

# Pornography Continued

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Some astounding facts are presented in Not a Love Story. Porn film theatres in Canada gross ten million dollars a week. In the field of home entertainment, pornographic video cassettes outsell all others by a ratio of three to one. There are four times as many adult bookstores in the U.S. as there are MacDonaldis Restaurants.

What sort of people operate these places? The film says that adult bookstores are mostly controlled by organized crime. Peep-show houses and strip joints are run by men who feel they are doing the public a service by providing what people clamor for. These owners only have to point to attendance figures to justify keeping their shops open.

As with so many other commodities, Canada is a market colony of the U.S. when it comes to magazine pornography. Sixty percent of these magazines currently on the market in Canada are for men. In the past ten years, magazine pornography in Canada has expanded one thousand times to reap five billion dollars income each year. Both Playboy and Penthouse have a greater circulation than Time or Newsweek combined.

"There were eight magazines on the stands two years ago, where now there are thirty-two", points out David S. Wells, the editor/publisher of Rustler and Elite. "The standards are now rougher, magazines are more explicit... this came about because of the woman's movement. Men have started to feel more emasculated and they like to fantasize about women. They would prefer to dominate these women... as publishers, we don't create these magazines to degrade women, but if a man already thinks that a woman is degraded, then (our magazines) just reinforce his thought."



Not a Love Story showed the mixed reactions of female striptease artists, peep-show dollies, and pornographic actors to their jobs. One female stripper known as Little Red Riding Hood described her act as "Not erotic, but a parody of what I should be. The audience gives me immediate love, not lasting love... a sex club is a very honest arena, where everyone is acting on an animal level."

The husband-wife live sex show team of Patrice and Rick Lucas explain their feelings: "We make people realize what they do isn't wrong. We don't show the audience anything they don't want to do." Patrice says she is not ashamed to perform with her husband on stage, because they love each other. She continues; "My mother was a prostitute, so I knew sex since I was six years old. I figure the

average white businessman watches because it is degrading to women."

Marc Stevens, a pornographic movie actor, agrees with Patrice Lucas' concluding statement. He says, "I worked in leather, but got out of it two years ago when I felt that what I was doing degraded a woman."

Dr. Ed Donnerstein, a research psychologist, suggests that not only does porn reduce women to cardboard cutouts, but it legitimizes aggression towards women. "In pornography the men who rape are macho heroes." Marc Stevens expressed the same thought: "I always looked mad while performing sex because I felt that I always had to perform. I got out because I was expected to do too much."

A few feminist writers were given the opportunity to express their concern over porn-

ography. Surprisingly to some, perhaps, they did not react violently, but instead presented their opinions quietly and powerfully. They despaired that the camera never caught the love that may exist in pornographic films.

Kate Millett, writer artist, feels people need these magazines because man never have enough sex, love, or partners. Magazine pornography, she thinks, played an educational role up to a point, but argues, "we got pornography (which is against sex and love) when what we wanted was eroticism (for sex and love)."

Pornography has far-reaching effects on women. Many wives face rejection because they cannot live up to their husband's increasing expectations of women.

The intention of the women who made this film seems not to have offered any course of action, but to generate public awareness of the degrading effects of pornography on women. Subconsciously, perhaps, Not a Love Story categorizes women who realize that pornography is degrading as feminists because it seems that radical feminists, with their blunt haircuts, plain dress, and lack of any makeup, were interviewed in the movie.

Overall, however, Not a Love Story is honest and powerful. What remains with the viewer's mind are not the facts and opinions expressed, but the many violent and debasing images of women allowing themselves to be subjected to the pleasures of men.

## FRED DRISCOLL AT U.P.E.I.

Minister of Education, Fred Driscoll, will be at U.P.E.I. on Monday, 23rd November. Mr. Driscoll will be addressing first year Political Science students, but other members of the university and general public will be welcome at this meeting.

There will be an extensive question period.

TIME: 2:30 p.m. Monday, November 23rd, 1981

PLACE: Robertson Library Lecture Theatre (Room 111)