a record, and a couple of plays and concerts.

I was prompted to start UVE when I was made redundant from the publishing house where I had been employed doing their promotion and publicity.

There seemed to be this obvious gap in the process of radical publications and organisations making themselves known and their material available to the world.

By 1980 a strong network of radical bookshops existed, with the Publications Distribution Co-op and Third World Publications distributing radical literature to them, there were many alternative and community printers and typesetters to help produce the material, but the number of people who had access to these ideas was limited.

Although I have been active in the Women's Liberation Movement for many years, I decided I could not work exclusively on feminist projects, partly because I would never have made a living that way, and partly because I am committed to making

feminist issues a priority among all people who consider themselves to be radical. I don't accept any work that I consider to be sexist, racist or anti-working class, though at the margins I think it is important to work to change people's consciousness of these issues, so debate does take place! I realise the phrase "promotion & publicity" is a bit woolly, so you may wonder what I actually do. Up to now, I have concentrated mainly on the job conventionally done by the publicity department of any publisher - I send out press releases and review copies to newspapers, radio, TV, as well as academic journals and lots of radical magazines. This can lead to authors being interviewed or features being written, as well as straight reviews. I also organise mailings - inserts of leaflets in newsletters, place advertisements, arrange events connected with the publication, anything that seems appropriate to make people aware of its existence.

This may sound as if I am not critical of the role of the straight media, but I certainly am. I believe that radical and feminist ideas are used and abused by the media, but if we know what we want, we can also use them. I often find that one of "my" authors or publications gets used in a programme with no credit given, and although this is infuriating and exploitative, it does mean that the ideas are getting out, and it is ideas which my job is all about. The message is often distorted and diluted but I feel that

as I am not the only feminist active in this area other women working in media monitoring and pressure groups will share the task of pursuing the more blatant misrepresentations. My aim is to help broaden the range of what topics are considered suitable and relevant for the straight media to deal with. This can only be done by making them aware of the availability of alternative ideas about the world. I enjoy the challenge of trying to push back the boundaries of the acceptable, and want the system to be attacked simultaneously from outside and from within. I sympathise with those feminists who want to have nothing to do with the straight media because of the way they often twist our arguments and quote us out of context to fit their own world view. But on the other hand, I feel that we must struggle to be heard, with as few compromises as we can negotiate, and not feel that we are totally powerless to change the system at all.

But realistically, we can only expect to achieve limited access to the straight media for the time being, and therefore we must work to develop reliable and challenging alternatives. Thus, one recent extension of my work has been to run a short course of evening classes on do-it-yourself publishing, to demystify the process for people who have ideas to communicate, but may lack the confidence or experience to go ahead without some advice. This is definitely part of the "promotion" side of my job, because I have found that it is rare for people to come to me for help with publicity who do not need advice on other aspects of the production process. Part of promoting feminist and radical literature to the world is to help people make it available in the most accessible form at the lowest realistic cost.

One battle I have to fight constantly is to convince people that when they are budgeting for their publication, doing adequate publicity is not something to cut corners on. It is a false economy which limits your audience, and whereas good coverage alone will not automatically sell your book or magazine, if nobody hears about it, your ideas will never spread. Publicity needs to be integrated into publishing plans at an early stage, but cannot be decided on in isolation from everything else. Consequently, I have decided that I must expand my own business to include a fuller service of publishing advice and consultation and hope eventually to include people with me who possess expertise in areas where I am less knowledgeable.

Gail Chester



# SEE

Posters have been used for hundreds of years as a medium for propaganda. Usually this is the propaganda of the patriarchal/capitalist system. Women can and must produce posters to counter this. Pictures, colour, humour and imaginative use of images are a powerful way of getting feminist messages across - sometimes much more concisely and directly than the written word.

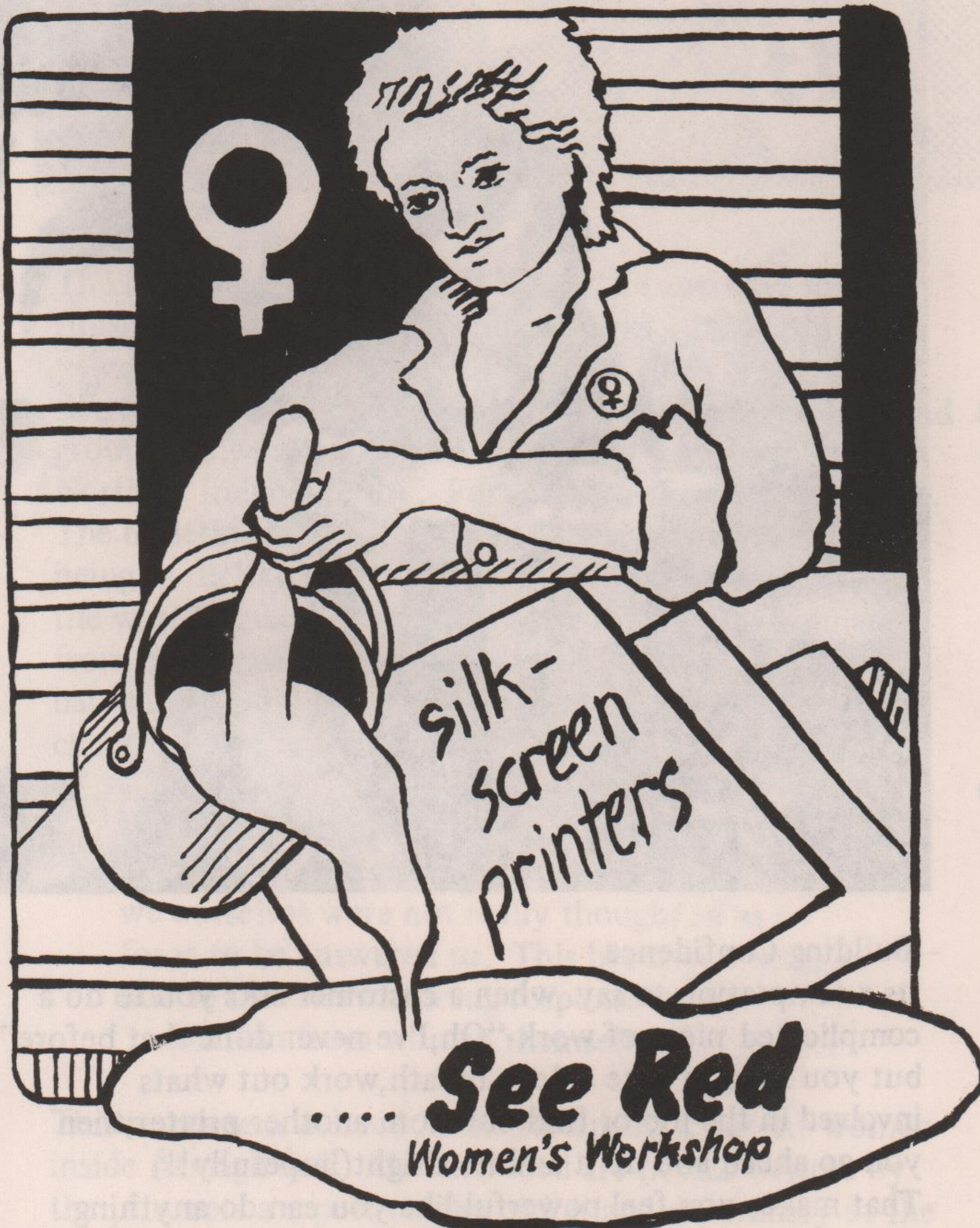
Six years ago, a group of women began to meet to discuss sexism in the media, advertising and how to combat this with their own artwork. They began to design and silkscreen womens posters, and today See Red Women's Workshop is a co-operative of seven women, three of whom have been part of See Red since the beginning.

In the early posters the intention was to make statements about our personal experiences as women, about the oppressions of housework and childcare and so on. The women's movement was flourishing and as art workers we wanted to contribute our skills, not as individual artists, but by working collectively - together discussing ideas, designing and printing our posters, teaching each other valuable skills.

## OUR POSTERS

There is a desperate need to counteract the degrading images of women around us. They constantly try to undermine and intimidate us by boxing us up into categories (the "perfect mother", the "career girl", the "other woman") isolating us from one another, enforcing heterosexuality as the norm, and most of all instilling fear in us by portraying terrified women - making us the victims of male violence who are never allowed to fight back. All this is an expression of men's control of the media which they use to reinforce their control over us. Our "Girls are Powerful" and "Old Age" posters are strong, positive images - showing young women participating in activities usually reserved for boys - and expressing an alternative unsentimental view of older women. These posters are trying to break down the ageist barriers between women - denying the mythical "ideal" woman as young, white, slim, pathetically beautiful objects.

Black and Third World Women who have worked at See Red over the years have drawn from their own experience, and that of other black women, to produce posters such as 'Celebration for Change' - women at Notting Hill Carnival - "Black Women will not be intimidated" and the South American poster. These



posters aim to expose and challenge institutional racism, imperialism, and personal racist attitudes, also to inform white British peoples ignorance of real Third World issues. We have a series of Women's Health Posters which are useful, educational, and informative. The advertising of many drugs such as painkillers and tranquilisers which have harmful side effects - are aimed at women to relieve the stress and strain of supposedly "everyday" life - ailments really caused by the pressure women are under in society. Our "Don't Let Them Keep Us Bottled Up" exposes the vast profits the multi-national drug companies make at the expense of women's pain and suffering.

# RED

In the poster "Lesbians Are Coming Out in Full Force" we wanted to show strong, positive images of women without men - from all age groups, backgrounds and races. Any woman who has come out as a lesbian is bombarded by heterosexism from all sides. Images of women together are taboo - other than in pornography which is produced totally for men and constitutes a form of violence against women itself.

Male violence is a threat and a reality which we all live with. We are in the process of designing a poster about violence against women - expressing our anger and grief and to show that women will not be intimidated and controlled in this way.

See Red Workshop has had to make its own way - running on the sale of the 27 posters. Women have had to combine their work at the workshop with bringing up children, and earning their living in different ways, and being involved in the issues and campaigns that they print posters about. The demand for their posters and services as cheap printers has kept them going - the posters are sold through individual mail order, at stalls, and through bookshops all over the world. Women use the posters in their kitchens, their bedrooms, their workplaces. The posters are a strong reminder that women share a common struggle.

See Red is one of the few women-only print-shops in the country, that produces positive images of women, making statements about women's oppression, and why together we must change our situations. We want to expand - not just survive! We are looking for bigger premises, applying for grants, and will be looking for more workers, training women printers in a traditionally male dominated trade.

If you want to see a catalogue of the posters, send a large S.A.E. to 16a Illife Yard, off Crampton Street, London SE17  
Tel: 01 701 8314

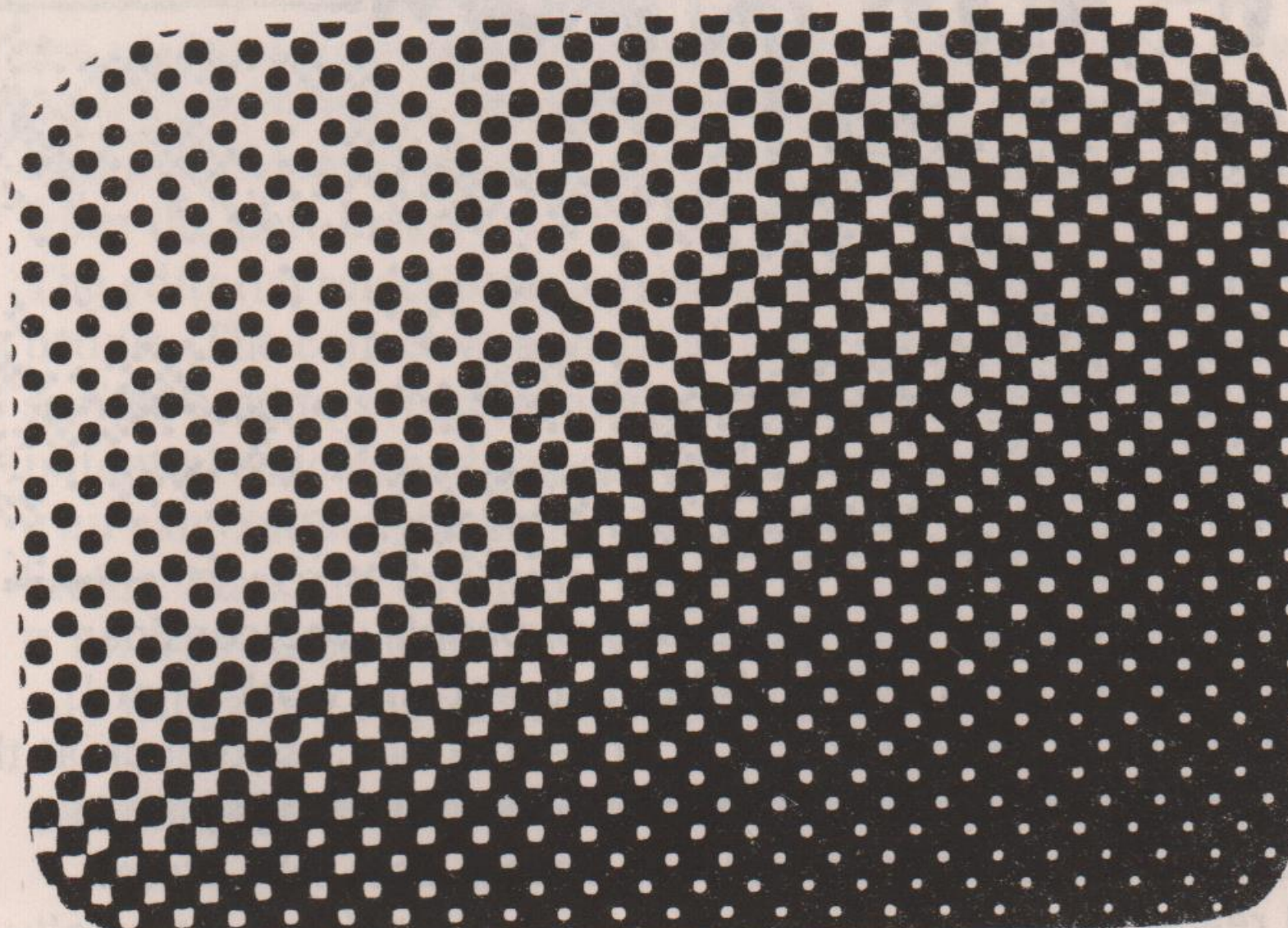
Written by the women of See Red Workshop

## CHANNEL FOUR AND CURRENT AFFAIRS

IN APRIL CHANNEL FOUR ANNOUNCED THAT ITS WEEKLY HALF HOUR CURRENT AFFAIRS PROGRAMME WILL BE PRODUCED BY WOMEN. Liz Forgan, senior commissioning editor for actuality, said the decision to hand over its current affairs to women 'has nothing to do with positive discrimination or social justice. It is a journalistic experiment.' She added that she hadn't 'the faintest idea' what the programme will look like.

Of course, in many ways the whole channel is going to be an experiment in broadcasting, but what Liz Forgan is banking on is that current affairs produced by women guarantees something different. As she sees it: 'I don't know what sort of current affairs programmes will emerge from an editorial group of

give them the opportunity to demonstrate that.' The job of proving him right has been given to two new production companies - Gambles Milne Ltd and Broadside - who will share the series in the first year. Gambles Milne is headed by Claudia Milne and Lyn Gambles who have never



worked together but are both experienced in television production. Gambles has produced The Risk Business and Tomorrow's World and Milne has worked on Granada Reports and World in Action. Broadside has 12 company directors and has been working together as a discussion and lobby group since 1979. Its members include directors, producers, researchers, journalists, academics and technicians and many of the women were founding members of WBFL.

There have been one or two changes of direction since the original idea was taken up by Channel Four. At first Liz Forgan wanted to give as many womens groups as possible contracts in the first year but decided that the cost would be prohibitive and short runs might not give people enough time to get their feet on the ground. Instead she decided earlier this year to award the contract of the first 40 programmes to one company. But the Channel Four Board rejected this idea on the grounds that it could lead to merely slot-filling. But could the final decision to divide the first year between two production companies prove divisive and competitive? Liz Forgan does not think so. She says: 'They are two excellent groups of talented and professional women but they are not in a race - although they might look over their shoulders from time to time.'

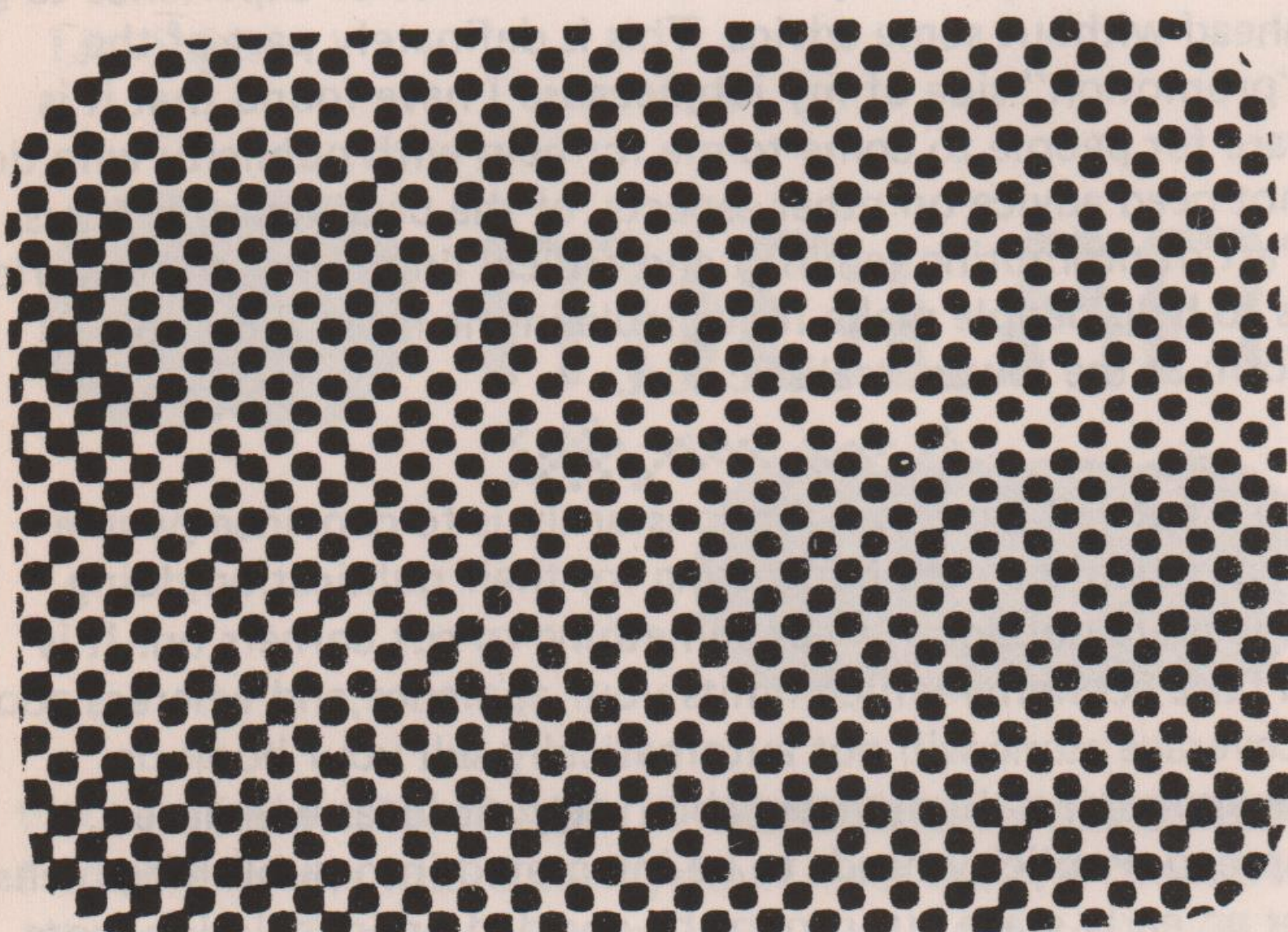
Another change has involved the question of who works on the programmes. At first it looked as though the current affairs slot would be reserved as a 'protected space' for womens work. But in a recent talk at London's National Film Theatre,

Liz Forgan made it clear that for her this did not necessarily exclude men. In her words: 'While men may not be excluded from working on the programmes, women will make all the editorial decisions...the governing intelligence - the eyes, choice and instinctive minds must be female.' For groups like Broadside who are committed to using women at all levels of production wherever possible, this shift of emphasis is crucial. Firstly, given what is already known about the group dynamics of mixed groups, just having women in senior editorial positions may not be sufficient to guarantee programmes giving a woman's point of view. And secondly, Broadside recognises the need to broaden the whole editorial process to include women technicians in the early stages of production. The issue of all-women crews becomes even more crucial in this kind of production structure. The pressures facing this slot will be enormous. Like so many recent television programmes produced by women, this series



will come to stand for, and be judged as, representative of all women's work. Women only need to make one mistake for people to point and say: 'We told you women couldn't do it.' Under this type of pressure and critical scrutiny it may prove difficult to come up with professional goods with a difference. Experiments involve taking risks and both companies may be too busy looking over their shoulders to try anything different. As well as keeping an eye on each other, they will also need to keep a look out for those ITV companies now beginning to jump on the feminist bandwagon, organising their own in house women's production teams ready to bid for next year's series. A measure of the series' success will be reflected in the future when we get the chance to see many more programmes made by women on all channels - on a non-experimental basis.

HELEN BAEHR



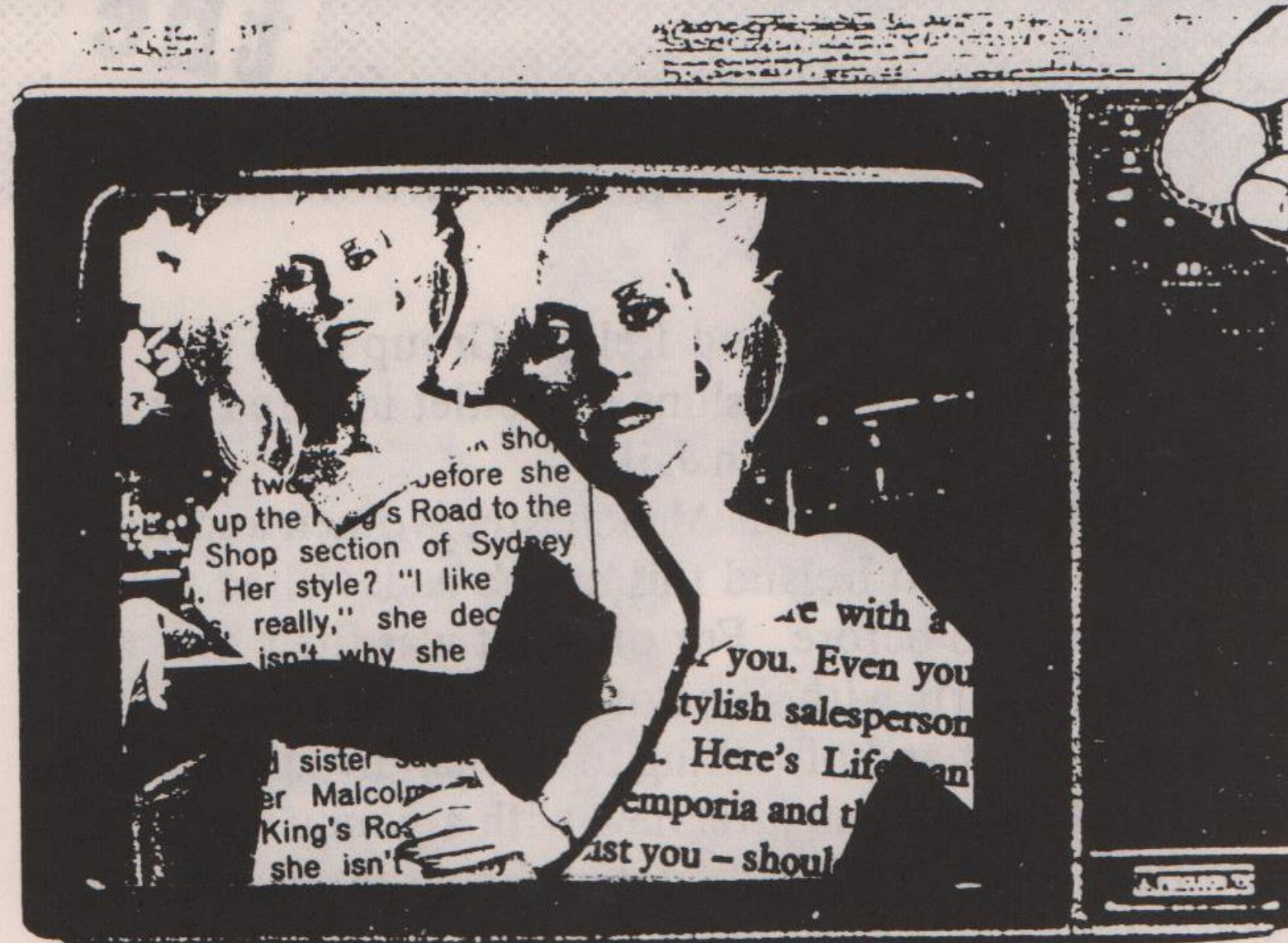
women.....Different stories might be thought important; familiar stories might be tackled from a different angle; different witnesses might be called or the same witnesses might speak differently when talking to a woman.'

Others who share her view are the Womens Broadcasting and Film Lobby set up in 1979 to improve the employment and training opportunities for women in the industry and challenge sexist images in the media. In fact it was WBFL who first came up with the idea for the series. Jeremy Isaacs, chief executive of Channel Four, took up the proposal in December 1980 in an interview with Liz Forgan (then editor of The Guardian womens page) when he argued that if women were only given the chance to make current affairs programmes: 'We would get an interestingly different view of the world...I intend to



# Did you see Crossroads' last night?

Soap operas are either loved or hated, they are rarely ignored. Loved by their fans and often hated by journalists, television critics and many media professionals, who either treat them with derision or damn with their disdain. Yet soap operas continue to attract large audiences, advertising revenue and provide one of the most popular forms of entertainment on television. A large percentage of the audience for soap operas is women and the programmes are specifically aimed at women. It might be suggested that the popularity of the form among women could have contributed towards the contempt in which the genre is held! Values in soap operas are far removed from heroism or adventure; they are, for the most part, domestic and personal, but they are certainly not trivial and the characters in the series are often strong and dynamic. Characters share feminine cultural values and they connect with the everyday experiences of their audience.



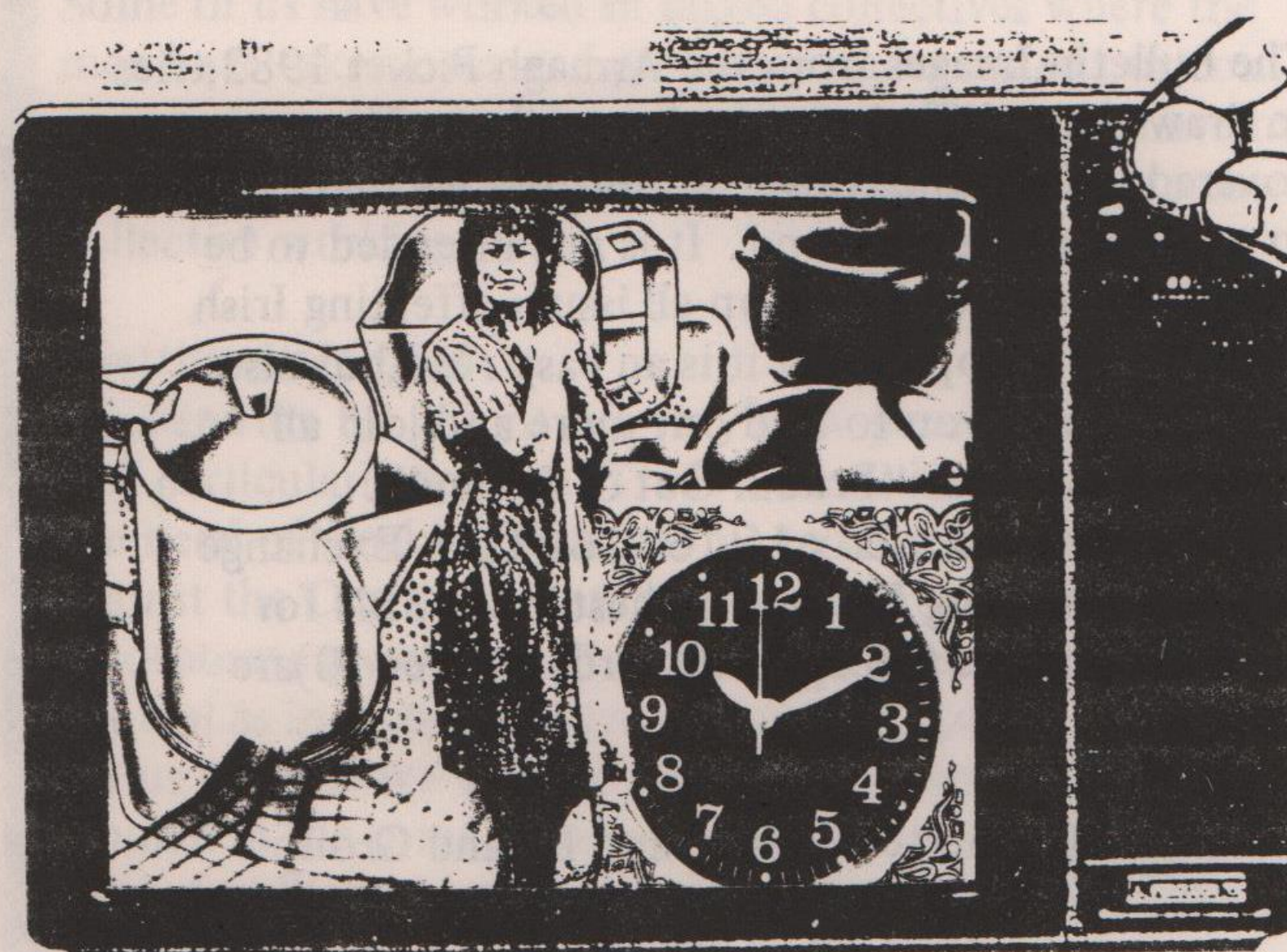
Farm' successfully presides over her family. The affection in which viewers hold the performers and characters in soap operas was revealed last summer when Noele Gordon who had played Meg Mortimer for 17 years in 'Crossroads', was sacked by ATV. The television company, the press and the actress were inundated with letters of protest, sympathy and appeals to 'spare the life of the character'. The event became a news story which lasted throughout the summer while the company kept the cliff-hanger going of whether Meg would live or die. In November the viewers learned of 'Megs reprieve' and although the actress left the serial, the character was spared and allowed to sail off for a better life in Australia. What was most interesting about the letters which the readers of 'The

or current affairs programmes. For the audience, even when the resolutions in the serials are not progressive, it is the fact that they have been raised as problems within the serial that is important. Often, the women who I talked to totally disagreed with the way that a character acted in a serial, but they were pleased that the topics had been included.

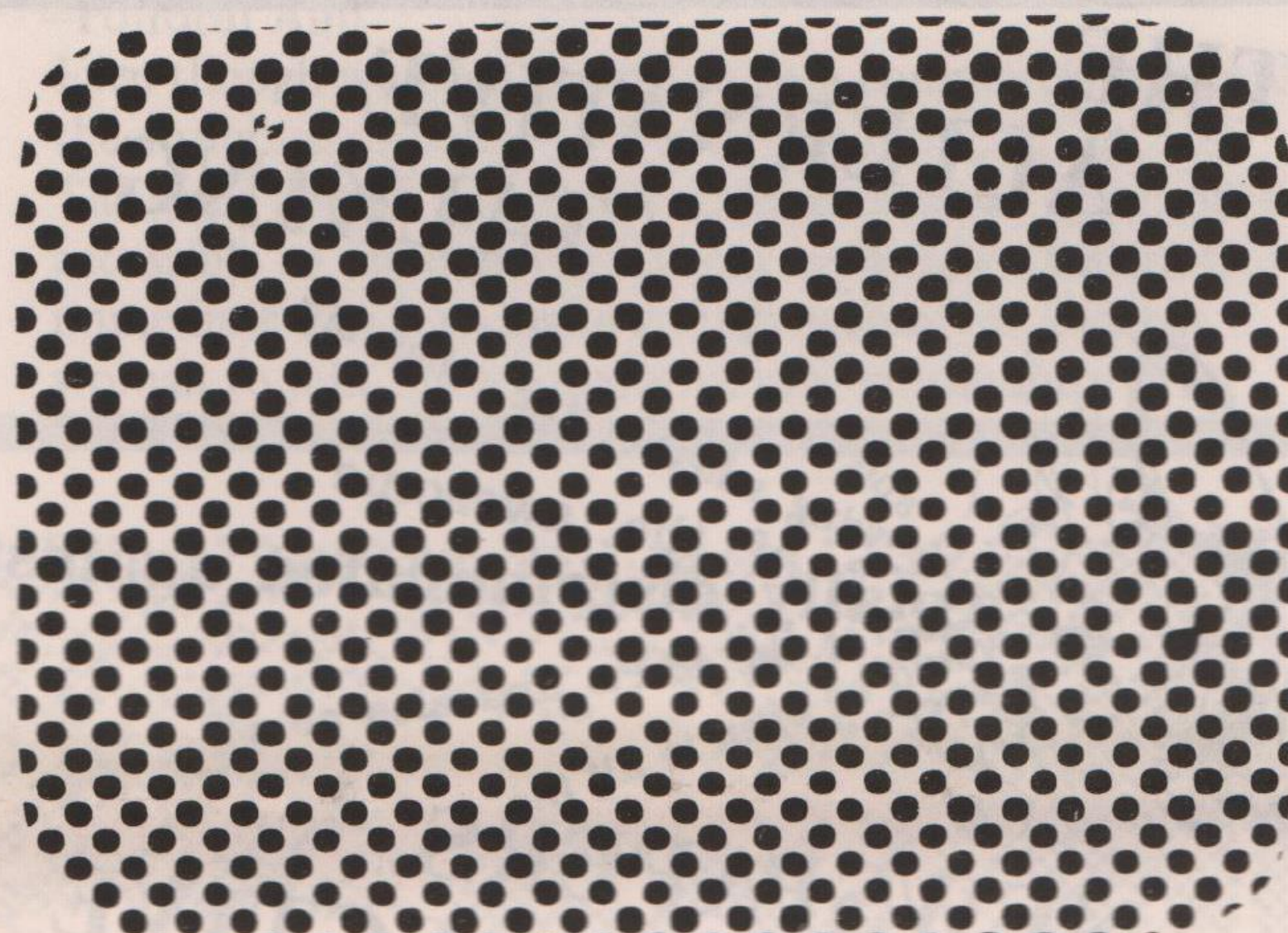
In 1948 when Mrs Dale confided to her diary in the B.B.C. radio serial 'Mrs Dale's Diary' that she was 'Worried about Jim', she epitomised the mother figure who features in soap operas and established the link between the character and all her female listeners. Mrs Dale, was unashamedly middle class, but she was a wife, mother, mother-in-law, sister, grandmother, friend, neighbour and employer and she juggled all her roles and allowed the listeners to eavesdrop into her worries. The women characters in soap operas have qualities and appeals with which women in the audience can empathise, and as such they are a rare and important part of popular television.

Dorothy Hobson

graphics courtesy of Womens photography project



Soap operas began in the 1930's in America as radio serials which were sponsored by the giant soap powder manufacturers like Proctor and Gamble. They wanted to create programmes which would attract women listeners and sell their products - soap powder - hence the name. The serials transferred easily from radio to television and now as well as the day-time serials America produces many high budget glossy series like 'Dallas' and 'Dynasty'. These are not strictly speaking soap operas for they are not on daily, nor throughout the year, but they do contain the vital ingredient for soaps, for they are all about everyday life.

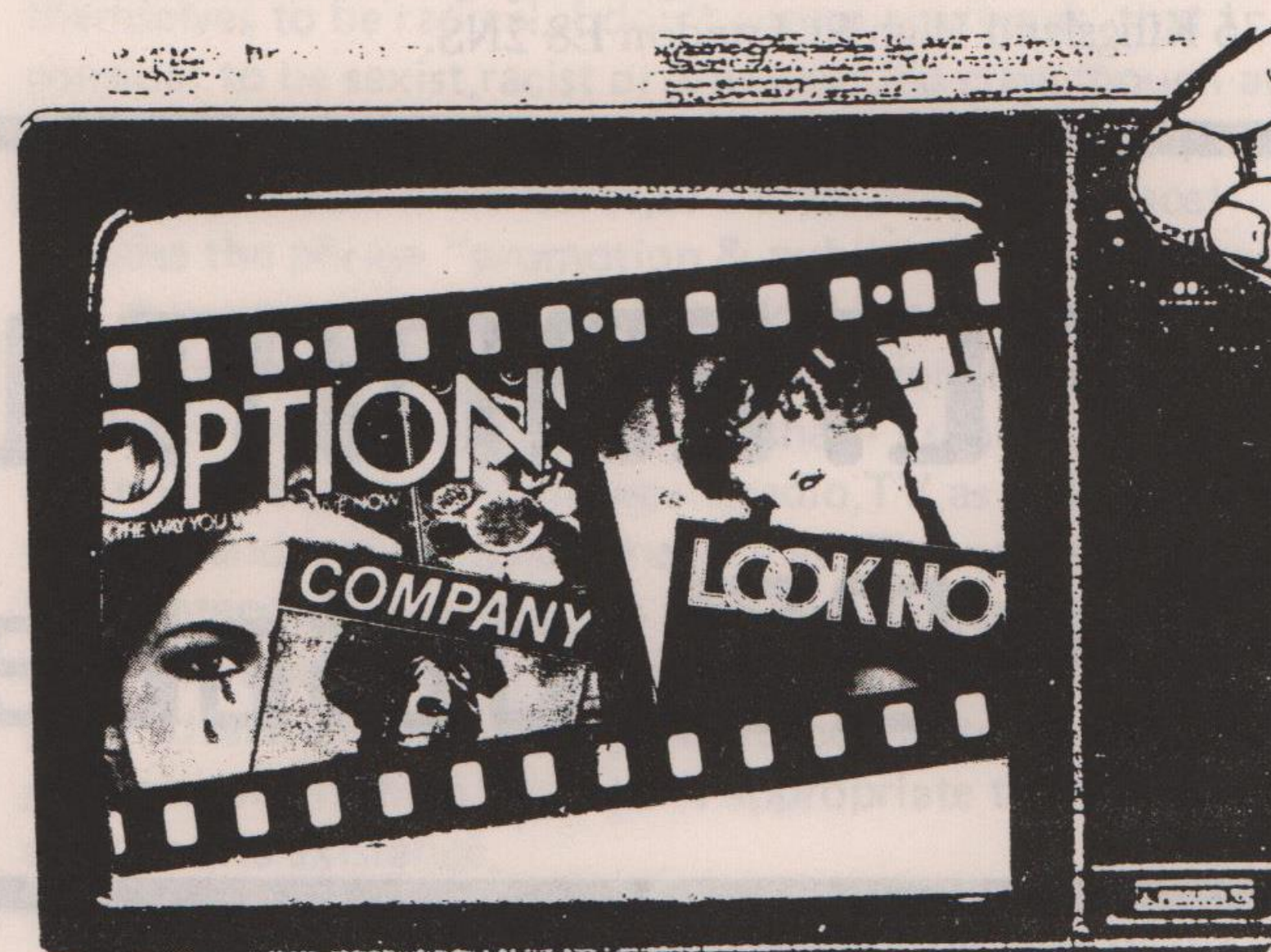


Birmingham Evening Mail', wrote in support of the actress and the character, was that they revealed their sense of personal involvement with the 'Meg' character. They asked for the character to be allowed to 'retire gracefully' not be killed and many expressed the sentiments in one letter 'Aren't we allowed a little show of our own?' It was the qualities of good capable Meg with her ability to cope with all the problems of women's lives which were seen as positive by the women who may have conformed to these values in their own lives. Nothing upsets the critics of soap operas more than the notion that some people may actually believe that the characters exist. In one sense, such confusion, on the rare occasions when it happens, is a tribute to the realism of



The main appeal of soap operas is their stories. Stories of the characters and their personal and emotional lives, their loves, hopes, fears, problems and joys. The location may be a family, a farming community, a hospital or a motel; the drama may involve work in a hospital ward or leisure at the corner pub but the main theme remains the same - personal relations. Romances abound, some are unsuitable, some unlikely, and many go wrong. Marriages are sometimes happy but if they end in divorce then the women in the serials can usually cope. In 'Coronation Street', Elsie Tanner is much married and divorced but she survives - the husbands come and go. Similarly, Meg Mortimer in 'Crossroads' had brought up her two children and run a successful business after her first husband died, and survived two more husbands. Children can bring joy or worry but the overall message of soaps is that, for women, at least, it is a matter of coping with life and managing the best way that you can.

Soap operas are rich in female characters, one of the few areas of television where they do predominate. They provide positive images of women with whom members of the audience feel that they can empathise. Women in soap operas span broad age ranges. In 'Crossroads' most of the women characters work outside the home and the character of Kath Brownlow, shows the difficulties for women managing a job as well as a home when the husband contributes little in the way of help. An important aspect of the women characters in soap operas is that many of them are middle aged or older, and they remain attractive and active personalities within the serials. This is in contrast with stereotypes of older women which may appear in other series. Annie Walker from 'Coronation Street' successfully runs the 'Rovers Return', and Annie Sugden from 'Emmerdale

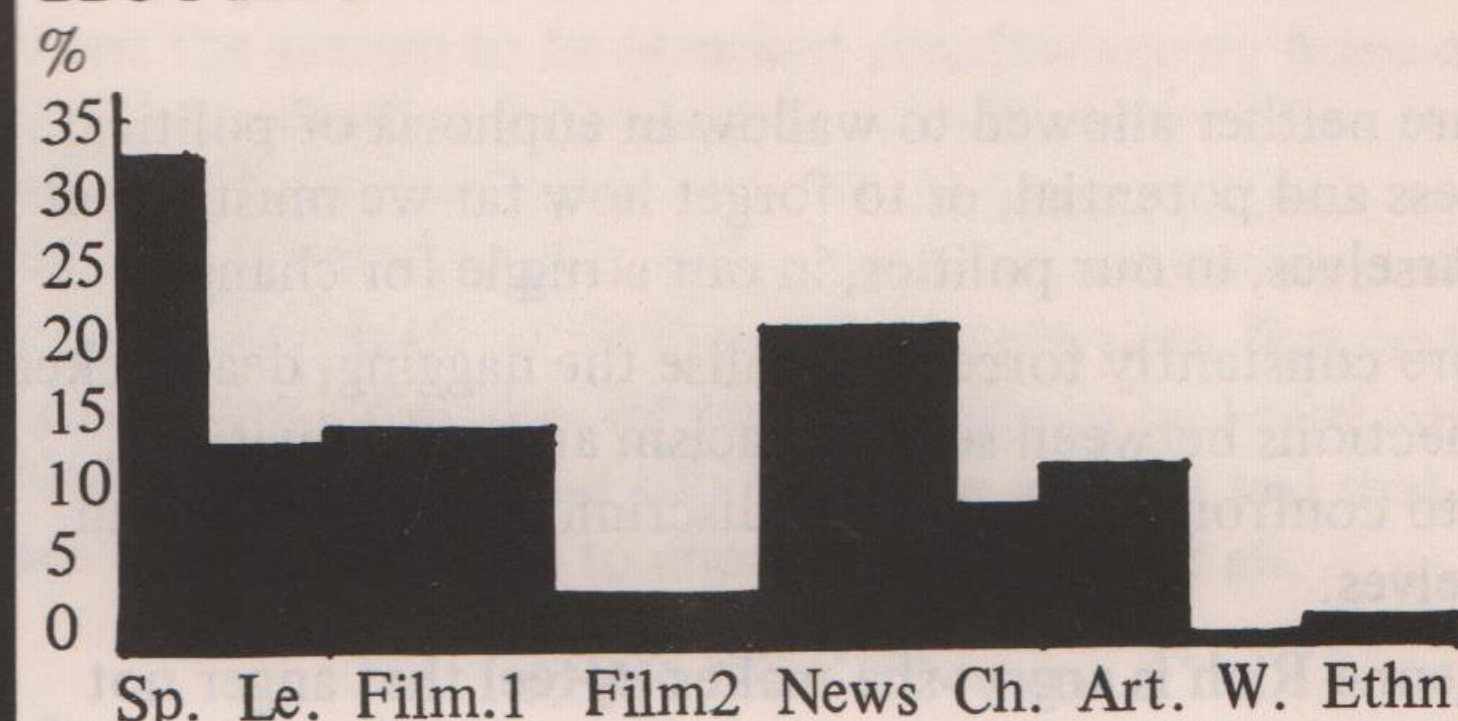


the serials. However, most members of the audience are well aware that the serials are fictitious but the familiarity of the characters and the regular appearance of the programmes, day after day, year after year, helps to create the illusion that you know the characters and more about their lives than you may know about your own family and friends. At least more than they would want you to know. Soap operas make gossip and neighbourly interest respectable and entertaining. On a more serious note they often include themes of social interest to women such as unwanted pregnancies, divorce, mugging, racialism and by grafting the problems into the lives of the familiar characters they transmit messages and information which is often more successfully understood than in more serious documentary

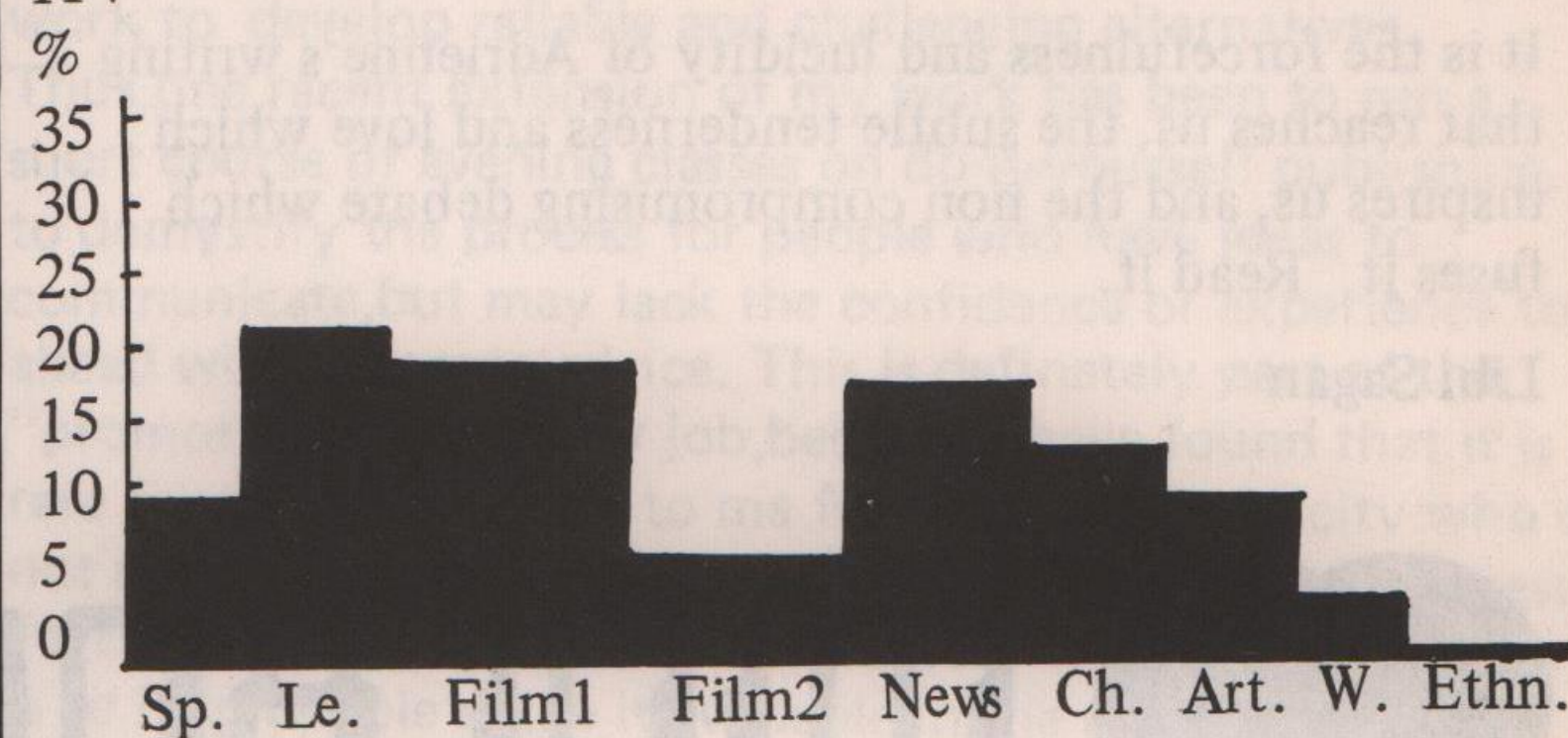
## TELEVISION PROGRAMME MONITORING 10-23 JULY

British television is run by men for men. In order to ascertain just how strong this domination is, I monitored all the programmes on BBC1 and 2 and ITV for 2 weeks [10-23 July inclusive]. The graphs below are the results of that monitoring. The sports televised during that period were; cricket, rugby, football, golf, horseracing, cycling, speeding, athletics, motorcycling, wrestling, motor racing, aerobatics, water skiing. I think that the figures speak for themselves.

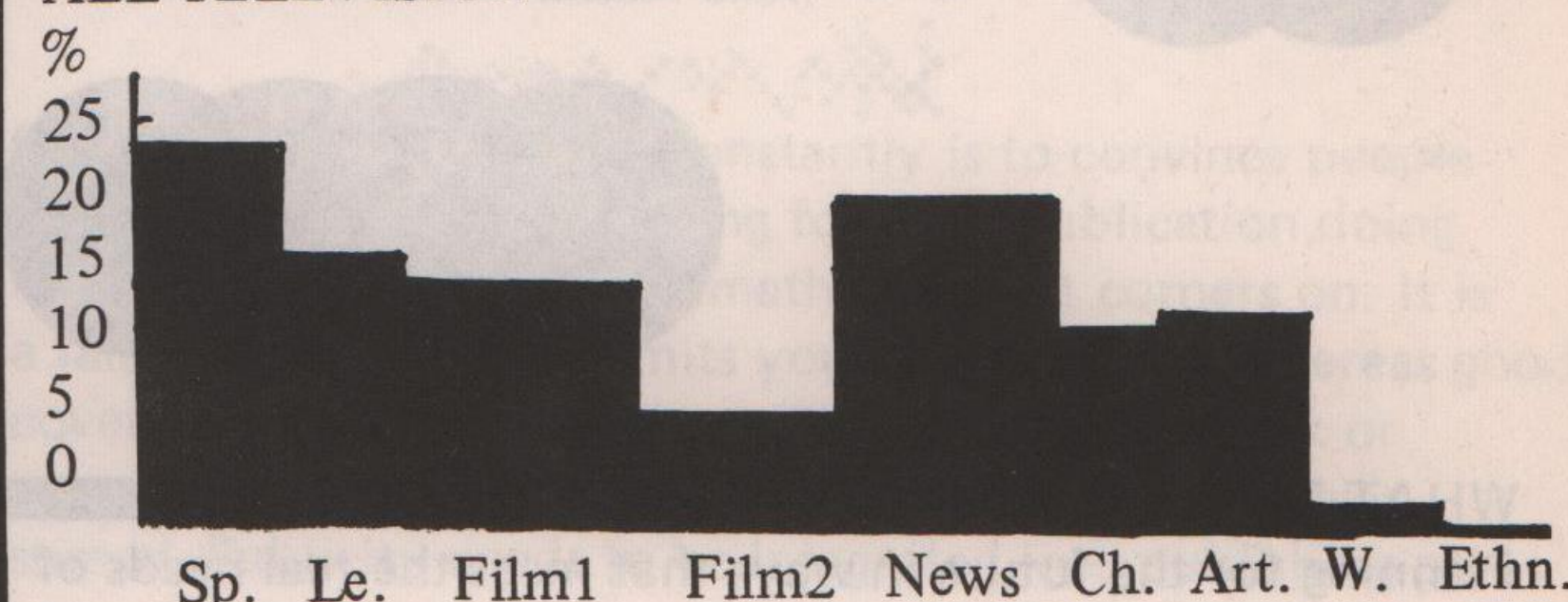
BBC 1 and 2



ITV



ALL TELEVISION

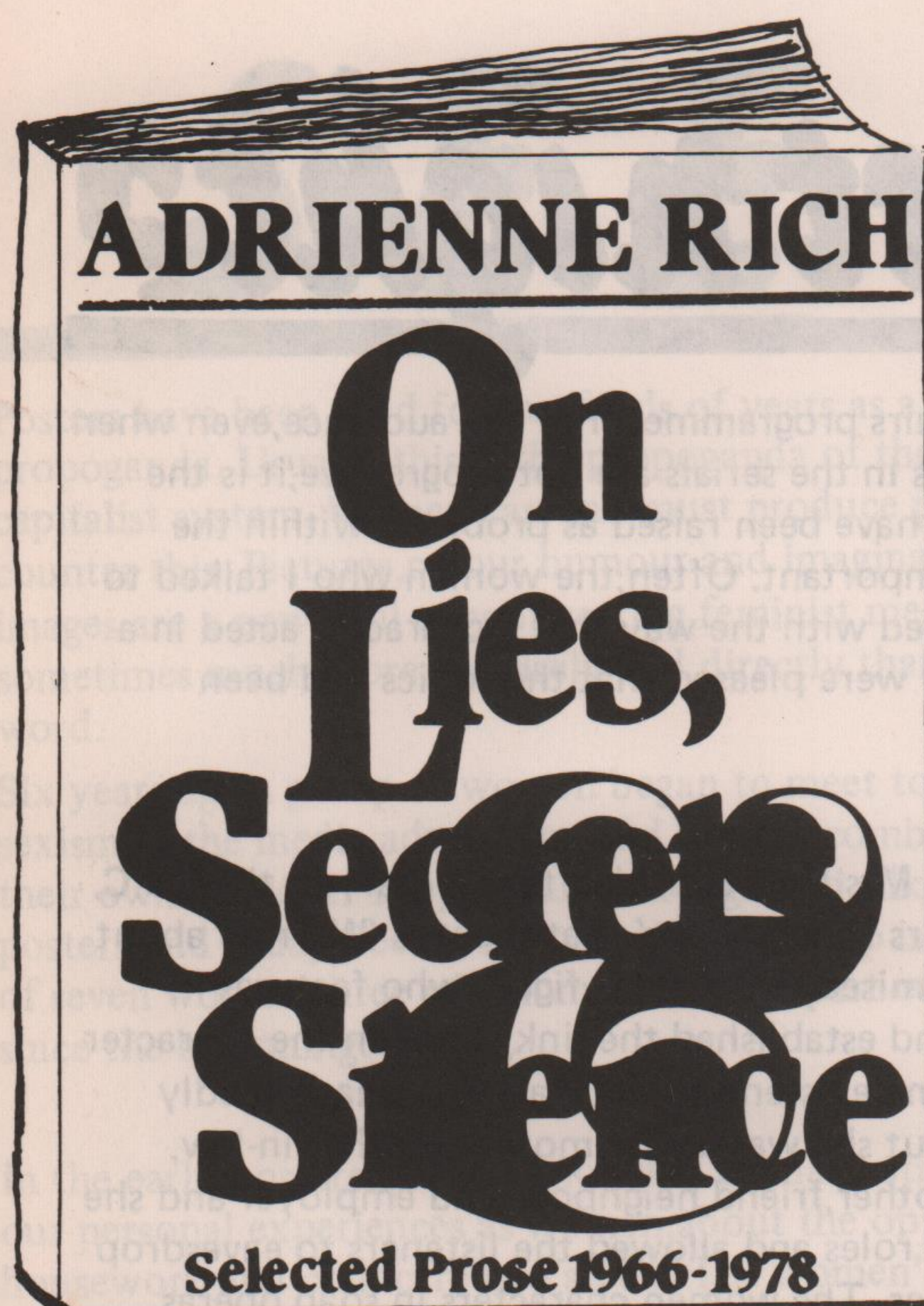


### KEY

- Sp-Sport
- Le-Light Entertainment, soap operas, comedy, sitcom, quizzes, chat shows, pop music.
- Film1-Films, plays, serials containing male violence-eg. western, war, thriller, detective, horror.
- Film2-Films, plays not containing male violence.
- News-News, current affairs, weather, documentaries.
- Ch-Programmes specifically for children.
- Art-Arts, classical music, religious, natural history, gardening, farming.
- W-Specifically for women.
- Ethn-Specifically for Ethnic groups.

Madeline Fowler.





Virago, 1980

Once in a while I come across a book, a poem, or a pamphlet which jolts me, unnervingly into a clear reminder of just how inextricably linked are the personal and the political.

Women have long since stated the necessity of the fusing of the two; we have worked to make shared experience the basis of our politics, and shared politics the basis of our lives. This book documents the dynamics of this process.

Consisting of twenty two articles ranging from literary criticism to debate on motherhood, this collection is the story of one woman, in a sisterhood of many, engaged in the continuous energising struggle to live the personal and political.

To extract one article would be (although valid) insufficient; it is in considering the book as a whole working mechanism that ensures it carries its full weight of feminist thinking, and forces us to realise the inseparability of the issues we must continue to confront.

The complexity and strength of this book reaches us as a reflection of its politics and of the author, who talks to us, thinks with us, rather than at us, on each issue.

It is Adrienne Rich's consciously developed use of language which makes her prose at once accessible but profound, rich but direct. Always moving on, compelling us to dig deeper, think harder, feel more acutely.

Adrienne's prose emphasises and inspires two necessities seldom so well synthesises, positive optimism and necessary toil.

We are neither allowed to wallow in euphoria of political success and potential, or to forget how far we must travel in ourselves, in our politics, in our struggle for change.

We are constantly forced to realise the nagging, deadlocked connections between sexism, racism and class divisions, and to confront the nature of discriminating elements in ourselves.

Adrienne Rich is angry; she makes us feel that anger not only as hers, but as our own, as women in a Patriarchal society, angry, victimised but strong.

It is the forcefulness and lucidity of Adrienne's writing that reaches us, the subtle tenderness and love which inspires us, and the non compromising debate which fuses it. Read it.

Libi Sagan

## images from the Armagh picket 1982

The Manchester Women and Ireland Group have just finished writing and publishing a booklet inspired by this years picket of the Armagh Jail. Some of the women in the Manchester Women and Ireland group who went to Ireland this march had visited the North of Ireland before. For others it was their first visit. The bulletin starts with some of their impressions of being in Belfast and of talking to women living through the war. It includes an interview with a young woman from Belfast; she graphically details how the struggles and hardships of the past 13 years have forced everyone to change. More especially this is true about women:

"Pre 1969, even pre 1973, the woman's role in war was not recognised as even existing, because we ourselves were not really thought of as a force to be answered to. This has now changed due to the overwhelming response to the revolution from women themselves".

This response is echoed in the statement from the women inside Armagh Jail. Also included are poems written by the prisoners, a report on the picket, and a summary of the position of women in Armagh Jail and in Limerick in the South.

The booklet also covers some aspects of women's struggles in the South of Ireland. Liz Noonan, who stood in the last Irish election and the previous one as a Lesbian Feminist candidate, impressed and inspired us by the apparent ease with which she stood out for what she believed in. 'A woman's right to choose' is still a crucial demand in Ireland. One article looks at the facilities available and at the legal and political position in the North and particularly in the South where SPUC and their allies are at present trying to ensure that a foetus has rights enshrined in the constitution of the Republic.

The bulletin, Images from the Armagh Picket 1982, tries to draw these different strands together. The topic covered reflect the conversations that we managed to cram into one weekend. It is not intended to be a comprehensive report on all issues affecting Irish Women. It is hoped that it is an easy read, but also that it inspires you to find out more and join all those who call for "Britain Out of Ireland". It is available from Box 15, 164-166 Corn Exchange Buildings, Hanging Ditch, Manchester M4 3BN for 50p plus postage (16½p), bulk orders (over 10) are cheaper.

from the Manchester Women and Ireland Group.

**THE ALTERNATIVE TALKING**

**NEWSPAPERS COLLECTIVE**

is a group formed to provide feminist and socialist material for visually handicapped people. Monthly tape magazines come at the moment from three sources - Spare Rib - the whole of which is on tape, Womens Tape-Over puts together extracts from other feminist publications, and Left Out collects articles selected from the Left Press.

The editorial selection is carried out by visually handicapped people. The collective says what topics it wants to cover, sighted scanners read through the feminist and left press for potential articles, and the collective then decides which to use. You can contact the collective by post, either in writing or braille. Mark the envelope 'helper' or 'subscriber' and address it to: The Alternative Talking Newspapers Collective, Box 35, 136 Kingsland High St, London E8 2NS.

We stock books and periodicals on a wide range of subjects, including:

*Spare Rib; Insist; Outwrite; Feminist Review etc.; Feminist Fiction & non-fiction; Badges; Cards; Women's Revolution per Minute Records.*

**PLUS: Free noticeboard & information point.**

**The Peace Centre**

Open 10am - 6pm, Monday to Saturday.  
18, Moor Street Ringway, Birmingham. Telephone (021) 643 0996.

# MIDLAND ALTERNATIVE WEEK

## 16 - 22 october

### WHAT THE WEEK IS ABOUT

Planning for the future in ways that meet the real needs of Midlanders. The induced economic crisis has forced hard times on women and men, black and Asian people, young and old. The Midlands have been badly hit. Unemployment tops 3¼ million - 1 in 7 have no job - for sale signs are up as factories and work places close down. Health and social services are cut back and put out to private firms. On all fronts, women bear the brunt. Their jobs go first - they have to provide where the social services can't or won't. Millions feel isolated, cheated, confused, useless. We get angry at them for wasting valuable skills and resources which should be used to fulfil social needs which are not being met. Midlands Alternatives week and the Midlands Alternatives day which is part of the week, set out to ask where to next. Which kind of future is to be built. Womens experiences, skills and strengths can contribute to making a future fit for women.

Women know the problems of organising paid work and work at home and of making men take equal shares. We have intimate knowledge of the conditions in our own districts. Women are starting to recognise the impact new technology is having on their ways of working and the products being made. Computerised products are entering the workplace, the supermarket, the living room; subtle controlled changes are taking place. It is possible and necessary that women in the region have a full say at all levels of organisation in what we want our future to be. The week aims to show how that process can begin to take place through events, displays, and discussion. The aim is to encourage people to participate in a democratic process of change and development in the Midlands. For more information contact Phil Goodall on 449 4875.

**WOMENS ALTERNATIVES - A Day** as part of the Midland Alternative Week. Friday 22nd October - 11am - 4pm - St. Martins Church Hall, Bull Ring. Stalls, exhibits, entertainment, refreshment. Followed by an evening meeting at the Midlands Institute, Margaret Street, Birmingham 3, 7.30-10.30. Speakers: Tricia Davis, Trade Union Resource Centre; Lesley Pinder, Co op Development Agency; Phil Goodall; and a speaker on Women in Trade Unions. Film and music. Watch out for the programme on Midland Alternative week.

**ALTERNATIVE MEDIA** - The first day event of the week - Saturday 16th October - Tindal School. Speakers on B'ham alternative press, INSIST, plus speakers from City Limits. Workshops in photography, layout, others to be finalised. Exhibitions, film: News and Comment. Likely to be women only workshop - details to be finalised. For more information please contact Rhonda on 449 4024.



# LISTINGS

## CONTACTS

### WOMEN AND HEALTH

Sue 449 7135

### WOMEN AND HEALTH OPEN GROUP

Jean 771 3790

Introductory Women's group, Kings Heath: Brenda 449 6869  
Women's Liberation Playgroup: c/o Sandra Fortnum, All Saints Hall, Kings Heath.  
Birmingham National Abortion Campaign: Wendy Thomas 68 Alton Rd, B29  
Communist Party Womens Group: Tricia Davies 443 2660  
Jackie Atkin 443 1905  
Womens Music Network: Barbie 449 5207

Aston Womens Group: c/o Aston University Guild of Students  
Birmingham Women's Liberation Newsletter: 449 9308  
Womens Aid: Sue/Maggie 449 3981  
Pam/Ellen 440 0745

Working with Girls group: Trisha 449 9308  
Bryony 440 1320

Womens Therapy Group: Holly 449 9176  
Edgbaston Labour Party Womens Group: Estelle Clark 455 0051

Pregnancy Testing Group: Sarah 449 2642  
Women Oppose Nuclear Threat: Liz Hibbard 443 1534  
Birmingham Rape Crisis: 233 2122

The following groups can be contacted c/o the Peace Centre, 18 Moor Street Ringway, Birmingham. (643 0996).

Women Against Violence Against Women  
Women In Ireland  
Radical & Revolutionary Feminist  
Women and Words  
Women and Literature  
Women's Forum  
Jewish Women's Group  
Women in the NUT  
Women in Social Work  
Women in the 50's Study Group  
Womens Co Counselling Support Group  
B'ham Feminist History Group  
Red Hens Folk Group  
Feminist Arts News  
Women in Science & Technology  
Feminist Smoking Group  
Feminist Film Network  
Sparkbrook Women's Group  
Bromsgrove Women's Group  
Women and Health Group  
Women Against Imperialism

**Women Live/Contradiction -**  
**Ju/Jane - 449 8885**

## EVENTS

### FILM

GUYS AND DOLLS September 9-14  
with Marlon Brando, Jean Simmons, Frank Sinatra and Vivian Blaine. Musical?  
LOLA September 16-21  
The second in the Fassbinder trilogy tracing the history of the German bourgeoisie since the 2nd World War. Once again, Fassbinder uses a singer/prostitute as his main character.  
HEATWAVE October 24-26

### DOCUMENTARIES

DEATH OF A PRINCESS October 17  
MODEL (Documentary about models) October 24  
UNDERAGE/WE ARE THE LAMBETH BOYS October 27  
A QUESTION OF LEADERSHIP October 30

THE ABOVE FILMS AND DOCUMENTARIES ARE  
SHOWING AT THE ARTS LAB, HOLT ST.  
Tuesday afternoons 50p for the unemployed

### TV GLOBO SHORT SEASON

Screening of a number of TV programmes made by TV Globo, Brazil's most important TV Network. Acclaimed for its use of creative Brazilian talent in the fields of music, literature and cinema, Globo also has a reputation for video graphics among the best in the world. Globo has become an important agent of political communication - come see for yourself.  
Wed. September 1 - MORTE E VIDA SEVERINA  
Sun. September 5 - MALU MULHER - The Good Old Days are Gone - MALU MULHER - Too Late, Too Soon

Wed. September 8 - ROMEO Y JULIETA  
Sun September 12 - GILBERTO GIL/JIMMY CLIFF  
All these video screenings will take place in the Holt St. Gallery, next door to the Arts Lab. at 7.00pm; special prices £1.00 public, 50p concessions.

**WOMEN LIVE DISCO**  
**SATURDAY 23 OCTOBER : STAR CLUB**  
**WOMEN ONLY : 50p / 75p**

# INFORMATION

CCNTRADICTION is a feminist based paper which aims to provide space for and promote womens music. It is based in Birmingham although has a nationwide coverage. It is run collectively by a group of young women.

It is available for 30p per issue, plus p & p. Subscription rates are £1.50p for 3 issues and £10 for a supporting subscription.

From 1/31 QUEENSWOOD RD, MOSELEY, B'HAM 13

### WOMENS RESEARCH AND RESOURCES CENTRE A FEMINIST LIBRARY, 190 UPPER ST. LONDON N1

A feminist library containing about 2,500 books and pamphlets, 500 complete and partial sets of periodicals, 500 unpublished papers and reprints and a collection of miscellaneous material (leaflets, posters, newsletters). We have a lot of literature from the Womens Liberation Movement, including novels and poetry. The Centre can also help you find a Womens Study course in your area - there is an index of courses and course options which can be consulted, or, if you live far out of London and cannot get to the centre, queries by phone or letter will also be dealt with. Also WRRC puts out a newsletter, giving details of research into issues concerning women, up to date information about new books etc. in the library, courses and book reviews. Membership costs £7 per year for people earning less than £6000 per annum and people on low incomes pay what they can afford. For details, please write to the centre.

### NEW CONSCIOUSNESS RAISING GROUPS -

Five new groups have started this year, mostly out of women meeting to discuss what they want from a group etc. There is a general 'get together' about once a month, usually on a Monday night. If you are interested, please contact Sue on 449 7135, as she is acting as contact, putting different women in touch.

THE BIRMINGHAM WOMEN'S LIBERATION NEWS-LETTER is for internal communication within the B'ham WLM and is available to women only through subscription. Further details and subscriptions c/o 44 Clarence Rd, B13. Costs: £2.50 waged. £1.50 low waged. £1 unwaged. Free to women on SS with kids.

WOMENS SELF PORTRAIT - WOMENS FAIR - DEC 1981  
There is now a poster available, showing all the images which women took of themselves, apart from the photos women specifically asked not to be used. The poster, which is A2 size, costs £1.00 including postage, from Womens Photography Project, 104 Church Road, Moseley, B13 9AB.

MERSEYSIDE WOMENS PAPER IS AVAILABLE FROM  
18 HAWARDEN AVENUE, LIVERPOOL 17, price 20p.

PROPOSED VIRAGO WOMENS CRAFT BOOK  
Any craftswomen interested in being considered as contributors of articles concerning their own work, historical work, or willing to be interviewed. Tel: Sue 449 7135

# confronation

# confrontation

From the mirror in the hall it is possible to see a reflected image of the archway, still in its paprika paint, and the half glass doorway leading through to the living room. The person standing at the door glimpses the top half of her body reflected in the mirror and pauses, hand on the door knob, about to leave the room. Remembering the game of chess she'd played a few evenings earlier, and her meandering thoughts on Lewis Carroll - the looking glass - Alice - and the squares on the chess board, she wonders whether she is one of the pawns or might even make it to become queen. What if she were a pawn in this world's order? Moving one square at a time, never looking back? It might be possible to change the rules, and play so that the collective might of the pawns could defeat the all-seeing threat of the queen. The king, after all, wouldn't take much capturing - he moves slowly and can't think far ahead.

Can you see from the look in my eyes, she asks herself, how I feel that I have been more malevolent today than ever before? You are crossing the line, her reflection answers back, the line between ignorance and guilt. You have done something no pawn would do. Pawns are giving and giving they stand for equality face-to-face, being personal, supporting others, accepting the authority that other people have over you. Your heart is willing and light. It has no darkness. Being a queen is playing strategy, thinking five moves ahead, manoeuvring, using every kind of resource available to gain power and influence over others. It casts a shadow on your face and makes your mouth hard. You play for points, calculating the effect of each action, fearing that the false move will lead you down and down, betraying your own self. In the end you play only for the sake of the points, no longer for the valued end, which has lost its joy through the bitter taste of the game.

The woman shifts her balance from one foot to the other and opens the door in the hallway. The debate must stop. Nothing has been spoiled. No one's life has been harmed. Trust has been battered for someone else, but the trust was hardly visible in this case anyway, and it probably existed only in the head of the pawn who judges more severely than the queen.

Janette Webb

# so silent are the needy

So silent are the needy  
Their cries of help are never heard  
For they enclose themselves deep within  
Hurting a little more  
Letting no one in  
Thinking the pain will go away  
But knowing its going to stay

Until courage can be found  
To unwrap rope which binds them  
Not hiding behind false self  
Lay forever on a shelf  
Just to open door  
would lead to life and much more

Joyce Spenoer



Despite persistent attempts by the media and other authoritative bodies to convince us that gender inequality is a thing of the past, the pessimistic results of recent surveys bear rather more relation to reality.

One survey recently published entitled 'Equality?' is the report of a survey of NALGO (National and Local Government Officers Association) members in 1981. The picture which emerges from the findings is depressing, (so what's new?) and concludes that women continue to be disadvantaged in the labour force and would appear to be likely to remain so.

\*Two out of three women are either in the typing/secretarial or clerical grades, whereas half the men are in the professional category.

\*Nearly two thirds of women earn less than £5000 a year, compared with only a tenth of men.

\*Nearly half of the male NALGO members enjoy salaries of over £8000 and only a miniscule (4%) number of women achieve this level.

\*10% of female workers are in part time jobs, with all this implies for their pay and conditions of work. Only 0.4 of men are part time workers.

\*Over 40% of women respondents to the survey had interrupted their careers with inevitable consequences for their future prospects, and of these ¾ had done so to stay at home to look after their children.

\*Some 80% of all the respondents had some form of qualification. For women these were for the most part CSE's, O levels and typing qualifications. Men tended to have higher qualifications such as ONC's, HNC's, degrees and postgraduate degrees or diplomas.

\*Employers are more likely to sponsor men in training to further qualifications than they are women.

This grim picture is, however not confined to NALGO members. Surveys from other unions would probably yield similar results. One obvious point emerges, that employers are certainly not pulling any muscles in their efforts to provide training schemes, childcare, initiatives or any other facilities which would help encourage women into areas of the workforce traditionally regarded as 'male'. It is also clear, that despite some efforts made by unions, women still rate pretty low on most agendas; this problem is made worse by the still low participation in unions by women, for very obvious reasons. With the employment crisis snapping at the heels of workers everywhere, the position of women in the labour force is unlikely to improve without the persistent efforts of workers fighting now, in 1982, for even the most basic rights of women.

"Equality? Report of a survey of NALGO members" is available from NALGO's press office: 1 Mabledon Place, London WC1H 9AJ. Please enclose stamped addressed envelope, size 22x15cms.

Libi Sagan

## .rape.....contd from pg1.

The effect of rape is rarely mentioned, except by implication, or by the occasional reported comment from a judge or barrister, usually in terms of 'appalling ordeals', and this only where the woman is seen as 'innocent' by virtue of her age or lack of sexual experience. Indecent assaults, which may be as serious or more serious than rape, are almost always presented as trivial. In fact, as any Rape Crisis Counsellor will confirm, such attacks are often as physically and mentally damaging as rape.

It has been argued that journalists are merely reporting evidence or expert opinion, or simply what has happened, and to an extent this may be true, but all reporting involves a large degree of selecting out of material to construct a story. I believe good journalism ought to be better balanced - it is, for example, extremely rare for any evidence for the prosecution to be reported unless it can be presented in sensational terms. Effectively the woman is being tried by the media - and very often without even the courtesy of a final report on the verdict.

It has been argued that editorial requirements have more effect on presentation than individual journalists do, because copy will be altered or rejected if it does not conform to what is required. However journalists, like other mortals, have the capacity for independent thought and action; and given that the N.U.J. code of conduct clearly states that a 'journalist shall not originate material which encourages discrimination on grounds of race, colour, creed, gender or sexual orientation', then working journalists as professionals must carry a large degree of responsibility for this kind of reporting.

Other findings of the research in any case indicate that in some instances the NUJ code is being deliberately ignored.

As one instance of this I have many examples of reports on sexual offences that can only be described as having pornographic overtones - of bondage, fetishism, and sexual slavery, often in extremely violent and horrific cases, some involving children; and this is not restricted to only the 'popular press'. The repetition of phrases such as 'repeatedly raped' do not evoke the true nature of such assaults, but are by implication a celebration of male sexual potency. The Daily Star (19.10.79) reported in one case that if all the rapists victims had come forward, he would have 'taken an infamous place in criminal history'. The women he assaulted are unimportant as people, and rendered non-existent effectively by this 'Guinness Book of Records' treatment.

Another instance of unacceptable reporting is the 'last line' syndrome - often evident at the end of a reported conviction, and implying some kind of justification for the attack. An example of this approach, not only sexist, but also racist, on the rape of a 14 year old (Birmingham Evening Mail 7.11.80) - 'the girl, who was West Indian, was not a virgin'. The law on reporting restrictions, and a Press council adjudication Press Release P615P/1121 (30.6.78) against the East London Advertiser that 'reports of rape should not give so many details about the victim that she can be identified' is also being ignored. For example, the Guardian (19.6.80) reports that the woman lived in Cardiff, gave the ages of her

### SUBSCRIPTIONS TO INSIST ORDINARY SUBSCRIPTIONS:

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6 issues (inc. p & p) £2.60	6 issues (inc. p&p) £4.00

### SUPPORTING SUBSCRIPTIONS

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6 issues (inc. p & p)	£6.00

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Please begin my subscription with issue no. ....

Please complete the above form and send it to INSIST -  
c/o 104 SANDFORD ROAD, MOSELEY, BIRMINGHAM B13

### COPYDATES

#### ISSUE 10 - MAIN THEME - SEXUALITY

We need some contributions for this one or ideas

Articles by Monday 27th September

News by Friday 8th October

#### ISSUE 11 - MAIN THEME TO BE DECIDED -

Any ideas?

ALL ARTICLES, NEWS, PICTURES, CARTOONS welcome

Please send to INSIST, c/o 104 SANDFORD ROAD, MOSELEY

This issue was produced by Julia Wright, Parvaneh Mehdian,  
Madeleine Fowler, Mo White, Rhonda Wilson

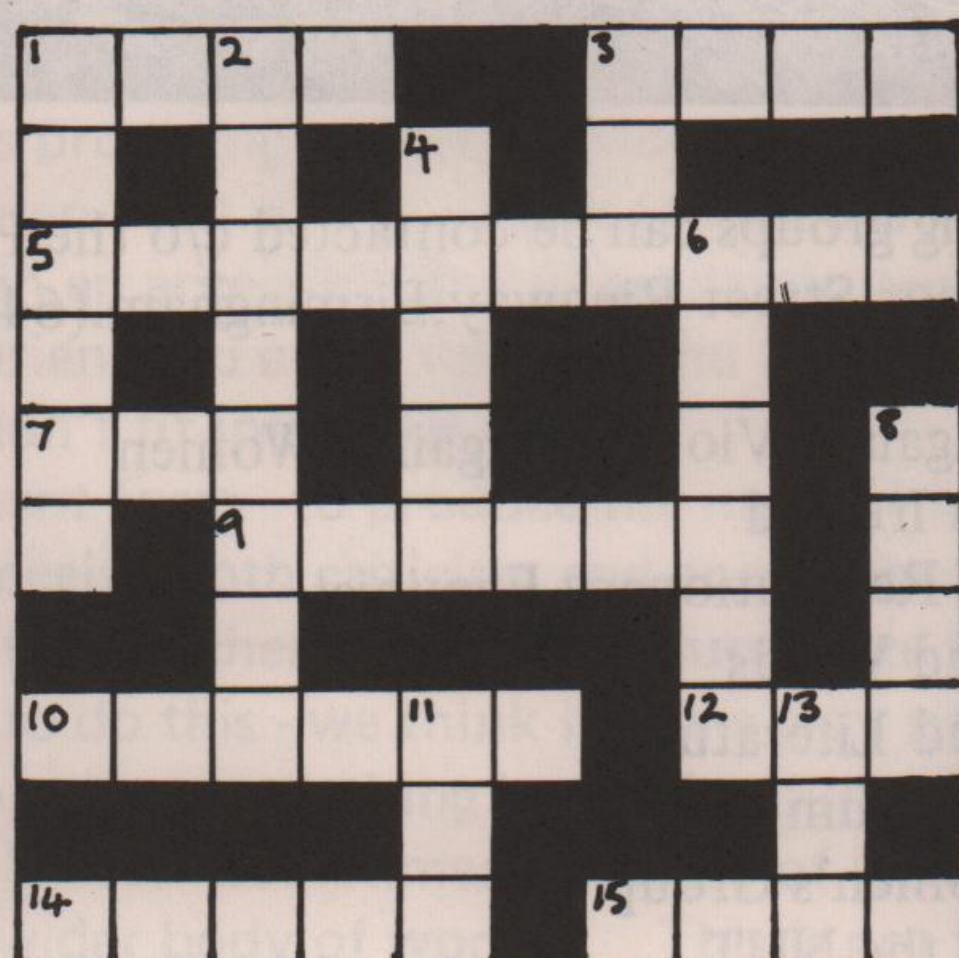
Printed by The Russell Press, Nottingham

Thanks to: Libi Sagan (good luck in India - we miss you)  
Phil Goodall, Women at Community Print and Design,  
Marion Doyen for the Film info., Jean Mulholland,  
Dorothy Hobson, Helen Baehr, See Red, Mary Manchester,  
Gail Chester at Ultra Violet, Janette Webb, Joyce Spencer,  
Birmingham WONT, and Jackie Turner as Lady Die.....

### APOLOGY -

In the last issue of insist, some of the copy for the articles The Right to Work and Or The Right to Choose was mixed up at the layout stage, and this made the articles read quite strangely, to say the least. At no point did the Insist collective alter the copy, it was simply a mistake. However, we would apologise to Anne Lee and the women from Balsall Heath Claimants Union for any embarrassment caused by our mistake. THE COLLECTIVE INSIST.

## INSISTERS CROSSWORD



### CLUES

#### ACROSS

- Male violence must....(4)
- Women get together to oppose threat of 3 Down.(4).abbr.
- System of oppression (10)
- This story is not his! (3)
- Magazine in sisterhood (6).anag.
- Foreign sounding feminist novelist (6)
- Said to be the seven deadly ones! (3)
- Violence against us is out-whichever way you read it! (5).abbr.
- Can we have this and eat it too?(4)

#### DOWN

- Forced to cease publication-sounds greek to me! (6)
- First issued March 8th (8)
- Result of the boys having toys (3)
- Can be powerful! (5)
- Prickly subject for novelist Anna Wilson (6)
- She got lucky with her latest album (4)
- Films for women-could be found down on the farm! (3).abbr.
- We didn't have an inkling for this clue! (3).anag.

Down: 1. Sappho 2. Outwrite 3. War 4. Girls 6. Cactus.  
8. Joan 11. COW (Cinema Of Women) 13. Ink.  
Across: 1. Stop 3. W.O.N.T. (Women Oppose the Nuclear Threat) 5. Patriarchy 7. Her 9. Insist 10. French (Marilyn).  
12. Sin 14. WAVAW (Women Against Violence Against Women) 15. Cake.

INSISTERS CROSSWORD ANSWERS!

## Doris get your gun!

