

Run Like the Wind

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ABSTRACT

Run Like the Wind was conceived as a journey that follows one young woman, Joanne Lambert, growing up at a pivotal moment in a female adolescent's life in Montréal 1969. It explores how the rebirth of the Women's Liberation Movement seen through le Front de libération des femmes du Québec, the FLFQ, as well as the folk revival music scene showcasing the likes of Joni Mitchell, Penny Lang, and Bob Dylan intersect. Thus, this intersection is significant for understanding how culture is shaped by our environment. Using a socio-feminist framework, we will explore the main movements, the main issues and underlying causes of this time using works from theorists Simone de Beauvoir, Slavoj Žižek, as well as historian Denyse Baillargeon. The following questions aim to be explored: what is a feminist, and what makes a feminist musician? A further question is how is feminism shaped by societal expectations and rules? Most importantly, this paper discovers how artistic movements are a result of when politics and history mix together to create a synergy. Therefore, this paper is about how artists are a product of their environment and how our environment creates a lasting effect that is best understood through art.

DEDICATION

In memory of Myron, and Anne Marie. Rest in peace. For your presence in my life, albeit short-lived, was life-changing. Thank you, and I miss you.

To Rosaline, for I wouldn't have been able to finish this project without your unyielding support throughout all the years. A thousand thank yous.

To Ivan, look at us now. We made it through the darkness. Thank you.

To all my supporters, thank you.

To my women heroes and idols, you gave me hope during my worst days and you paved a smoother road for me to walk on than the one you yourself travelled on, so thank you.

To my sisters out there, allies, fighters, survivors, feminists, activists, protégés, and mentors, thank you. Thank you for continuing the Women's Liberation Movement into the 21st century with your strength.

Although there is still a lot to achieve, I feel blessed to have been born in a country like Canada that is currently celebrating its fourth wave of feminism. Let's continue the fight until all girls and women everywhere have access to safety, respect, love, equality, and freedom.

I want to thank especially all the courageous women out there, both unknowing and knowing, of their own fortitude, women of the past, present, and future –thank you. This is dedicated to you. It is my homage to present a small glimpse of the history of women and I hope you like it. For it to be worthy of your respect would mean the world to me. Thank you.

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CHAPTER ONE: INTRODUCTION

Run Like the Wind originated as *La Révolution*, a feminist story about a young women's coming of age set amidst an ever-changing society in Montréal 1960s. Although the location may differ than present day Toronto, and the time is over 50 years ago, the converging socio-political issues pertaining to culture, feminism, folk music, and growing up are universally applicable and relatable.

In the script *Run Like the Wind*, the topics of period music specifically folk, as well as history, politics, religion, and feminism converge. Thus, we will focus on the interdisciplinary of these topics and ensuing issues by using a socio-feminist framework that explores the many issues surrounding growing up as a woman in 1969. All are interrelated and shape the story of women and their fight for equality during a surging movement that coalesced into the form of different organizations. These include the Fédération des femmes du Québec, FFQ, and the Front de libération des femmes du Québec, the FLFQ, sometimes referred to as the FLF. The FLFQ was a radical new organization formed in 1969 that continued not only women's rights but also spearheaded women's sexual and reproductive rights in Québec.

The themes in this paper express the social conflict of the time, including the fight for equality, respect, romantic love, self-love, and most importantly, freedom. In instances of sexism and repression against young women, we will explore how oppressed women fought back by using their singular and collective voices.

CHAPTER TWO: RELIGIOUS MUSIC

As the composer George Whitefield Andrew argues in “Music as an Expression”, the Christian Church “has been, is, and will be, a singing church (332)”. The traditional music of liturgy has long been relegated to hymns and classical varieties such as “Ave Maria” within the Roman Catholic Church, the Greek Catholic Church, the Protestant Churches including Lutheran and the Episcopal Church (332). This music was representative of the old teachings of the Church, whereas the style of rock music of the 50s and 60s breathed new possibilities into the reformation of society. This contrasted immensely with music inspired by “religious emotion” (332), the likes of Bach in “B minor Mass”, Handel in “Messiah”, and Beethoven in “Ninth Symphony” (333). This collection of music was considered emotional enough to be religious, thus exalting to a higher power that conveyed the truth of religion. The question of what made music religious or not was (and still is) subjective. However, the common view of the time held that the musician be responsive and moved “by the truth the minister is speaking” (337) otherwise such music was “in no position to enforce his message” (337). Thus, liturgical music had a high threshold of burden to overcome, so that the musician not only felt the “inspiring power of the truth if he is to do his part” (337) but that would also adhere to the former musical conventions that came before it.

According to Québec historian Denyse Baillargeon in her book *A Brief History of Women in Québec*, around the 1960s, women began to create their own art, much of which was considered “abrasive” (183). Not only was the sound different than the typical popular music but, with the inclusion of guitars, drums, faster rhythms and topics

normally off-limits, this folk re-emergence created a new movement for a whole generation. Subsequently, the 1960s folk revival paved the way for women's professional journeys as singers, musicians, and songwriters.

MUSIC AS A MOMENT IN TIME

According to Rob Bowman, a York university professor and music writer, music is an expression of the moment in time (Lecture 2012). Therefore, all music encompasses a political movement and exists within a state of influx. For the late 60s and early 70s, the emergence of protest music and especially folk rock with themes against oppression, was beginning to dominate the music scene. While its emergence started earlier in the states with big names such as Bob Dylan, Canada had its fair share of emerging folk singers such as Leonard Cohen. Female artists such as Joni Mitchell, who is arguably the most well-known female folk singer, to a more independent Penny Lang, a Quebecois folk singer, emerged during the 60s. This would arguably shape the female folk narrative for years to come.

In 1969, musicians began to reinvent what rock music meant to them as some felt that the current music didn't satisfy their own desires. Subsequently, their desire for more authenticity brought rock music to a wider audience. This new music contrasted against traditional music from school pedagogy, or liturgical music from within the church. Now, folk music was situated within a revolving world, with different perspectives at odds that eventually resulted in bringing younger generations of more diverse backgrounds together where it flourished.

The folk revival came on the heels of the Women's Liberation Movement in Canada where Canadian singers, especially women, were beginning to use their voices to fight against oppression (Baillargeon 183). In a way, folk rock actively challenged the old system and the old way of thinking. It reimagined female liberties and feminine behaviours, allowing women to express themselves artistically while progressing the feminist movement. As indicative of that time, feminism of the 60s and 70s "not only promoted numerous demands, but also encouraged feminist research, creation, and publication, which grew in output throughout the period" (Baillargeon 183). But it wasn't always this way.

SEXISM IN MUSIC

In her book *The Second Sex*, French theorist Simone de Beauvoir describes the social construct of a "feminine nature"(219), meaning women were viewed as being fit only for domestic work. This ideology propagated the view that men were the "breadwinners" (218) of the family while women received further discrimination, a gendered perspective that "views sexual identities as social constructs" (Baillargeon viii). These patriarchal views led to more professional barriers for women, especially women breaking into music.

According to James Sullivan, in his article "How 1960s Pop Songs Helped Young Woman Find their Voice", the early 1950s and 60s were times when female singers often appeared in the shape of girl groups (2019). It was a phenomenon that "projected a collective image of puppy love" (2019) and was the result of a male-centric narrative,

historically in major industries but especially in music where men controlled the content. This pattern was formed when “producers, executives, and talent managers — almost all of them men — ‘shaped’ their artists into prescriptive moulds based on the industry’s most recent commercial successes” (2019).

Unfortunately, living in a world belonging to men (de Beauvoir xxi), especially one that centered a woman’s worth on her compliance to the rules, was challenging for women in the 1960s. Invoking Carol Hanisch’s expression “the personal is the political” (Man Ling Lee 163), one can see how closely private and domestic spheres were connected. The ‘personal’ brings forth the issue of power dynamics between males and females within families and relationships (Baillargeon 175). Subsequently, young women as rock solo artists, singing duets, and bands were still a rare occurrence in those days. In fact, by 1969, only a handful of female musicians and solo singers had made their name in the world of rock music. It was tough for female-led acts to break into the music world. They dealt with having to resonate with the audience regardless of the gender, overcoming mostly male gatekeepers who could limit their exposure, and dealing with the lack of respect that female artists often encountered while proving themselves professionally. According to Baillargeon, professional successes “were still not enough to counter-balance the social and cultural determinants” (172) that viewed women through a lens of femininity. By going against the mainstream ideology that was terrified of women losing their femininity, these female artists defied remaining, and becoming a negative embodiment as women (de Beauvoir xiv).

Towards the end of the 60s, a fledging time of renewed feminism gave an opportunity for female artists. The Women's Liberation Movement of the 60s and prior female-led achievements propelled women towards non-traditional professions such as performing folk (Baillargeon 172). Women began expressing their own experiences through song and performance including writing their lyrics about the topics central to their own womanhood. Furthermore, women were using their experiences of inequality as a gender as a way to shed light on the seriousness of their situation. By doing so, they uplifted their goals into the mainstream that worked in tandem with the liberation movement and the great social phenomenon. Thus, 1969 was a time when flourishing feminist values made their way from life into art and vice versa. In the end, art and politics converged to become one.

THE FOLK REVIVAL

In their article "From the 30s to the 60s", author and filmmaker Ron Eyerman and Scott Barretta, discuss how the Folk Revival of the 1960s subscribed to the idea that social movements "are processes in formation"(505). Similar to the first folk wave in the 1940s, this decade saw a resurgence towards rock as well as the ideology that came from its pushing the boundaries with concerns of political commentary. Social movements arise in specific times and places, and consequently, they are "the products of specific socio-political conditions as well as deeper and more long-term historical and cultural traditions" (505). Eyerman and Barretta term the spirit of the movement, particularly with regards to the folk revival, as a type of "zeitgeist" (506). As artists began their own style moving towards folk rock, the new wave caught the attention of the broader culture.

However, like most movements of any time, there was tension within the revival. One such tension was between the “‘preservationist’ and ‘politicizing’ schools of thought” (502) in which traditional folk resisted the modernizing anthems and expressions disseminated to the mass culture via radio or mainstream.

A significant manner that folk rock of the 1960s differed from the first wave in the 1940s was a keen focus on song writing as means for singers “to find their voice” (Eyerman and Barretta 527). Additionally, many “sources of inspiration” (527) for musician were the social and political events unfolding around them. Thus, the focus on “political lyrics was one of the defining features” (529) of the folk revival of the 1960s. This posits the idea of music as a moment as one of the central aspects to the emerging folk scene in the late 60s and early 70s. The chaos seen in the streets of Montréal were typical of the tensions between patriarchal structures like the church and government versus the emerging progressive movements. These tensions only served to further fuel the rising popularity of rock music altogether.

A popular song of the time was Bob Dylan’s “Blowin’ in the Wind” which came out in 1963 with the lyrics of “How many roads must a man walk down before you call him a man?” Joan Baez, a female singer who was also part of the folk movement, would later cover Bob Dylan’s popular song. In addition, Leonard Cohen was a Canadian folk artist who used his song writing to convey perspectives of the socio-political times. Later, female artists such as Joni Mitchell, Penny Lang, and Joan Baez (in the states) would begin the female-led folk revival.

JONI MITCHELL

For the quint-essential female folk performer, one could not simply extricate herself from the music she performed, it was part of her and she embraced this new way of being. This posited folk rock as not just a genre of music, but as an ideology and a value to uphold. As Baillargeon argues, “many women artists, writers, or singers stood out for their open commitment to feminism and for their abrasive tone, which ruffled many feathers in the sphere of the arts” (183). One of the most prolific singers of all time, Joni Mitchell, was coming into her own voice in the late 1960s. She explored “in public, to an almost unprecedented degree ... exactly what it meant to be female and free, in full acknowledgement of all its injustice and joy” according to music critic Lindsay Zoladz in her article “Joni Mitchell” (2017).

As a young woman coming into her own voice, Joni would have experienced anti-women sentiment, the harsh conditions experienced by women, and “the inequalities and injustices inflicted on them” (Baillargeon 174). Born as Roberta Joan Anderson in 1943, her husband, Chuck Mitchell, the other half of her music duo was often belittling and controlling. He was rumoured to dismiss his wife’s creative talent all the while they continued performing together up into the late 60s. Joni Mitchell’s first album, 1968’s *Song to a Seagull*, invokes this survivor sentiment and in a way, bids “goodbye not only to Chuck, but to the roadmap of a traditional life” (Zoladz 2017). Following the advice of John Baez after a set one night in New York City, Joni Mitchell ended up leaving Chuck. Her first solo effort went on to be a commercial and critical success. Many people know the story of Joni Mitchell’s success as the singer but not many

understood the suffering throughout her journey. Later on, Joni described her own difficult childhood including when she contracted polio at age nine that required hospitalization, as “a blessing” (2017). For Joni, her early sickness enabled her to develop an artistic side; it was a resilient view born out of catharsis and suffering that would serve well in her later years.

In the words of Levi-Strauss, relations between the sexes are viewed “as a series of contrasts; duality, alternation, opposition, and symmetry” (de Beauvoir xvii). These conflicts convey how choices, especially tough choices propelled young girls into women; thus, a woman is not born, she is made (de Beauvoir 267). And to an extent, this view exemplifies how every choice, event, and trauma that a young woman endures shapes her in some way. The significant traumas impress upon themselves at the very core, implicitly shaping each further goal and desire to come. It’s used to understand one’s own history, one’s own traumas, and how one comes to terms with being a woman. One becomes a woman not because she has made every perfect choice and has had a safe life; one becomes a feminist because despite the danger associated with being a woman, she forged ahead and fought her best even in her weakest, darkest moments. This was the basis for feminism, feminist folk rock, and feminist singers such as Joni Mitchell.

In the end, female folk singers achieved commercial success in rock as more doors were opening for them in the arts. Specifically concerning music, female artists looked at their progress as an act of transcendence, one that “achieves liberty only through a continual reaching out towards other liberties” (Baillargeon xxviii). Their voices helped shaped the female rock narrative in an otherwise male world (xxi).

CHAPTER THREE: THE CHURCH AND WOMEN'S RIGHTS

By discussing young women living under a strict religious environment, it's not a question of whether they were oppressed, but how they were oppressed. According to Baillargeon, "From the middle of the nineteenth century, religion was represented as one of the main components of national identity restricting women to their role as mothers, to the exclusion of all others" (220-21). The Catholic Church restricted smaller freedoms such as artistic censorship in music to more significant freedoms including contraception. For Quebecois women, being situated within a religious, political, and historical context emboldened their own desire to break free from the confines of a patriarchal society. There was the tension of how to reconcile both the inherent desires of freedom for French-Canadian women while adhering to the authority of the clergy (221). In some ways, this was not possible.

In the words of Baillargeon, "the Catholic Church's assertion of its power.... would exert considerable influence on the lives of French-Canadian women" (x), causing confinement in their daily choices. Therefore, it was necessary to explore the prominence of the religious community in order to understand the governing rules that limited women in their day-to-day choices. To understand the connection between men's and women's rights of that time is to use a lens that views these issues as not separate but intertwined. The private sphere of women and the "public sphere occupied by men have been two fields with fluid, shifting borders, irremediably bound together and acting one upon the other" (Baillargeon viii). Thus, a woman's position arose not from separate desires or identities, but from the space that men occupied within society. As de Beauvoir argues,

“humanity is male and man defines woman not in herself but as relative to him, she is not regarded as an autonomous being”(xvi). Women were not considered independent in and of themselves, and were often relegated as dependent on men. Baillargeon argues that the role and status of women cannot be understood without the greater context, and the “organization of society as a whole”(viii) which re-enforced de Beauvoir’s view. For a young girl or woman growing up, the patriarchal society with its traditional roles and views concerning genders, defined women to the role of subservience. Patriarchal society and the church used religion as a means to ‘liberate’ their followers through conformity and obedience. This is how women perceived their upbringing, and is retroactively ascertained by historians who implicate the “ strong presence of the Roman Catholic Church” (Baillargeon, viii) as cause for significant limitations for women. Juxtaposed this institutional ideology to that of an emerging feminist, an ideology that directly confronts the ensuing “Otherness” (de Beauvoir xvi) of women and the conflict takes greater shape. It is was around this time period within the looming historical movement of second wave feminism –a time of possible transition –that caused the clashes between the Women’s Liberation Movement and Church.

The foreshadowing seen in this time period represented a new era for women. Until then, men had monopolized the majority of industries and power. The push by feminists to ascertain their rights presented a battle for these underrepresented fields, and of course, ones which men would only reluctantly give up. Thus, the Catholic Church was “a tension” (Baillargeon 221) that worked against the Women’s Liberation Movement. Another view, a Hegelian view, is that this tension between Other and the

One are necessary for the subject, for “the subject can be posed only in being opposed” (Beauvoir xvii). De Beauvoir calls Otherness a fundamental category of human thought. Thus, by keeping women subordinate, men could remain powerful. This is due to the fact that since the middle of the nineteenth century, the Catholic Church viewed itself as a guardian over the nation thereby restricting women to motherhood (Baillargeon 221). Many sisters of the Church were dutiful servants of their religion who harboured their own harmful ideology. Some were aware of feminists and what they were advocating for – the abolishment of the Church’s influence on state affairs (Baillargeon 175, 220-1). According to Slavoj Zizek, ideology is false consciousness, meaning it is something most people aren’t aware of and that we extend without “knowing it” (Harpham 461). Therefore, the emerging women’s movement was gaining momentum, challenging the status quo, and fighting to end the “legal, social, political, and economic discrimination that kept women in a subordinate condition” (Baillargeon 219). The conflict took shape when these two worlds, feminism versus the church, collided.

CHAPTER FOUR: THE WOMEN'S LIBERATION MOVEMENT

The advancement of women's rights in the 1960s was named the Women's Liberation Movement and comprised various feminist groups within (Baillargeon 157). Also known as second-wave feminism, feminists fought for every level of autonomy for women, "including, and especially, in matters related to reproduction" (Baillargeon 157). According to Josiane Lavallée in "Women and the Quiet Revolution," the period between 1960 to 1969 in Québec was specifically coined the Quiet Revolution as it came on the heels of a less active feminism in the 40s and 50s (2021). Baillargeon argues that in contradiction to a "stubbornly persistent myth, Québec has never been a matriarchal society" (vii) and the various feminist organizations within Québec were created to solve the litany of issues women encountered.

By 1965, a group of feminist organizations led by Therese Casgrain held a symposium where they voted to create the Fédération des femmes du Québec, or the FFQ. It was created in 1966 with the intention to promote women's equal rights and freedoms (Baillargeon xi). The FFQ was one of the "single-sex groups" (Baillargeon 175) that allowed women to compare their experiences, thereby enlightening the discriminatory practices they encountered in day-to-day life. Their goals were wide-ranging from sexual reproductive rights such as access to contraception to better workplace rights. And by 1969, they began helping women obtain abortion services. Historically, the FFQ was the pre-eminent go-to feminist group in Québec. But by 1969, a newer, considerably more radical feminist group was born, the Front de libération des femmes du Québec, or the FLFQ. They advocated for all women's rights but especially

sexual reproductive rights –something that prior feminist groups supported but didn't focus as much of their resources on. The FLFQ's main priority was procuring access to abortion for women in Québec, which saw a surge towards the end of the decade. Consequently, the Quiet Revolution ended with "the birth of an increasingly radical branch of feminism that conflicted with Quebec's moderate feminists" (Lavallée 2021).

The year 1969 was politically chaotic, suffering from terrorism within Montréal and around Québec caused by the group, the Front de libération du Québec, or the FLQ. The FLQ was a nationalist organization responsible for clashes with police, riots, and later, bombings. While the FLQ began as a nationalist group (and later became paramilitary), other groups looked up to the model of radicalism as a means to get their message across. Radical feminists began to reject the structures and strategies of moderate organizations "which they considered to be 'reformist' "(Baillargeon 176). Instead feminists formed a cell network of unofficial small groups and used tactics such as "civil disobedience, occupations, and demonstrations" (176). Even the FLFQ's name was "obviously inspired by that of the Front de libération du Québec " (Baillargeon 176).

After a ruling by then Mayor Jean Drapeau in favour of an anti-demonstration law, students came together to create the FLFQ (Baillargeon 176). Initially the group worked alongside other feminist groups including the Montréal's Women's Liberation Movement but eventually diverged on the topic of abortion. When the FLFQ was created in October 1969, they were inspired by Marxist roots and aggressively denounced the oppression of women in everyday life (Lavallée 2021). The FLFQ organized protests and

sit-ins to bring in a more assertive and demanding voice. Radical feminists were considered loud and disobedient but as a result of more extreme policies, feminists had a greater deal of “visibility” (Baillargeon 176) even if it wasn’t totally supported. Despite the significant distinctions between each organization, many within the public conflated the groups together; they looked upon radical feminist groups as threats to democracy and traditional values. It is this viewpoint that affected the way feminists were treated in the year of 1969 –they were tainted with the view of inciting chaos rather than fighting for organized progress in the name of feminism. Traditional society viewed feminists as argumentative, combative, and causing problems. In some ways, they were ‘disrupting’ the status quo; on the other hand, they were disrupting a system that was inherently biased and ill-suited to half of the population. Therefore, the emergence of the feminist movement is one of the most significant “social phenomena” (Baillargeon, 157) in North America in the late 60s onwards.

SEXUAL AND REPRODUCTIVE RIGHTS

The topic of sexual reproductive rights would become a hugely divisive issue for feminist groups, diverging along the lines of reformist and radical. Women’s main fight against patriarchy was due to the restriction of women “over their bodies and reproductive function, as is attested by the adoption of numerous laws in this respect” (Baillargeon 219). The FLFQ pursued a show of solidarity between all women coming together to fight for their beliefs in a woman’s right to choice (15). The leader of the group, Micheline Toupine, was a fierce and charismatic leader who led the group to the forefront of the movement during 1969. The topic of sexual reproductive rights was a

central tenant to this newer, more radical feminism, especially as abortion became even more sought out. Even though feminists faced a challenge in changing the scope of “minds and laws” (Baillargeon 178), they continued their fight. They were able to act within “their own interests...in order to push back the restrictions placed on their autonomy”(218). Feminist organizations believed that it should be up to women to decide on matters concerning their bodies, and whether they ought to have an abortion.

Understanding how abortion came to be offered in Quebec is significant to the trajectory of independent women’s groups. In 1969, one of the main resources from universities was offering a “referral service for women wishing to terminate a pregnancy” (Baillargeon 176). This planted the foundation for future groups to fight for widely available access. Feminists saw the extension of limits on sexual reproductive rights as yet another realm in which male domination reigned, and the eradication of patriarchy in all “areas of society” (175) was their focus. According to de Beauvoir, the political implications arose from women’s biological anatomy, “these peculiarities imprison her in her subjectivity, circumscribe her within the limits of her own nature.”(xv) Thus, feminism’s fight was in a way about transcending biology and politics –it was about making strides to recognize women’s own independence from their politicized bodies. In 1969, the Trudeau government revised the Criminal Code and legalized abortion in hospitals. Since doctors could only perform abortion, those who performed abortions outside of hospitals faced possible imprisonment. In 1969, Henry Morgentaler defied the law that only allowed medical abortions to be performed in hospitals by providing abortions to women (Baillargeon 181). When his clinic first became known, protestors

made it their mission to shame women. Even though Morgantaler was prosecuted many times, he continued his services and eventually, abortion was legalized in 1988.

Abortion was controversial partly due to the confluence of religion and state, which resulted in strong opposition towards women having control over their own bodies. Organizations like the FLFQ protested for autonomy over women's reproductive rights since their inception. Women would often attempt to first gain access to a legal abortion. Even though the government decriminalized abortion, the "severe restrictions" (Baillargeon 178) came with a price. For women, dealing with the stigma and legal obstacles to overcome, the possibility of a legal abortion was removed from their realm. This often led to illegal, unsafe, and even deadly abortions. Additionally, women caught having an abortion or breaking the law were subject to the mercy of the prosecutors. Baillargeon argues that the greatest "battle of this period was undoubtedly the struggle for free and open access to abortion" (178). For these reasons, not having access represented one of the numerous perils that young women faced. Such moments and events forever shaped or scarred a young woman. And often, those lessons were hard-fought battles fought alone or with little help. Ultimately, their battles would pave the way for young women and women alike to access abortion. Since 1988, the Canadian government has not passed any new laws governing abortion, making Canada one of the few countries with "no restrictions" (181).

CHAPTER FIVE: *RUN LIKE THE WIND*—THE STORY ORIGINS

In *Run Like the Wind*, the musical journey begins with Jo arriving at L'Ecole Saint Augustine, a traditional religious boarding school. When Jo meets the outspoken Lenny, the moment is a catalyst. As Lenny and Jo connect over their shared music sensibilities, the audience sees the daily life of classical music they are restricted to within class versus the kind of music they wish to make (15-16). But the girls, a part of the new generation, don't connect to this old style of music, thereby seeking their own avenues to create more expressive music.



Image 1: The abbey and school in one

Towards the end of Act One, as Sister Clare Aubert finishes the mass with her rendition of “Ave Maria”, her beautiful voice floods the school with a deep emotion that has been lacking from day one (26). When Lenny asks about playing guitars, Sister Clare responds tentatively, “I’m not really the person for that. Maybe one day?” (26) Her response challenged the old system by creating a new hope for aspiring female musicians. The school and church locations give a wider berth to socialize and also to rebel, thus

Run Like the Wind becomes more about collective social conflicts. Bringing a religious aspect into the script tested my doubts. Realistically, most of Jo's day-to-day life consists of a boarding school routine, classwork, mass, and little time outdoors. Her current life at the school is very constricted, even unnatural in some ways. Therefore, the religious subject matter bound fiction and history into one; melding together art and politics to become the story as we know it.

STRUCTURE

There are some internal forces that really shaped the narrative and found throughout. The aspects central to teachings of the church include introductory masses, religious classes, the convent, the sisters in the school, the rules, the burial practices, and the Ave Maria singing ritual for virtually any important event. I wish I could take credit for structuring everything so neatly by the end, but I suspect that Jo's story in the script is a type of trope often found in religious movies. While I didn't specifically research or use any biblical movies for this script (and for good reason), I do recall vaguely some religious movies I've watched in childhood. Those stories and imagery also played a role such as *The Miracle of Our Lady Fatima* and the CBC series, *The Boys of St. Vincent*. The latter was a series that documented the historical abuse of children within religious schools. This inspiration is also explicitly evident within one of the main scenes in *Run Like the Wind* when Sister Clare beats Jo and Lenny after catching them sneaking out. A parallel scene is in *The Boys of St. Vincent* when a Father abuses a schoolboy. However, to bring some nuance to the script, the character of Sister Adele portrays a more forgiving view of the Church and patriarchal society. For instance, she condemns Sister Clare by

saying, “How dare you! This is on you. You’re the problem. The Lord doesn’t forgive those who have committed such sins” (77) after she catches Sister Clare abusing the students. This depicted a more realistic view of the Church where not everyone was completely obedient.



Image 2: A Church close to home

FOLK WITHIN THE STORY

The folk revival begins to take shape when Lenny and Jo buy a second-hand guitar that they use to write and sing (16). Jo and Lenny have begun an important part of their music career by playing instruments, making their own lyrics and singing as a duet. Jo and Lenny use the song “Blowin’ in the wind” by Bob Dylan and change the original lyrics, replacing any mention of the word ‘man’ with ‘woman’. Thus, they express their feminist viewpoint by singing about a woman’s journey. Continuing this feminist viewpoint, as Jo becomes more progressive in her values, she becomes more attached to this genre of music. At the midpoint, Jo explains “rock music is my life now” (48). As we end the scene, the audience senses that Jo can’t see things the same way as she did before.

She confirms this, saying “Something inside me changed. I was no longer the same little girl even though I looked exactly the same” (52). As Jo boldly stated earlier, rock music *was* her life.

While some women may have tolerated the new music, or rock music, others did not. In the story, when Jo’s mother, Patsy, finds out that Jo’s been influenced by this new music, she calls Sister Adele to condemn her daughter’s behaviour (56). With one phone call, Patsy snatches the lasting bits of Jo’s freedom from her. When Jo counters that her dancing is akin to art, Sister Adele muses that she doesn’t view it as art (56). Jo takes into account Sister Adele’s calm demeanour, then changes her tune slightly, “It’s a political statement” (56).

Another example of folk music is in Act Three, when all the young women take part in accapellas in the dorm and in the car. This becomes a musical feminist experience. Their music and voices come from a period of time central to furthering women’s liberation through music. Therefore, this scene creates an understanding of how this experience can bring people together and solidify their experience in the sisterhood.

FEMINISM WITHIN THE STORY

Jo, Lenny, and Renee covertly talk about the “revolution” (14) and along comes a sense of foreboding in Act One. The political feminists then appear at various rallies with Micheline Toupine at their helm. Toupine expresses the issue unequivocally, explaining that their situation is due to patriarchy and seen through the institution of the Church.

This sentiment echoes with what the girls in the school experience, notably Jo and Lenny. Subsequently, the audience gets a view of things of when protests are becoming increasingly normalized to the point institutions like schools and churches become worried. After the FLFQ protest near the school, Lenny and Jo discuss it in the bathroom. Lenny calls Sister Clare “a crafty one” (40) because she tried to cover up the feminist protests. This is juxtaposed to Sister Adele’s class, where according to Jo, “Sister Adele didn’t do anything. I heard everything. She only said that we would become like that if we listened to rock music” (40). Further, a major difference grows between the ideologies of Sister Clare and Sister Adele parallel to what was occurring outside the school. While Sister Adele makes a joke, however misguided it may be, it is still more progressive than the stern treatment and cover-up by Sister Clare. It becomes clearer who the allies and adversaries are in this shifting landscape, and Sister Adele is now one of the allies.



Image 3: Growing up timeline through a series of photos

Even one of the strongest supporters of the church, Sister Adele, comes full circle from her first speech falsely stating one would grow into liking the school's rules, to believing otherwise (6). The transformation of Sister Adele shows a gradual awareness of an ideology; she goes from patriarchal mouthpiece to a free-thinking woman critical of the church. Another instance of allyship is when Marcel's acquaintance, Jason LeRoy asks, "What's in it for you?" (43) It's a derogatory question based solely on the singing act being two young women. This depiction is meant to illustrate the type of sexism female acts encountered being taken as seriously as opposed to their male counterparts. As Marcel defiantly argues that he's there to promote the next wave of rock music, and this time it's women (43), he espouses a feminist viewpoint.

Other examples of feminist values include when women's groups facilitated feminist discourse, further helping women to become "aware of the inequities they were experiencing" (Baillargeon 173). In *Run Like the Wind*, women often meet in the dorm. This typifies sisterhoods meetings whether they were formal gatherings such as the FLFQ or university feminist clubs. Towards the end, the girls of the school: Marie, Elisa, Renee, Lenny, and Jo discuss the issues they had. Lenny brings in the spirit of her sister, Sophie, who is too old to be in high school but can also help out another woman. This anecdote of Sophie driving is a light-hearted exchange which uplifts this story from a depressing moment into a cacophony of ups and downs that is representative of everyday life. It gives a light-hearted tone to the story that is much needed, and that is peppered throughout to help balance the dark moments. In this exchange, Marie is shocked to hear that a young woman like herself knows how to drive. Marie, of course, has always been

more conservative but something about this knowledge profoundly piques her curiosity – perhaps even making her envious.

This exchange illustrates how progress was made during the women's movement: women exchanged information and shared anecdotes, thereby empowering those who did not know. It is especially necessary within the feminist movement and it's seen how Marie's world is opened. Whereas before, Marie would have dismissed Lenny or anyone else with a different opinion, now she asks more questions to ascertain what the *real* story is. When Lenny replies that her sister's a feminist hippie, Marie repeats these unfamiliar words "feminist hippie" (96) unaware that she's partaking in a cycle seen throughout the film. In prior scenes, both Jo and Renee were unsure of what 'feminist' means but they later learn through personal experience and come to realize the significance of that word. Most importantly, this sisterhood allows for women supporting women, an ideal situation despite the contextual complications surrounding them.

SEXISM WITHIN THE STORY

Jo's underlying anger against her own family and the society that oppresses her erupts in Act Two, after Maurice listens to Montréal's city-imposed curfew on the radio. This culminates into an explosive argument between Jo and him (50). Maurice responds to Jo's valid argument with dismissiveness, "Patsy, can you teach your daughter some manners? (51) Here, Maurice positions himself in the outsider role of the family dynamics, suggesting it's his wife's duty to raise their children with the usage of 'your' – that it was not his place to fulfill household duties as a man (Baillargeon 165). In one

way, everything that Jo argues against is validated with Maurice's disposition –his unwillingness to respond to her frustration and his willingness to position himself above the duties of the household. What ensues in the following scene is the closest to a heart-to-heart between obtuse mother and progressive daughter that we've seen up until this point. Patsy paints Jo as "argumentative" (52), which is normally an insult, but in this case Jo takes it as a badge of honour: "I grew up mom, and I saw how the real world lives. The same world that you two are trying to avoid" (52). Patsy internalizes her own womanly insecurities and projects them unto her own daughters, unaware and unwilling to learn about the new women's movement.

As a counterpoint to Maurice's view, Jo meets the Costa family including Lenny's mother, father, and older sister, Sophie at their house. There is a celebration that is later revealed to be for an FLFQ event. The Costa household is worlds away from the sterile, dreary Lambert household. There is singing, drinking, dancing, and celebrating (54). This is representative of hippie and feminist parties in a safe space. Everyone here is an ally, not just for feminists but all kinds of inclusiveness towards people who cannot fit into the typical binary structures of society. It's a new world, a new opportunity, and for Jo, it's intoxicating. It's a continuation of rock music, of the Women's Liberation Movement and Jo is ready to jump into this world. When she returns home, she strips down to her undergarments and practices out some dance moves in front of the window (55).

SEXUAL AND REPRODUCTIVE RIGHTS ISSUES

At the end of Act Two, pregnancy plays a central role in Jo's journey (82). It's her worst nightmare, a predicament brought on by societal restrictions where access to birth control is limited, sexual ignorance is rampant and abortion is inaccessible. These are all issues that the women's movement dealt with in the late 60s. Later, when the girls congregate in the infirmary, it's to assess Jo's situation ironically rather than Lenny's (84). With the help of Lenny, Jo is able to walk through the steps leading to her clarity. In many women's groups, the role of sisters is to help support and give advice. Since Lenny is a feminist, she is the perfect resource for Jo. As Renee says, "That's why we're here. For advice" (85). When Jo lets it be known that she doesn't want to become a mother, the possibility of abortion –a known secret –is offered to her by Lenny. Lenny labels the procedure an abortion, which up until that point, neither Jo nor Renee knew about. Lenny's crude remarks about what constitutes an abortion is similar to what women who received dangerous or illegal abortions could expect to face: "It's when they sometimes put a coat hanger up a woman's vagina" (85). Unbeknownst to Lenny and the girls, is that legal abortions weren't like this; they were much safer and comfortable for women. We get a sense of their overall naivety, in part due to their age and also their sheltered life when Lenny concludes the scene by saying, "Yeah, I think it's not that bad. Like it works"(85). Although Lenny tries to uplift Jo by claiming everything will be okay, the audience perceives underlying conflict up ahead. Since Lenny informs her of Henry Morgentaler's clinic, and assures Jo it is safe, Jo considers this option first.

Later, Jo pens a farewell note to Francois writing that she's pregnant but she needs some time alone to decide what to do. She openly admits she is pregnant and expresses she doesn't want a baby (85). Her view is already defined – an unwanted pregnancy for her is one of her worst fears. This deals with the issue of “how can independence be recovered in a state of dependency?”(de Beauvoir xxix) as a woman's control over her body directly corresponds to control over her future. Jo eventually tells Francois she won't be keeping the baby. She understands that her freedom is too significant that whomever she will be with must support her decision. Francois tells Jo that he doesn't mind that she's pregnant and wants to start a family with her (86). Jo chooses her freedom, her future, and her body –a notion that Francois fails to realize. In his naivety and privilege, he believes Jo is just scared and that if he supports her, she will be okay with having a child. This common belief reduces a woman's duties to just reproduction and family. Unfortunately, Francois is a product of his time and environment. He's not inherently evil or stereotypically masculine, although he is a complicated character in some ways. This complexity makes the situation harder for Jo. She understands what's at stake, that perhaps aborting her pregnancy will create a tension so great that the relationship will never be the same.

The Third Act begins with the climax of the story, and it highlights women's lack of sexual and reproductive rights (98). When Jo heads to Laval, her journey signifies her fears over whether her illegal abortion will be safe. The tensions that permeate leading up to, and after the abortion, give a sense of the unimaginable fear that many women had to endure just to receive the help they needed. It crystallizes that the fight for women's

rights was necessary and overdue. At the farmhouse, the moment Teresa reappears after the abortion, it's obvious there is a problem (99). This is one of the likely outcomes of having a 'back-alley' abortion, where no medical doctor is on hand to help the woman. It goes to the heart of many feminists' fight for control over reproductive rights because as seen in the story, even if one woman can die, that's too many. Teresa is adamant she doesn't want to call an ambulance for fear of being arrested which was also a possible outcome for those who tried to help women (99).

In Act Three, when she Jo awakens from unconsciousness, she recalls the conversation between her and Francois to Lenny. Francois said that getting an abortion is murder because of his religion (103, 105). Lenny gives her unyielding support coming from her own shared female experience (105). Between the views of anti-abortion protestors, the Catholic Church and Francois, Jo is coming to terms with her own rights as a woman even when it directly goes against the mainstream ideology. According to de Beauvoir, "the masculine attitude" (xxv) is unsuspecting; for when the man is in good standing with his female partner, "his theme is the principle of abstract equality...when he is in conflict with her, the situation is reversed"(xxvi). As Jo becomes stronger and freer, she also becomes more feminist. She is driving the action of the story according to what she wants to do, and she doesn't care what anyone thinks.

CHAPTER SIX: CHARACTERS

For a movie to effect a lasting impression on the audience, there has to be an emotional connection. The characters, the story, and the readability are all facets of what makes a film meaningful. There are different ways to make characters relatable while enhancing the tone and feel of the movie. Therefore, an integral aspect to a great story is the characterization. I've always believed that understanding psychology is a great entrance into creating dynamic characters but I've also learned that method writing is a great technique too. Similar in the way that actors get into their character's mind, the writer can get into character by feeling what they feel, thinking what they think and developing a deeper sense of empathy. This process adds dimensions to story writing so each significant character has an arc, and therefore, the possibility for change. In *Run Like the Wind*, there are many different characters within the world, both men and women, and I can only hope that the characters are authentic.

The beginning of the story opens within a middle-class home. It's set in late 60s Montréal, as we get a visual sense of the clothing, hairdos, and mannerisms relating to that time period. In a way, it's a time unlike ours but also like ours. The opening scene is an awkward family dinner consisting of the main protagonist, Joanne Lambert, and her parents Patsy and Maurice. Patsy seems unconcerned and oblivious, while the patriarch of the family, Maurice, is cold. The formation of the hierarchy within the family takes shapes. Jo is the black sheep –she is reserved but questions things – a hint into her future behaviour.

Marie is absent, but we hear that she is living a very typical 60s life by going on a date with her boyfriend. With the exception of the supporting characters, any main character has a radical arc. When we see Marie and Jo interacting later on in the next scene, it's established that Marie and Jo do not get along, they share different values and personalities and once again, Jo doesn't fit in this family. I believe many adolescents see themselves in this position, yielding very little perceived power of family dynamics or even their own lives. It's within this insecure position that one can question the fundamental structure of institutions and rebel against unfair rules.

The characters have been divided into categories of allies and adversaries. These categories are used within a feminist framework to illustrate how these characters advanced or regressed the Women's Liberation Movement. Note that some of these characters shift, thus completing their transformative arc within the script.

ALLIES

Joanne Lambert starts off curious and defensive of her lack of freedom. She is not yet a feminist, merely a young woman who understands the correlation between her upbringing and why her behaviour is deemed problematic. When Jo attends the boarding school, Lenny, someone who embodies a strong, feminist perspective that Jo's missing, shapes her. Together, they question the status quo, to observe and to see what works for them and what doesn't. As a daughter, Jo wishes to not be like her mother, instead "worshipping" (de Beauvoir 295) women who have managed to escape the domestic sphere. Jo becomes a feminist by the end of the story, coming to terms with her own

female identity in a time of shifting values, what those mean and how she, along with other young women, can overcome the prejudice.

Lena Costa is a revolutionary character, going as far as to change her name to Lenny, an homage to an androgynous nickname. She is “sloppily dressed in the uniform ...with dishevelled hair and an untucked blouse that hangs low” (4). She represents the complete opposite of what good holy girls should look like, and in some ways, superficially contrasts with Jo. However, both girls share inherent values, making Jo not as different from her friend as first thought. It is through shared values of music and frustration with the status quo that unites them. But it is through their friendship, in all their trials and triumphs that solidifies them not only as a musical duo but best friends. Although Lenny remains a staunch feminist by the end, she learns more tolerance, and how to become a better listener.

Herbert LaSalle is a young man who’s madly in love with Marie Lambert. Herbert is kind and endearing. He’s a minor character, but he plays a central role in bringing true romance into the life of Marie, and illustrating what is a gentleman. He stays consistent in his devotion and support to Marie, even later teaching her how to drive at the conclusion which helps Marie defy expectations of the “eternal feminine” (de Beauvoir xv).

Marcel LeBlanc is another male character in the list of allies. As a young and cool bar manager, he’s in charge of one of Montréal’s most popular discos which features an impromptu open mic night. Marcel not only allows emerging bands to perform, he allows

any gender to perform. In these times most of the ‘gatekeepers’ were men, which limited the exposure of women. Marcel shows he’s an ally by defending the choice of performance to any detractors (including an acquaintance of his) and throws his support behind the girls’ aspiring musical careers (42). He’s neither villainous nor out-of-touch; Marcel personifies men within the music scene who were impressed by strong female music acts at that time.

Marie Lambert is the older, more traditional sister to Jo. Since spending more time with her boyfriend Herbert, Marie has grown detached from her family. When the story begins, Marie behaves mischievous and condescending towards Jo. She sets herself as an enemy to her own sister, for which there doesn’t appear to be any reason. However, as Jo grows into a feminist, her new ways of thinking clash with Marie. Yet, along the way, through all the boarding school experiences, Marie grows. Marie sneaks out, prompting a new wave of schoolgirls to follow in her footsteps, albeit for more progressive reasons –to perform music. Even though Marie sometimes lacks insight, she expresses a desire to help Jo get an abortion by bringing her to a doctor’s appointment (92-4). Marie might not agree with abortion but she understands that it’s ultimately Jo’s decision. This shows how far Marie has developed; where she once was petty and hurtful, now she is helpful. Marie begins to realize that the current situation is not favourable to women and especially feminist women. Her own breaking point, a moment that disrupts her own identity, brings out all her animosity towards her parents, “The school, the dresses, me being your favourite. Why couldn't you treat us equally?”(103) When Marie questions her mother, she not only means why couldn’t her and Jo be treated as equals,

but also implies as girls they weren't treated equally with men.

Sister Adele Dupré is a senior nun in her 60s whose witty remarks, banal complaints, and confident attitude bring some comic relief to her scenes (3). In the opening act, when Sister Adele concludes her speech, the audience has a good idea that not all will go according to plan. Sister Adele is a complicated character. On the one hand, she represents the old-school system of thought. The fact she is a subservient nun to a patriarchal religion emphasizes that point. However, unlike some other conservative women represented, Sister Adele is educated and curious. She is not completely progressive and will usually defer to a more traditional methodology. But she is also not completely oblivious and can accept change in moderation. Even after she punishes Jo for her sexually provocative behaviour, she begins to have a change of heart. Sister Adele acts more like a mentor; she speaks with Jo and inquires more about her viewpoint. It's established that they are more alike than different the more they speak (57). Sister Adele's measured response helps mitigate issues and works toward a path of resolution. When Sister Adele ask Jo if she regrets coming to this school, Jo defiantly states that she doesn't although "it was because of your rules that I did the things I did" (107) linking Sister Adele as a sort of symbol for the Catholic Church's rules. Sister Adele counters back, "Though they aren't my rules exactly. More of an institution's" (107) which disavows the patriarchal ideology.

Renée Legault is a secondary character in the school world. Renée is a quiet girl and Jo's roommate. It is partly Jo's strength that inspires Renée to come out of her shell

and in turn, she helps assist Jo as best as she can during Jo's hardships (91). Renée goes through growth to become more opinionated. This is illustrated when Renée criticizes Sister Clare for being overly harsh and a liar, even defending Jo's decisions as she sees the merit behind Jo's rebellious behaviour as empowering and subversive, "I don't blame you! Look how they treat us" (90). As Jo morosely puts it, "It's because we're girls, and then we become women"(90). By the end, Renée understands that her own reaction is about girlhood, growing up, and becoming a feminist woman.

Elisa Lefebvre is a supporting character in the story, first as Marie's best friend at school and later, as an ally towards Lenny and Jo. She is popular, somewhat traditional, and preoccupied with looks and boys. However, she is also subversive, from her behaviour in the school washroom where she smokes cigarettes to her listening to banned vinyl records which Sister Clare finds. When Elisa discovers Sister Clare hurting Lenny, she takes charge, calling on Sister Adele to help. At the end, Elisa is enlightened by her experiences with feminists Lenny and Jo, even helping plan Jo's exit strategy discretely.

ADVERSARIES

The family scene at the hospital is emblematic of what happens in the Lambert house when there is a problem. Herbert consoles Marie, while Patsy and Maurice immediately bombard her with a line of tough questioning which she clearly cannot endure.

Patsy Lambert is the matriarch of the Lambert family binding together the old generation and the new one. However, her traditional values become too restrictive for her daughters. Patsy is not intentionally hurtful; she's neither a negligent mother nor abusive. She is simply a product of her environment. When the audience finds out Patsy couldn't have a career because she was forced to raise her children after unexpectedly getting pregnant, her internalization becomes apparent. Patsy treats her daughters as a double for herself, as a mother she "saddles her child with her own destiny" (de Beauvoir 281). Her children are a symbol of her femininity but also of her jealousy; therefore, her treatment towards them is conflicted (de Beauvoir 281). Patsy is a repressed character, submissive at times, and painfully unaware of the festering problems in her house, simply because no one really talks truthfully. Even at the end, when confronted with the continuous misdeeds of unequal treatment by Marie, it is doubtful that Patsy would have changed much.

Maurice Lambert is the patriarch of the household, the breadwinner, and the absent father. He neither understands his growing daughters nor communicates with his wife. This creates constant tension in the household, from lack of communication to overbearing rules to be followed. While it is clear that Maurice is a typical authoritative man of his time, nonetheless, he is challenged to shift his views at a time when society is beginning to change. Instead, he fights against any change to the rigid, religious and conservative family structure.

François Pelletier is neither a villain nor an ally as his character lies somewhere in the grey middle area of men. His underlying ideology complicates the relationship with Jo, someone he clearly loves. Ultimately she leaves because he is selfish in his own immature, privileged way. While Francois is sympathetic to the progress of women, and maybe even the Women's Liberation Movement, he is confronted with the reality when those progressive values clash with his own privileges. And while he values music, he holds his religion and traditional family values much closer. Francois is representative of men whose own values were challenged in an era of increasing liberation for women. And by the end, his own inability to accept Jo's decision relegates him to a group of men who ultimately didn't support women's sexual rights.

Sister Clare Aubert is one of the main antagonists in the story. She presents herself as a modern nun and has a beautiful singing voice. Yet, she hides her true intentions; she holds disturbing ideals in terms of how to follow rules and the punishments for disobedience. She physically assaults Jo and then nearly kills Lenny which she blames on the devil. She has no remorse or self-awareness whatsoever, staying rigid on her core values which are to be dutiful to the Church and subservient in behaviour. Unfortunately, by the end Father Pierre never realizes the extent of Sister Clare's destruction, and although Sister Adele mentions it in passing, Sister Clare is never punished for it. When Jo leaves, Sister Clare tersely compliments her by comparing them to one another but also quips she will pray for Jo's decision to leave the school.

Father Pierre is a figurehead for the Catholic Church. He is a minor character that delivers sermons and masses where he preaches traditional values. He remains loyal to the nuns, including Sister Clare. Even though he is supposedly told about her problematic behaviour within the Church, he still allows her to be a central aspect of the school.

CHAPTER SEVEN: SUBTEXT

Sister Adele eventually opens up to the new possibilities dealing with music and liberties for young girls. This dynamic of harbouring progressive tendencies while still a nun at a religious school is a delicate line to walk. As such, Sister Adele cannot come out forthright and explain exactly what she fears or thinks, and uses subtext to get her point across. She also accurately portends an increasingly common occurrence and what one would assume she has seen in her day: pregnancies. As Sister Adele states, “You may not believe it but I’ve seen quite a few girls led astray....If you really want to work you focus on that” (66). The kind of subtext that Sister Adele uses is what Dr. Linda Seger refers to as “conscious subtext” (10), where the speaker knows and implies their message. Thus, unpacking what this means yields clues to Sister Adele’s understanding of the situation. She knows Jo has been focusing on her music, she knows that Jo has been acting precariously, and growing up too fast in some ways so that her mother has banished her to the school indefinitely. Perhaps Sister Adele even knows about girls sneaking out to meet guys, so she warns Jo otherwise she will have to leave the school (which does happen later). So in a way, Sister Adele accepts Jo’s desire to be a musician because in her mind it is the lesser of two evils. The first ‘evil’ is the lack of career or goals once a woman becomes pregnant as per her discussion with Jo. Since Jo’s mother gave up her dreams because of pregnancy, as did other girls, perhaps Sister Adele doesn’t want Jo to give up her dreams. This is even if she doesn’t completely agree or understand what this rock music is. Thus, subtext is an act of subversion to the status quo, and one of many that Sister Adele will take. It allows Sister Adele to remain obedient to her vows and religion while guiding someone who isn’t benefitting from this system.

While Jo infers what Sister Adele is saying, she uses a similar subtext to convey to Lenny her renewed sense of purpose, “I’ll forget about François. If my music career doesn’t work out, I’ll have to become either a housewife or a nun. Sister Adele told me as much”(67). In turn, Jo expresses “unconscious subtext” (Seger 10) when speaking to Lenny because she is too embarrassed to admit the truth of Sister Adele’s words. Jo doesn’t tell Lenny she’s afraid of becoming pregnant, but the audience gleans this from her earlier conversation.

SYMBOLS AND REPRESENTATION

There are many symbols and representations found within the story and they allow for a greater interpretation. In Act One, as Jo and Lenny recite music, Sister Adele calls on Lenny. While Lenny sings horribly, Jo sings beautifully, and this impresses upon Sister Adele greatly (12). Consequently, Sister Adele pairs them up so they sing complimentary to one another. Unbeknownst to Sister Adele, this only further strengthens their relationship. It’s a sign they are stronger together as a singing duet but separately they are weaker. It’s also represented through the numerous female relationships seen time and time again in the script. Women who stick together are stronger but also, women need each other. Thus, Lenny and Jo are two halves of a whole. The duet becomes a symbol for their friendship but also finding the right match.

When Sister Clare steps up her patrol by conducting random room searches, Elisa protests against the seizures of her pants and a record, “Those were gifts!” (69) By the

end of Sister Clare's patrol, the seized items represent an array of freedoms for the modern woman of the 60s: cigarettes, fashion magazines, skimpy clothes, makeup, junk food, records, and Elisa's pants (70). The choices are at once too rebellious or vulgar while other items are considered too risqué for the Catholic Church even though they conform to the societal standards of femininity.

An important symbol found in *Run Like the Wind* is the guitar. Both the acoustic guitar –which Jo and Lenny buy –but also the concept of an electric guitar symbolize modern music involving prohibited instruments. As Jo opines, “if we can't play at school, we'll have to play on our own then”(16). The guitar symbolizes freedom and is a means to defy feminine conformity imposed by the old establishment.

Jo normally writes in her diary in her dorm room, revealing a first person perspective on her shifting POV, “I feel everything is changing. For the better. And the worse”(18). Her mood expands on her instincts and her experiences thus far in this school. She yearns for more, for a freedom that she hasn't fully had a taste of and she's eager to run ahead. The school dorm room represents an enclosed space that Jo cannot break free from, and the window then becomes the opening by which a possibility exists to break free. When Jo discovers that in fact, some girls in the school sneak out to see boys, she now has the means to escape to freedom (20).

Sister Adele is a symbol of cautious optimism. As she talks back and forth with Jo, Jo begins to learn not only more about her but also, the plight of the history of

women. By the end of the script, Jo's naivety has all but disappeared, and she's infinitely wiser.

At the climax, Jo travels to Laval, a faraway suburb in Montréal that was more like the countryside in 1969. As she descends down a "long-winding road" (98) this road signifies just how inaccessible, dark and lonely her journey will become. It becomes a premonition in which the audience senses the outcome will be fraught with peril and her own upcoming dangerous journey. The tone fluctuates here, as it begins to descend deeper and deeper to her rock bottom moment which we sense is coming –the abortion.

As Jo's on the verge of dying, Jo sings on a stage before the scene quickly dissolves into her life flashing forward. In this case, it's a false reality because none of the events have happened –they take place in the imagined future. The scene imagines what Jo would have been if she had kept the baby –the cause of the threat she has now endured. In her fantasies, she lives out a perfectly sweet life with Francois and her family until a family photo –the symbol –shows her smiling until she abruptly stops smiling. Her image being erased represents her selfhood being erased due to motherhood. It's symbolic for Jo, and of women who gave up their dreams to become mothers just as Sister Adele warned her about (66).



Image 4: Streets of Montréal serve as inspiration for the story

Furthermore, when Jo first stumbles across the canaries in the courtyard, she is physically and emotionally lost. She sees these birds from the outside, and feels an attachment to them. They are a symbol of Jo's own predicament –a spirit that is not free. As Jo is lost in her thoughts and also lost on the school grounds, she wanders until she sees “ a sign” (88). Sister Adele's canaries are singing and Jo takes that as a sign to proceed on her journey. By talking to Sister Adele, Jo soon realizes that they are both similar to those birds. Sister Adele admits that she had long lost dreams but that she stuck with the church: “I had the choice to get married or become a nun”(67). The birds as a symbol continue throughout the script. When Jo speaks to Sister Adele later on, Jo asks why her birds are so happy despite their lack of freedom. Sister Adele responds by saying that “they are doing what they're meant to do” (88). Sister Adele helps her understand that some things are bigger than the person. This sense of purpose within the individual is a driving force for Jo, to help her understand that even without much freedom, a person's inner drive will ultimately help them survive and possibly thrive. Here, Sister Adele is teaching Jo about perseverance, for without perseverance one cannot find a purpose. The

birds are a complete representation of Jo herself, and other women like her in a stifled environment. Sister Adele already understands this, and can see how alike they are when she confidently says, “We’re women, so of course we’re very similar”(89).

Before Sister Adele passes, the birds are in their cages confined. As Sister Adele opens the cage, she forgets something and falls down, never regaining consciousness. After Sister Adele’s funeral, Jo sits on a wall stoop mesmerized by the beauty of the moment despite her hardships. And she hears what appears to be a whisper but she isn’t certain. When she turns, a rather large canary is by her side. Jo is in shock, wondering aloud, “This can’t be”(111). It’s unclear whether this is the same canary from the convent or if the bird is somehow the reincarnation of Sister Adele. A sense of calmness takes over Jo; whereas she was once lost (111), now she has found what she was looking for. This scene differs than most of the previous dialogue-heavy scenes. I wanted to make this more ambiguous, to have the audience interpret what this bird could mean showing up so soon after Sister Adele’s body is buried. We don’t really know what happens to Sister Adele’s birds but perhaps it doesn’t matter. Because these birds are a symbol, they are meant to symbolize freedom contained in an entity, that once released become greater than themselves.

A ‘COMING-OF-AGE’ TONE

When you think of a coming-of-age story, I would ask you, what does that mean to you? For myself, I remember hope, idealism, being free and only as I grew older where those emotions tinged with more complicated ones: nostalgia, sadness, despair, tension,

and fear. In order to write a successful story about young girls coming of age in a chaotic yet inspiring time, the tone had to reflect this. It's simply not enough to write it without feeling it too. To involve one's emotions makes writing sometimes more challenging, for storylines still have to make sense, characters still have to transform, and the structure still has to be causal. But, without shifting tones, I don't believe this story would have become its illuminative self.

Ideally, my story captures the many essences of that time: hope, suffering, and ultimately, triumph achieved through a tone evocative of coming-of-age similar in the style of classic and modern French and Quebecois cinema. The weaving of emotions, tone, and interdisciplinary concepts makes for a lasting impression, and a culturally enriching experience, for although it's a personal story that is very much true, it's also a fictional piece.

When Jo meets Lenny in the First Act, this is the catalyst that incites their musical journey together and their individual evolution as young women. The audience can sense this promising adventure from the first time they meet, and so can Jo (4). It's a jolt of energy into Jo's sterile world as she holds a somewhat naïve, fresh-faced view of the world. This tone is something I had been vying to create scene-by-scene. When Jo meets Lenny for the very first time, there is an instant connection. This hopeful premonition cannot accurately be described in English but by using a German expression in the Cambridge German-English dictionary, "Guter dinge sein"(2021), we get closer to the meaning. This expression loosely translates into being calm and trustful in a situation, to

be in good spirits, and to have a good feeling. This is expressed upon Jo and Lenny's first meeting, for both the characters themselves and perhaps, for the audience. It also lends itself nicely into the ephemeral tone of growing up, or how one views their childhood through rose-coloured glasses. I use this conceptual Germanic expression because English doesn't do justice for explaining a positive premonition. It evokes a sense of hope and lightness; the kind of understanding when people who fall in love feel, or a person who is seeking something meaningful comes to find. Jo finds this in Lenny and together, they will recreate this tone again and again.

At night, Jo sits at her desk doing work but is distracted by some form in the distance (19). Jo sees "a young blond girl in a long skirt run across the lawn. The wind carries her... She's exuberant, arms stretched outwards, free"(19). This view is not only from Jo's POV but it exemplifies a tonal shift to the ephemeral world –the free world in which Jo wants to desperately exist. The scenes with nature are central to the light-heartedness of growing up and the feeling of freedom captured as Jo describes, "I felt it. I could feel how free she felt in that moment" (20). A continuation of a surreal tone is when Jo runs through a dense forest. Jo exudes a sense of freedom that she thought only once possible through someone else. Harking back to when she first saw a young girl running through the trees, Jo now has her own turn: "The first rays of light peaking through the tree leaves, just enough to illuminate a young blond girl dance-running through....She turns around -- it's Jo"(44). As Jo "breaks the fourth wall" (Davis 86), directly staring to the audience, she invites the spectator into her own world that is evocative and exposed to the elements. Similar to Akira Kurosawa's use of natural

elements in *Rashomon*, there is abundant physical beauty within the scene. This inspiration helps convey a fleeting, ephemeral tone necessary for the story. It positions the realm of the natural world as superior to the man-made institutions, and creates a sense of awe and wonder.



Image 5: The sun behind the trees

Towards the midpoint, from Jo's point of view, everyone's actions slow down unintentionally moving in a melodic way as every new move looks like someone is dancing (48). As she exposes those around her to her own form of performance, this surreal shift occurs. This impressionist tone encompasses Jo's perspective about succumbing to rock music and visually allows the audience to see the world as she does.



Image 6: La Fontaine Park

A contrasting tone happens when Marie meets Sophie for the first time. As they drive forlornly into the countryside, they choose to play music. This time the music is more sombre –a foreshadowing of what’s to come but there’s unity in their experience. Folk music is part of these young women’s lives; it’s how they express themselves through fear or pain and ultimately, how they come together (98).

I thought the ending should be visually stunning, evocative of the waning days of summer or some type of sentimental feeling one gets when reminiscing on childhood. The ephemeral tone continues as Jo sits outside in deep thought. As the trees blow to and fro, the natural elements breathe life into them evoking an almost polytheistic view: that there is life in everything. It’s a perfect counterpoint to the rigid structure of the Church where there is one deity and one authority to follow. There is little dialogue yet the absence of words still gives a sense of closure. The title of the story comes into play when the bird flies away and Jo chases after it. *Run with the Wind* is about becoming one

with nature to the point of being like a bird, feeling the wind underneath one's body, and becoming free. Jo begins to accept losing Sister Adele, and all her losses and traumas as she emerges with a renewed sense of energy. As the canary totally disappears, Jo basks in her thoughts on the streets of Montreal. It is an unexpected but fulfilling ending, leaving the audience to emphasize with Jo's coming of age, and the meaning of life.

CHAPTER EIGHT: STRUCTURE AND STORY TECHNIQUES

After the inciting incident, in the beginning of the old world (Snyder 77), the hero or protagonist is still debating their next move. *Run like the Wind* follows conventions of the three-act structure, and in other ways, it also adheres to styles of Québécois and French cinema to convey the feminist experience. An important feature of French New Wave was to create character-driven stories. By focusing on the natural situations arising from a character's personality, authentic events pop up. There isn't the need to force anything, and when certain characters encounter trauma or drama it feels natural. This implicit drama helps carry the story forward with a sort of energy that isn't necessarily structured. Many European movies have a slower pace and thus, create a more emotional connection to the characters within the film. French filmmakers have created some of my favourite films simply because there is so much emotion within the script. These include *The 400 Blows*, *Au Revoir Les Enfants*, and from Québec, *Mommy* by Xavier Dolan. Not only are these coming of age films, but the style and techniques used are ones that I've aimed to emulate. By setting my story in Montréal, it is an homage to the styles seen in those films as well as an homage to Québécois history.

The languid scenes and intimate moments of the character's reaction are all techniques used to convey emotion. The tone shifting throughout also conveys a coming of age story. One of the techniques used in several scenes to convey an ephemeral tone emanates from Bertold Brecht's "breaking the fourth wall" (Davis 86). It allows the character to directly engage with the audience directly.

There are also light-hearted moments in the opening scene with Sister Adele who complains about her habit but then preaches to the students that they will learn to love their uniforms and the school rules. The tone shifts when Jo becomes uneasy with the badly played organ music, foreshadowing something ominous which she doesn't know at the time but is revealed later. Thus, the ephemeral moments seen in fleeting outside shots epitomize the freedom Jo craves so dearly: in the sun, under the rain, in the streets, and among the trees. This tone captures the fleeting nostalgia associated with childhood, something one can easily reminisce. In contrast, there are dark moments, moments of tension, and moments of horror. When Sister Clare assaults Lenny, the tone becomes one of its darkest moments in the script. Similarly, when Jo gets to the farmhouse, the bleak landscape foreshadows a sort of doom.



Image 7: The story going back to nature

MY STORY

A good story, regardless of whether it is prose, a play or a script, has commonalities. With any good story, there are four aspects included which are originality, strong characters, readability, and a lasting impact. I will add that structure is important in a story, but if the story has these strong components then structure becomes implicit, a sort of weaving process that has been done by everything else.

Personally, story originality is finding a subject that is worthwhile in exploring. Ideally, the story is one that isn't as common or hasn't been done before in movies. It's impossible to find anything truly undone, but to refrain from common tropes or ideas. If one is passionate about writing, this makes the story even better. I'm passionate about feminism and writing stories about how girls become women. Ever since my undergrad days where I studied relentless cultural theories in class, I have been shaped by the ideas presented by the likes of Simone de Beauvoir and Monica Wittig. With a critical lens, feminist theory examines the structures of society from the past and the present. When I first thought of what I wanted to write, it was a seed. And I watered that seed until it grew. I use this example because it is true in every sense of the expression. This really shows the power of belief and passion. Had I not been passionate for my topic, had I not chosen a topic that was based on my experiences as a feminist and a young woman, this idea would have fallen by the wayside in time. It would have never made it past the 50th edit of my outline; it wouldn't have made it passed any criticism or even my own initial self-doubt. But whatever technical doubts I had, my passion buoyed the story. I knew what it means to be a strong woman, and to encounter strong women who would then

shape my self-image so that I too could be a stronger woman like them. And I knew exactly about the perils of encountering those antagonists, whether men or women, who didn't want a young girl to be a strong woman because it threatened their deeply patriarchal structure. So of course, I wanted to make a story about this. And I thought this idea was quite personal and I wanted it to be an experience that encapsulated the essence of growing up, and from there I just had to figure out how to do that.



Image 8: A personal photo collection

In addition to a feminist perspective, there would be a music aspect to the story. Something in my subconscious was telling me that this music aspect was central to the story's message. I didn't know at the beginning but my instinct would inevitably help me narrow down the time, place, and specific events within the script. How I came about deciding on the intersection of music and feminism was from a music class I had taken at York University several years earlier. The professor, Rob Bowman, was wonderful and

he truly taught music history in a way that only served to plant in my subconscious a desire. Again, like with my studies in cultural theories and my future project, a seed was planted. What I knew is that every music genre has its moment. It's a testament that music is not insular; it is communal and shaped by the social-political environment. I knew in that moment that this was the right fit. I began to research it, and the more I did, I discovered that feminist movements in the U.S. and Canada shaped female folk rock. I immediately jumped on this idea and never let go of it.



Image 9: Adolescent photos

The initial ending of the story continued for several more pages and comprised of Jo walking through some houses on the beautiful streets of Montréal (113-115). She went through a walkway between the houses, and climbed through some sort of shrubbery in a sort of 'rebirth' moment in order to find herself in Lafontaine Park. There, she saw a feminist gathering and joined a circle of folk musicians who welcomed her to

her 'home'. However, after some review, I felt these last few scenes were too instructive. They give away a clear ending to Jo's journey, and while informative they are not totally necessary. Instead, the current ending is the image of Jo running and being left behind on the streets of Montréal by the canary, or Sister Adele's 'spirit'. It gives a greater strength to the film through the imagery, the ephemeral tone, and the expressive nature of Jo so that the audience can interpret as they wish. The scene is just ambiguous enough that it makes the journey seem satisfying and presumably, the audience thinks that this is the closure Jo gets. In the same way that the opening images establish the tone and nature of the film, so does the ending.



Image 10: The cemetery used for the story

At the end, the canaries could be interpreted as a symbol of Sister Adele's spirit, or a reincarnation of hers. The reason the bird gets away is that it cannot be contained. To contain a spirit or an entity is repressive. And so, Jo must come to terms with the fact that sometimes freedom is contained in such things like birds, or girls in a boarding school however, true freedom shouldn't and can't be contained. When she hears Sister's Adele's

voice, she's hearing a polytheistic view, even a spiritual Buddhist view of the world in which all living things have spirits and energies. It's a direct rebuke to the teachings of one-god religions and one that she finds peace in. For if everything has freedom, and it is all around her, Jo doesn't need anything to hold onto in order to achieve her own liberty. When Jo stops running after the canary, she finally accepts the circumstances.



Image 11: Coming to terms with death in *Run Like the Wind*

In the current reiteration of the story, there is almost no dialogue in this last scene, something unusual for this story. However, the lack of dialogue and heavy reliance on the images created, the mis-en-scene, the reactions, and everything else will be the focal point. Instead of telling the readers that Jo comes to terms with the death of Sister Adele, the ending suggests it. The ending is beautiful due to its visual nature. It is something that cannot be explained or attempted to be explained, as I did by previously adding an extended scene in La Fontaine Park.

Ideally, the audience comes out of the story feeling like they have learned

something, gained something, and possibly remembering vivid moments as though it has become part of their life now. If something was taken away, even a feeling, or a view, then the story has done its purpose. Every story when well told has the ability to teach us something and to impress something upon us even if we can't articulate it. If I have done that, then my goal as a writer has been achieved. And if I haven't, it is only because the ambitions for this project were too grand that it wasn't entirely possible, but I tried my best in creating a meaningful story. At the conclusion of *Run with the Wind*, I believe I have achieved it through the vivid scenes and imagery, the story, and the dialogue.

CHAPTER NINE: CONCLUSION

Ultimately, second-wave feminism was born out of inequality for women in a society that was patriarchal.. As any artist can attest to, pain and suffering can be repurposed within their art. This coming-of-age story shows how feminism and music converge into one, thus creating feminist folk rock. The story of Jo, an emerging folk artist, is shaped by her treatment as a woman in a patriarchal society confronted with resurging feminist values. Like female musicians of her time, she uses her voice to subvert the status quo and to progress the Women's Liberation Movement.

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APPENDICES

APPENDIX A: *Run Like the Wind* Synopsis

Joanne “Jo” Lambert, a reserved but curious 14-year-old girl lives at home with her traditional family. At the end of summer 1969, Jo attends a Catholic all-girls boarding school. While at the school, Jo meets Lena Costa, also known as Lenny, a carefree musician as they learn under the supervision of Sister Adele Dupré. They quickly become friends and with both girls preferring rock music to traditional music, they opt to buy an acoustic guitar. Through their determination, they begin writing and playing their own music, becoming a musical duet.

One night, as Jo reminisces about her journey at school so far, she looks out her dorm’s window and spots a young woman running through the courtyard. Jo’s life is transformed: she now has a means to escape from her dreary school life. Her and Lenny sneak out to attend music shows, basking in their newfound freedom. On the very first night out, Jo meets a boy named Francois Pelletier. He’s already smitten with her, and although Lenny warns her against continuing her relationship with him, Jo finds him endearing.

At the school, a new sister comes on board, Sister Clare Aubert. She’s a gifted singer and quickly brings youthfulness to the school. During Jo’s return home for her monthly visit, Montréal imposes a curfew after a resurgence of political violence. Maurice is furious against feminists protesting on the streets while Jo argues they’re not

bringing chaos, they're fighting for change. Jo realizes that because of rock music and her exposure to the music scene, she sees things differently than her family.

She sneaks out at night and heads over to Lenny's family home. She's introduced to Lenny's mother, father, and older sister, Sophie. They are celebrating the success of the Women's Liberation Movement, specifically the FLFQ. Jo's world is once again transformed: she sees people listening to music, dancing, drinking and supporting feminism and knows she belongs. Later, Jo and Lenny head over to a popular disco in downtown Montréal, and manage to get on stage to perform as part of an 'open mic' night. The bar manager, Marcel LeBlanc, enjoys their music and invites them back.

At school, Sister Adele informs them that she will be stepping aside, and Sister Clare is now taking over her music class. Immediately, Sister Clare's tone shifts, as she becomes strict she enforces room searches and confiscates items that she finds too liberal. When she discovers Jo and Lenny missing, Sister Clare disciplines Jo in an empty classroom. She tells Jo she must repent and hits her with a paddle until it breaks. Sister Clare then confines Lenny to an empty schoolroom, but Lenny challenges her. Sister Clare beats Lenny, and only stops after Sister Adele barges in. Sister Clare claims she's stopping the devil in Lenny, but Sister Adele tells her she should be ashamed.

Sister Adele brings Lenny to the infirmary where she watches over her. Meanwhile, Jo contemplates the events of the past few days. When she feels sick, she heads to the girl's washroom where she throws up in a toilet stall. She realizes then that

she is pregnant, and is unsure of what to do next. Jo and Renee visit Lenny in the infirmary. Lenny is doing better and advises Jo to seek an abortion. Jo's not sure about having an abortion but she also is sure she doesn't want to have a baby. With Renee's support, Jo believes she's strong enough to get an abortion. She speaks to her sister Marie who is shocked but is willing to help her. But Jo must first get permission from the school to allow her to see an outside doctor. Sister Adele signs a note, asking about the issue but Jo doesn't divulge any information. Sister Adele suspects something is wrong and tells Jo she hopes one day she can know.

Jo walks down the street in search of a new clinic she's heard about. When she arrives with Marie, she's horrified to discover protestors outside. Jo's too embarrassed to go inside and quickly runs off. As part of the new plan, Jo, Lenny, and Marie drive outside of the city with the help of Sophie. They arrive at a farmhouse in the country, and a woman, Madam Teresa, performs the abortion. Teresa unexpectedly informs Marie and the other girls that Jo is dying and pleads with them not to call an ambulance or she will get arrested. Without much choice, the girls drive off and bring Jo to a hospital.

At the hospital, Patsy and Maurice try to get questions answers from Marie but Marie is inconsolable and refuses to speak to them. She eventually suffers from her own breakdown in which she acknowledges her parents' role in causing both Jo and her pain. Later, as Jo recovers, Lenny stays by her bedside; Jo admits that she and Francois broke up for good. She's frustrated over his views but is relieved about her own choice. Jo returns to the school to say goodbye to the rest of the girls, and thank Sister Adele. Sister

Adele realizes that the school's rigid rules enabled Jo's rebellion and she changes her stance by rejecting those rules.

Jo confronts Sister Clare in the church as she sings. Jo tells Sister Clare she is leaving the school while Sister Clare says she is disappointed much to Jo's surprise. Sister Clare claims it's a pity because Jo is similar to her with her voice and could have followed in her footsteps. Jo counters by saying she'll pray for her, and leaves the school behind for once and for all.

One day, after Sister Adele feeds her birds, she falls over and passes away. After the funeral, Jo wanders out of the cemetery in a state of grief, sitting outside on a wall stoop. As she cries, she hears her voice and looks up. She watches the oak trees sway in the breeze, and starts to calm down. When she looks to her side, she is surprised to find a large canary at her side. Jo strokes the canary, believing it to be the embodiment of Sister Adele. Suddenly, it takes off, flying down the street. Jo runs after it, trying to catch it and pleading for it to come back. As Jo runs, she becomes stronger and freer. The bird ascends higher and higher eventually disappearing behind the tree line. Jo stands in the middle of the street coming to terms with life and death, and her journey up to this point.

APPENDIX B: INSPIRATIONS & IMAGERY



Image 12: Street of Montréal served as inspiration



Image 13: View of Montréal from La Fontaine Park



Image 14: Family home décor in Montréal

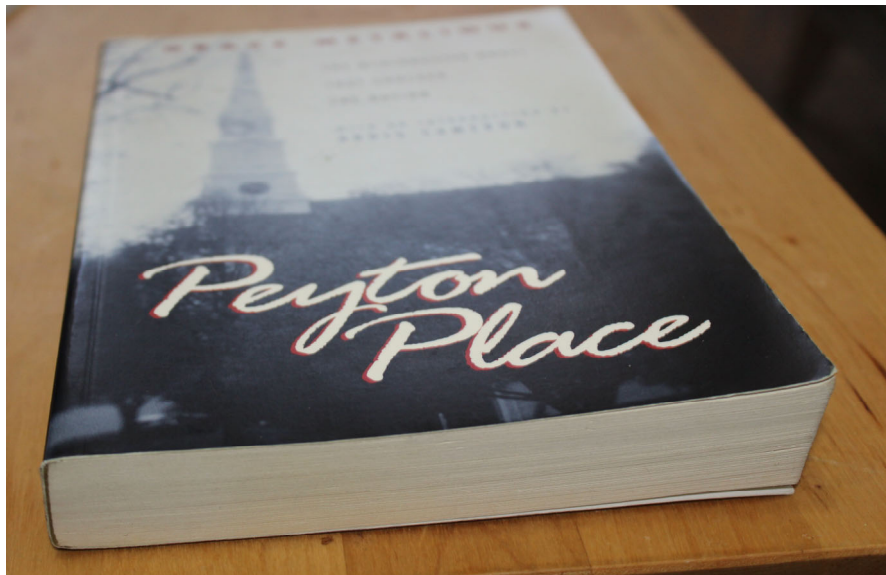


Image 15: A different kind of coming-of-age story with *Peyton Place*'s first publication centered on the lives of women which exposed their family secrets.

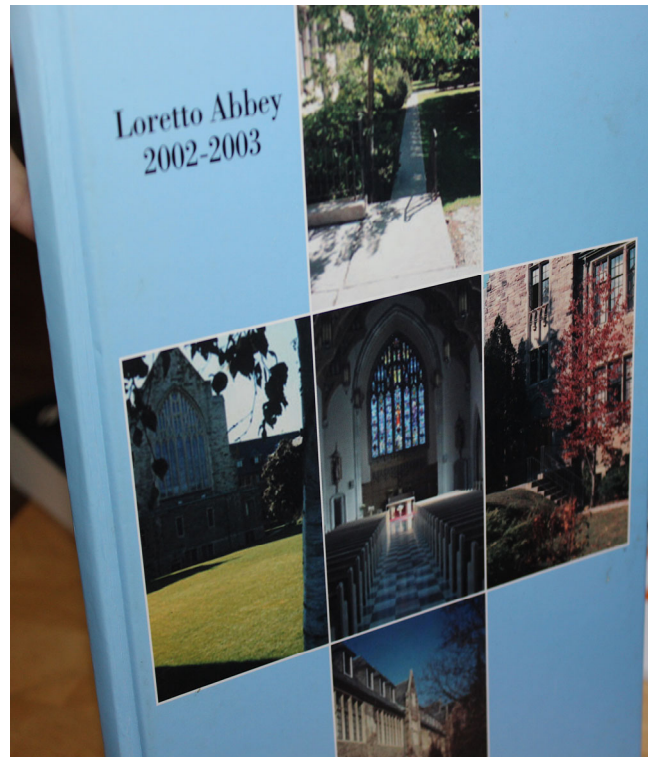


Image 16: High school yearbook, 2002-3.

APPENDIX C: Québec Feminism Timeline Part I

1850s: The Women's Suffrage Movement begins, also known as First Wave Feminism

1918: The YWCA and Palestre nationale, a fitness center for both sexes, opens its doors in Montréal

1918: On May 24th, Canadian women win the right to vote federally (with the exception of New Brunswick, territories, and Québec)

1919: Quebec government adopts the Women's Minimum Wage Act to prevent exploitation of women

1920: Annie Buller, Becky Buhay, and Bella Hall Gauld established the Montréal Labour College for unions

1927: Creation of the Catholic Women's league to supervise 'modesty' in society

1931: Anglican Church allows members to practice contraception; Roman Catholic Church condemns use of contraceptives

1932: Yvonne Maisonneuve founded the shelter Notre-Dame de la Protection, today know as "La Chaînon, for women

1937: Women's Wage Act repealed, Québec's government led by Maurice Duplessis replaces it with the Fair Wage Act

1937: Creation of the Needy Mothers Assistance Act to help mothers earn a living while raising children

1937: Montréal garment industry strike spearheaded by Bernard Shane and Rose Pesotta to fight for union recognition, better working conditions and an increase of wages

1940: On April 25th, Idola Saint-Jean and Thérèse Casgrain's fight for legislation granting women the right to vote in Québec is successful

1944: Labour Relations Act recognizes all unions within Québec

1960s: The beginning of the Feminist Revolution – Second Wave Feminism

1962: First women elected to the Québec Legislative Assembly is Clair Kirkland-Casgrain

1964: Bill-16 becomes law enacting spousal equality and an end to the legal incapacity of married women

1964: Québec education goes through a series of reforms to prioritize equal schooling opportunities for girls and boys

Mid-1960s: In Quebec, women overtake men in university enrolment for undergraduate and professional studies (with the exception of Engineering) for the first time

1966: Thérèse Casgrain creates Fédération des femmes du Québec – the FFQ

1969: Abortion is decriminalized in Canada

1969: Henry Morgentaler opens first abortion clinic in Montreal

1969: Montréal Women's Liberation Movement is created by McGill students and offers abortion referral services

1969: The Front de libération des femmes du Quebec, the FLFQ or the FLF, is created

Fall 1971: FLFQ ceases operations

1976: Section 19 of Charter of Human Rights and Freedoms is passed; it forbids any discrimination on sexual grounds and pay inequity

1988: Abortion is legalized in Canada

1989: On December 16th, 14 female students are killed and 13 others are wounded in Montréal's École Polytechnique massacre due to anti-feminism in Canada's worst mass shooting

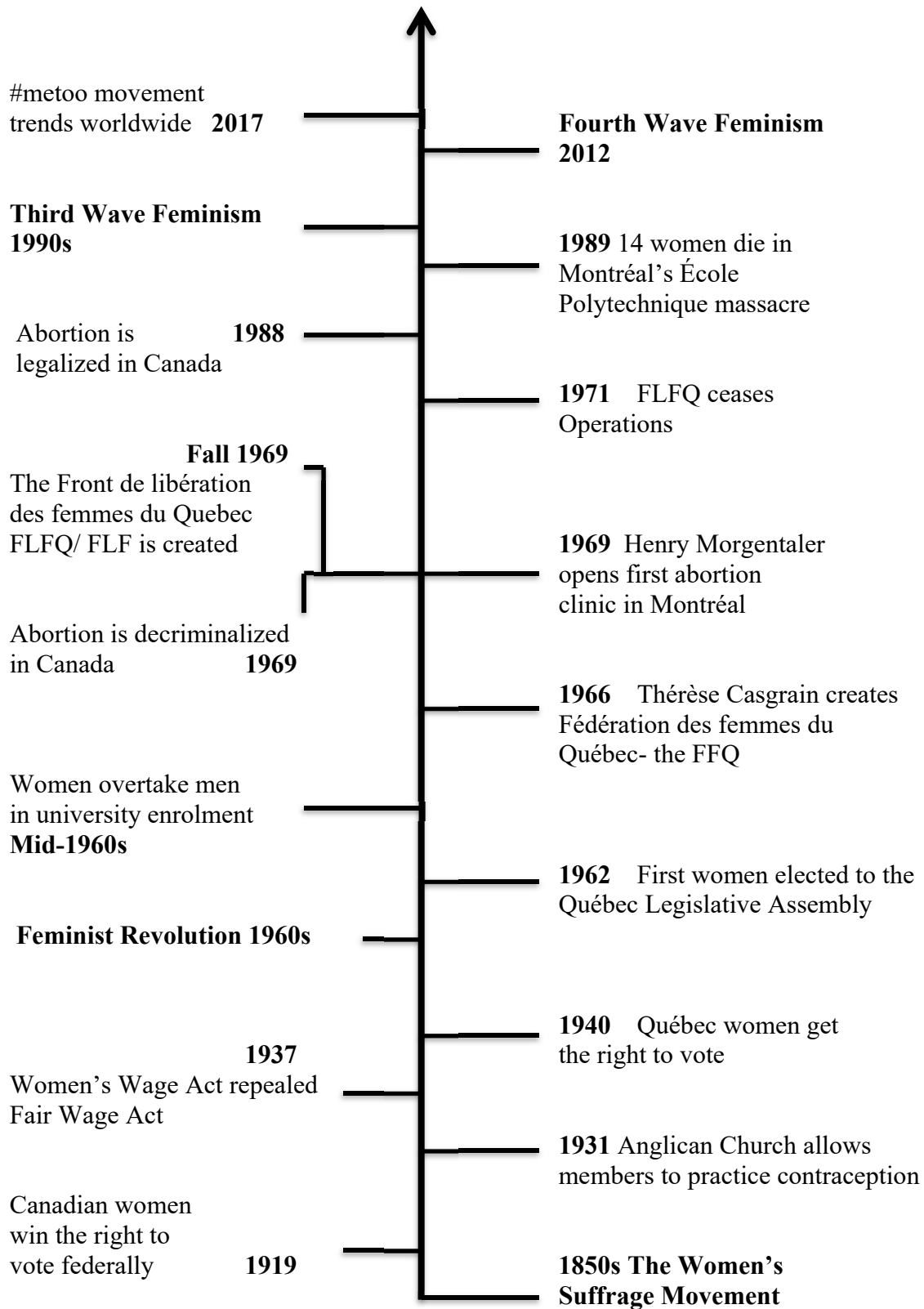
1990s: Beginning of Third Wave Feminism, with a focus on racial, gender and class solidarity

1999: midwifery is legalized

2012: Beginning of Fourth Wave Feminism, with a focus on ending sexual harassment and rape culture

2017: On October 15th, #metoo movement trends worldwide, resulting in criminal charges against perpetrators of sexual assault

APPENDIX D: Québec Feminism Timeline Part II



APPENDIX E: Folk Rock Timeline Part I (Canada and U.S.A)

1960s: The emergence of Folk Rock

1963: Penny Lang takes up a residency at café André near McGill University, quickly becoming a star of the folk scene

1963: Bob Dylan releases “Blowin’ in the Wind” with the infamous lyrics, “How many roads must a man walk down before you call him a man?”

1965: The Mamas and the Papas make their debut with McGuire on *This Precious Time*

1967: Janis Joplin rises to fame after her performance at Monterey Pop festival

1967: Joan Baez releases her cover of “Blowin’ in the Wind”

1967: Leonard Cohen releases his version of “Suzanne” which is covered by numerous other musicians

1968: Joni Mitchell releases her first album *Song to a Seagull*

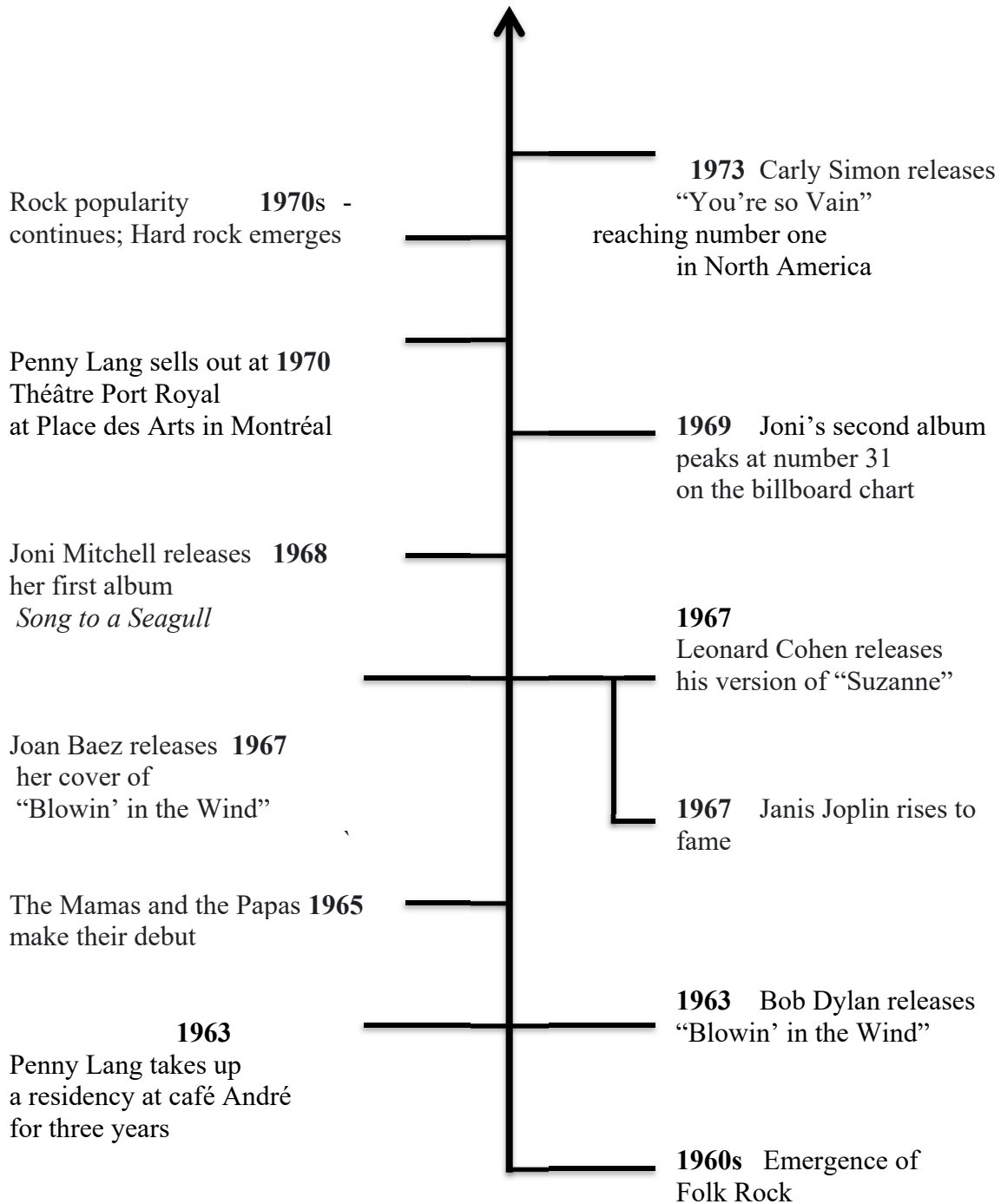
1969: Joni Mitchell releases her second album which peaks at number 31 on the billboard chart

1970: Penny Lang sells out Théâtre Port Royal at Place des Arts in Montréal

1970s: Rock popularity continues due to counterculture, hard rock emerges

1973: Carly Simon releases “You’re so Vain” which reaches number one on music charts in North America

APPENDIX F: Folk Rock Timeline Part II (Canada and U.S.A.)



APPENDIX G: *Run Like the Wind* Character Tree

