

interviews with them, then gave them their portions of the manuscript in order to see if anything bothered them. I hope that doesn't fade. I feel I'm going to be involved with them forever.

"A terrible irony is that Gloria Demers, who shared my affection for these women, who wrote the script for the movie, who worked with me on it from the start, died just before it was released. We had an amazing friendship. We fought tooth-and-nail about everything, always, including how the film should go, but we always had enormous fun together. We were like tweedle-dum and tweedle-dee, or as Mary said, like certain French puppets who could be seen beating each other with our bats every day. Intellectually, Gloria was a tough-thinking feminist lesbian. Through quirks of fate, I have ended up living in a very male world. My husband, John Smith, has two boys and we have a third — there are no daughters around. But I could count on Gloria's wit and humour and humanity always overriding everything. Her spirit is very much part of the film. I miss her terribly — as a person, as a workmate.

"I think all of us have a parent or an uncle or an aunt that we see as complete human beings. It's older people *en masse* that give us trouble. For whatever complicated reasons, Western culture seems to have such difficulty with aging and death. *What is it?* Do our elders fill us with fear or embarrass us in some way, so that we have isolated them, blocked them out? We only see what we're presently interested in — which is youth and power — so we're not very interested in old people, except in a sentimental way. Old people don't have power. Mind you, there are more and more old people, so I guess they are going to be getting more power. One can start playing fantasy games. What if our society were constructed so that only the elderly had positions of power, so that seniors were running everything? It's certainly wonderful to think what society would be like run by that group of women.

The film is available from the National FilmBoard on video cassette. Mary Meigs' book, In the Company of Strangers, is reviewed on page 114.

HEATHER SPEARS

Poem: on first hearing herself described as "feisty"

On first hearing herself described as "feisty"
the poet
having never been interested in Feminist Linguistics
is now understandably concerned
about the linguistics of age
and wonders
when she will become
"spry"

Tulsa Studies in Women's Literature

Edited by Holly A. Laird



Tulsa Studies in Women's Literature is a scholarly journal devoted to the study of the relations between women and writing of every period and in all languages. Publishing articles, notes, archival research, and reviews, *Tulsa Studies* seeks path-breaking literary, historicist, and theoretical work by both established and emerging scholars.

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