

At this point in my own diet, I still have a way to go; however, I hope never again to grace a specialty shop. It has been tough going and as I read *Fat is a Feminist Issue*, I felt cheated that I have no such support group although I am blessed with supportive friends, family and colleagues. In any event, I found myself identifying with many of the examples she cites. For instance, right now I'm having difficulty in turning that penultimate corner: the last lap to my ideal weight. Suddenly it seems saddening and depressing to continue, to let go of another ounce. To some extent I found a helpful explanation for this reluctance in these lines: 'The compulsive eater does not develop confidence that she will remain thin. She has become a thin woman, someone who looks different and acts in different ways from her fat self, but a new woman whom she does not know very well. She is someone she is not sure she can trust or really get to know because she is unsure of how long she is going to be thin. . . . She really does not believe that her thin self is going to be around that long, so she develops a suspicious relationship with it,' p. 81. That's it! There is a double-edged mourning experience in weight loss: first, the loss in part of one's fat self evaporating into 'thin' air; secondly the possibility of losing or submerging the new thin self in more acquired fat.

Clearly, then, obesity is a very complex and emotionally charged subject. This book is not only important for the 'fat majority,' but also for everyone. We all have feelings which could bear clarification on this subject. As well, *Fat is a Feminist Issue* offers a good example of how psychological and social forces combine to establish the politics of our physical lives. I can't help wondering about fat men, though. What's *their* reason? Is someone going to write about them? What constants do we share as men and women in this affliction? On the other hand, perhaps one of the best hypotheses about being a fat feminist is that you get to find out why.

**Role Call** A TVOntario series. 13 half hours. Colour.

Anna Prodanou

In the January 1979 issue of *Saturday Night* magazine, editor Robert Fulford writes 'You would have to be a very dull journalist not to notice that within western society the great story of this epoch is feminism and its consequences'.

TVOntario's new series *Role Call* is based on the premise that the Women's Movement has had an irreversible impact on our roles as men and women. Be it a father who stays at home to raise a family, a woman who chooses to remain childless and single, or a young girl who brings a case before the Supreme Court to gain admittance to the all-boy Ontario Minor Hockey League.

*Role Call's* thirteen half-hour magazine programs look beyond our traditional roles to explore how our attitudes are changing, and poke fun at some time-worn male and female stereotypes.

The series host is television journalist Naomi Loeb. Satirical singer Nancy White, the 'civil-service songwriter', is a regular *Role Call* contributor.

In addition to songs and commentary, each program features a comedy sketch and two personal lifestyle stories.

The drama has a provocative feminist edge, but the real power of the show comes from its interviews. They are probing and intimate, passing quickly by the pleasantries, they zero in on the guests and their situations.

Two of *Role Call's* interviewers Erna Paris and Irene Parikhal

are journalists who have written extensively on women's subjects. Doug Lennox is a radio interviewer. Naomi Loeb, Maria Mironowicz and Patrick Conlon are television broadcasters.

And who are *Role Call's* guests? To all appearances they are 'just ordinary people'. We are now beyond the stage of proudly parading 'the first woman to . . .'. The series is not concerned with the celebrities and stars in the Movement. Nor does it dwell on those who have resisted change, and conform to traditional role expectations. Within the spectrum of these two extremes *Role Call* features men and women whose attitudes, self-insights and lifestyles show a greater awareness of choices and a willingness to act on these choices.

Here are some examples of *Role Call* interviews:

- Bank manager Patricia Bartlett and her male assistant Bob Gardner talk about their working relationship and how they are perceived by the public.
- Deidre Gallagher of Organized Working Women and Marge Carroll a participant in the Fleck strike speak about women and unions.
- Dan Howard and his wife Judith, who is 12 years his senior speak about an older woman/younger man marriage.
- Bill Confiss, a single father on welfare, tells about his efforts to obtain Family Benefits Allowance which has been traditionally a means of support to single mothers.
- Maryanne, a lesbian mother, appears anonymously to describe the custody battle which allowed her to be reunited with her children.
- Susan and David Naylor are happily married, yet they lived apart for close to a year in order to pursue separate careers in two different cities. They describe this period in their lives.
- Lawyer Mordechai Ben-Dat talks about the pre-natal classes he attended with his wife and how he assisted in the birth of his baby.



Naomi Loeb, OECA TV

- In a series of three interviews, Judge Rosalie Silberman Abella describes the changes brought about by the new Family Law Reform Act.
- Allan Hanson, a nurse in Toronto's Hospital for Sick Children talks about being a male in an all-female profession.

These are but a few examples of the twenty-five interviews that comprise *Role Call*. In opting to focus on personal life stories the series hopes to feature some of the gains made by the Women's Movement. Gains that have come as a result of personal private efforts.

With more than half of the recommendations of the 1970 Royal Commission on the Status of Women still to be implemented, women may be little better off collectively than they were a decade ago. Political and social reform has moved at a snail's pace on most feminist platforms. In fact institutional reform is sadly lagging behind the reform that is taking place in our personal lives. And this is what *Role Call* hopes to demonstrate.

In a review of the series in the *Globe and Mail* Joanne Kates wrote: 'Television programming that puts the kiss of death on tradition is as scarce as hen's teeth. *Role Call* does it'.

These programs are available on videotape. For ordering and pricing information contact:

The Central Order Desk  
OECA  
P.O. Box 200  
Station Q  
Toronto, Ontario  
M4T 2T1

Also available from the above address, a new Catalogue on Women's Studies. (This for Ontario only).

*Role Call* will be seen again on TVO in September. Please consult your listings.

*Eight Women Photographers of British Columbia 1860-1978*, Myrna Cobb and Sher Morgan; paper 97 pp. Available from: Barbara Latham, 1950 Lansdowne Rd., Victoria, B.C. V8P 5J2

### Laura Jones

Myrna Cobb and Sher Morgan researched, wrote, and actually printed their book *Eight Women Photographers of British*

*Columbia 1860-1978*. The book is limited to 200 copies.

Cobb and Morgan began their research as a student project for media studies. They first created a slide tape presentation, then decided to publish a book. Funding was received from a youth employment grant from the Ministry of Labour in conjunction with Camosun College.

The most outstanding photographers included in the book are Hannah Maynard, Mattie Gunterman, Estelle Dickey, and Marian Penner Bancroft. Hannah Maynard was a studio photographer who began her career less than 20 years after photography was invented (a fact which should have been included in the book). Mattie Gunterman's photographs are significant in that they were candid shots of pioneer life taken at a time when other photographers were taking formal studio portraits. Both Maynard and Gunterman show a sense of humour, rarely expressed by photographers before 1900.

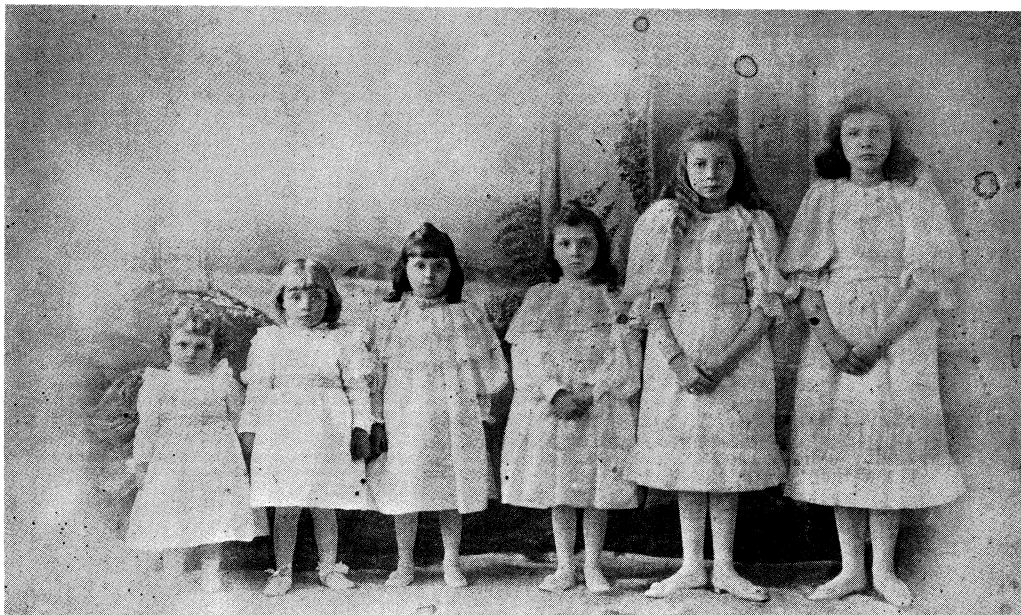
Estelle Dickey began taking photographs for postcards in 1941. Australian soldiers billeted in British Columbia wanted pictures of the Canadian winter to send home. She continued to produce photographs for thirty years and today at the age of eighty she occasionally develops prints.

Marian Penner Bancroft is a very sensitive contemporary photographer whose work explores her feelings towards such events as the last year in the life of her brother-in-law. He was dying from leukemia and Bancroft entitles this series 'For Dennis and Susan: running arms to a civil war.'

It must be mentioned that the book is poorly reproduced and the printing does not do justice to the photographs it contains. It is a pity that the photographers are not discussed in relation to the history of photography and more specifically to the history of women photographers in Canada. The book scratches the surface of a fascinating topic but in Cobb and Morgan's own words 'This is only a beginning.' It is a very important beginning.

We should remember that for women who are engaged in putting together a publication for the first time the *process* is as important as the finished product. This is the way we learn to put our history together and make it available for us all. This book marks another first step and with it a process has begun; if Myrna Cobb and Sher Morgan continue we can expect better products from these students.

Provincial Archives, Victoria



Daughters of Hon. James & Mrs. Dunsmuir

photo by Hannah Maynard