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# Editorial

Shelagh Wilkinson

"The women's movement has barely touched the lives of most immigrant women." The comment comes from an involved social worker who knows what she's talking about — and in putting together this issue I am suddenly aware that she is right.

The woman we need to listen to rarely speaks out. How can she? Patriarchal language restrains most women, but when English is her second language a woman is jeopardized twice. She may send parcels and long letters home to her family, but in Canada she remains shy and language tied. To learn about her experiences, her hopes, her problems, I went to the centres which help immigrant women cope with life in a new country.

But the social workers in these centres are pushed to the limit. They have a large number of clients and too few working hours. They have limited space and sparse resources. They all tell the same story. In fact, as I go to ten different locations around Toronto, I see the situation for myself. The one thing none of these workers has is *time*. And it takes time to write an article. So for this issue, "grass-roots" articles were hard to come by, but I kept on trying.

It's Saturday morning and I'm standing in a bakery on College Street. Everyone is talking, but not in my language. The issue is on my mind — I wish I could join in. A woman takes out some photographs to show around and suddenly I am included. Her name is Maria and she's laughing as she shows the pictures of three children — hers. "Coming to Canada soon," she tells me and smiles. "I don't speak so good — yet. But pictures always speak good." She's right. Her pictures have included me in her world. And that's what Deborah Barndt's pictures do in this issue.

When language ties us up, fails us, we share our lives through images. This issue is for all of us in Canada, women who speak many languages but who share common problems, common joys, a common womanhood.

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# l'éditorial

Mair Verthuy

"*La mosaïque canadienne*"

Quelle belle expression! On envisage tout de suite un kaléidoscope de couleurs, une espèce de gentil tourbillon où les pièces — toutes également importantes — se déplacent et se replacent à volonté pour former toujours de nouvelles et séduisantes images. Combien de générations d'enfants ont été enchantées, continuellement fascinées, par ces jouets qui leur permettent, en plaçant morceaux ou billes à leur guise, d'inventer et de réinventer de façon constante un pays qui ressemble à ces jeux, c'est le rêve.

Mais qui peut prétendre qu'il s'agit là du Canada? Nous vivons