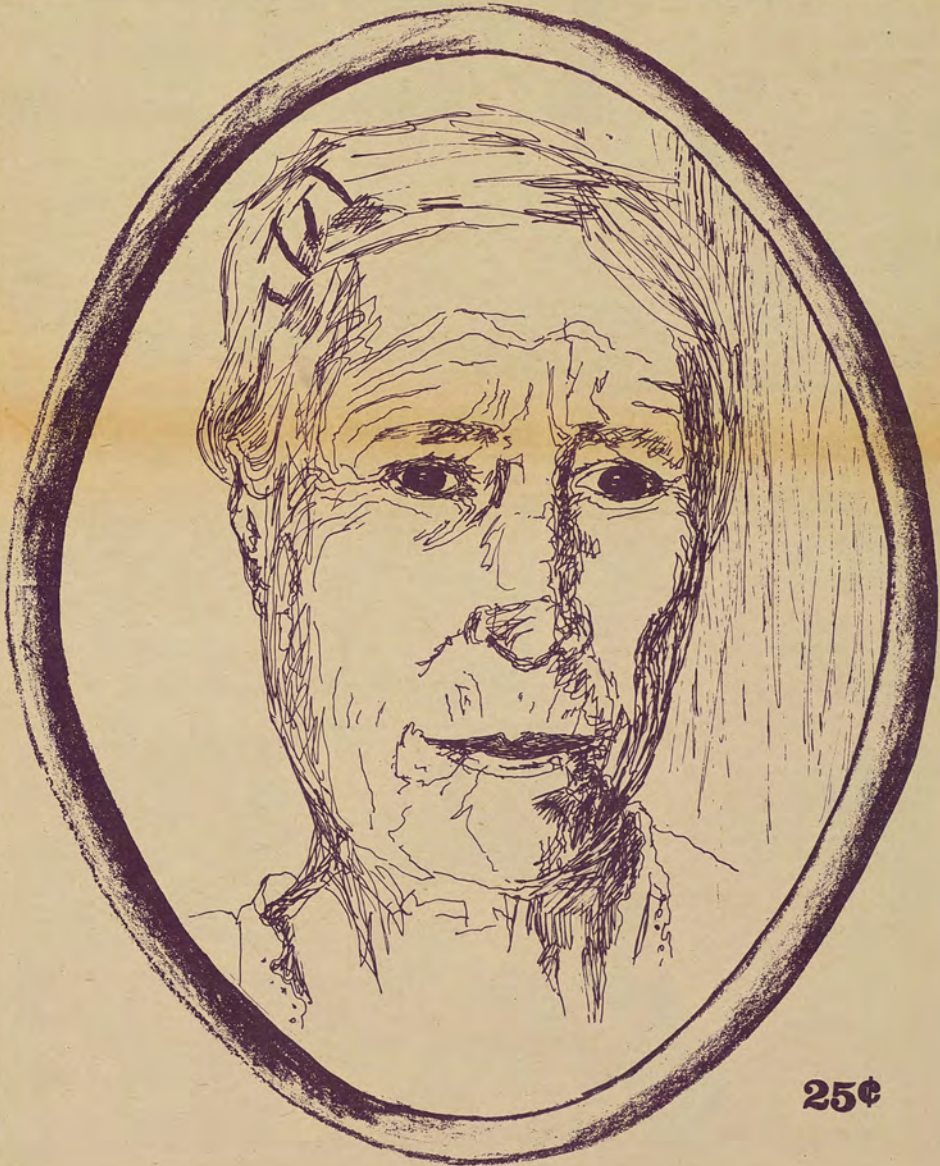


the  
pedestal

JANUARY '74

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THE VANCOUVER WOMEN'S LIBERATION NEWSPAPER



25¢

# OLD IS TOUGH TO BE

written by a woman in Willow Creek-Claresholm auxiliary, Hospital, Claresholm, Alberta Canada

## IT'S TOUGH TO BE OLD

Most articles about the aged are written from the viewpoint of the outside observer; here however, is one written from the perspective of the elderly person herself. This is "a true story", the author tells us: the thoughts and feeling of her grandmother in a nursing home, as these were shared with or perceived by her granddaughter.

I am 94 years old. Six years ago, my family put me in a nursing home, but I don't know why. I hear them say, "No one home...everybody works...unsafe to be alone", but I do not understand. Of course, I accepted their decision - I came here--but I cry inside every day. Each time they come to visit me, I beseech them to take me home.

My life is a moment to moment proposition; for me there may be no tomorrow. All I want is to die in my own bed at home--not in a world of strangers. I want to hold my daughter's hand and be surrounded by those people and things I love. And when I can no longer see, or hear, or touch--when my time has come - I want to know that my family will protect me--will use me right--will lovingly dress my body and lay it to rest.

How can I trust these strangers? What if I should die with no one here? Will they wrap me in that mummy sheet and haul my body onto that steel cart? I've seen others die here; I've seen the actions and heard the sounds that accompany such a happening. I'm afraid.

My mind slips rapidly and I know this, but I cannot prevent it. What I remember best are things that happened in the past, only they seem to be really happening now. To me there is no past, present, or future; the 1960's are equally current with me. I look for my own mother. Or my babies are small and need care. "Confused, disoriented", the nurses say, not knowing the inner workings of my mind.

Actually, I'm well aware of most situations, but with things flashing through my mind the way they do, I'm likely to speak of my school days in the same breath as I talk about the noise of traffic outside my window. I know it's confusing to others, but I can't help it. I cry out in desperation, "What's

happening to me!" I wish the nurses wouldn't write me off as "not in touch." I wish they would not discuss me as if I couldn't hear or didn't realize what's going on. I wish they wouldn't take my responses for granted.

But there's one nurse who is such a joy--she gently touches me and smiles at me when I look questioningly at her. She tries to explain what is happening and, though I don't always understand, I feel comforted and safe because I know she means me no harm. Sometimes she puts her arm around me pats my shoulder just to let me know that everything's all right. She never fails to hold my hand for a few seconds after she puts me to bed and she always says, "Goodnight, sleep tight."

Another thing she's so good about is when I have an accident with my bowels or urine. I get so upset because I don't always know when I need to go to the bathroom. Sometimes I'm so mortified that I tell the nurses, "It wasn't me--must have been someone else who soiled my bed". But this nurse always tells me it's all right, manages a little smile, and helps me put on dry clothes. Not like the others who shake their finger at me and shame me for this. Sometimes they even let me lie or sit in it for punishment.

Many times I can't eat my food. Most of the time I'm just not hungry, but sometimes I can't chew the food and sometimes I daydream and forget it is there. The nurse I like always sits with me for a few minutes and coaxes me. And if she hasn't time to sit very long, well, she comes back sometimes to feed me a forkful, sometimes to talk to me, sometimes to show me what to eat next. Some of the others, though, try to put a knife between my lips and teeth so I'll open my mouth. Others just leave the tray there for about 15 minutes and say, "Well, she won't eat anyway."

But I can't chew raw carrots and

celery or cabbage, and sometimes the meat is burned and dried. I don't like it when the food is all jumbled together; it makes me sick to look at it. Often they spill the coffee and milk so I only have a couple of mouthfuls left to drink. Have you ever tried to eat dry pancakes for supper? If I only could explain why I can't eat.

Some days I am more tired than others and need to lie on my bed for an hour or so to rest. I don't always sleep--sometimes I just lie there awake--but most of the nurses don't like it. I don't think they understand that the days from seven in the morning to eight at night are often too long for me. I wonder if those who make me sit up all day will be half as energetic when they are 94.

I used to have a whole house of my own but now my world has shrunk to this little area of my bed and chair. Most nurses are respectful of my area, treating the few things I have left with care. But others are like some hold children who visited in my home once and pawed through my drawers and broke my antique vase. Some of the people here remind me of the neighbourhood bullies who thought the world was theirs for the taking and knocked down anyone in their way.

And another thing that is devastating is to have my room changed. Time and time again I see a friend hauled off to a new eight by six area in a strange room. And sometimes it happens to me: suddenly, without warning, a caravan of nurses and aides will appear and begin taking clothes from my closet in preparation for the move. All of us dread this happening.

I need to know, when I get out of my bed in the morning, that I can get back into that same bed at night. Some days I'm so afraid I won't be able to that I resist getting up. And sometimes I refuse to go for a walk in the hall because it may be a ruse to move me into another room. If I have to move again, I think it will break my heart.



REPRINTED FROM THE PEAK

As an ex-working woman I have just completed a battle with the Unemployment Insurance Commission and would like to pass on this information about the commission's policy; although the UIC does not understand or support women's liberation, they apparently do understand about Dirty Ol' Businessmen and will "protect" us, via allowing our benefit claims if we quit our jobs for reasons of sexually oriented maltreatment.

The problem for me was that I never seriously considered quitting because of all the pinching, hugging, winks, etc. that go along with most office jobs. I complained about it incessantly but accepted it as normal operating procedure, and as such, not a legitimate excuse for leaving the realms of the respectably employed.

So I spent over a month developing what I considered to be truly legitimate reasons for leaving the working world. I quit my job one morning saying to my bewildered boss that the job was inhumane: it was monotonous, dull, low paying, afforded no future whatsoever, and as long as I allowed myself to be employed by a company that continually hired women for such mind destroying jobs, I, too, was supporting that system. I then discovered that the application to claim unemployment benefits provided only a stingy two lines in which to explain my reasons for quitting.

I stated that the job was dull, used none of my interests or talents, and afforded no decent chance for a raise of my monetary or responsibility level in the company.

A week later I was informed by UIC that there would be a 3-week suspension of my benefit claim because I had "left my employment without just cause" but if I had "further information or evidence... which might affect this decision" I should submit it without delay.

I decided that the sexual abuse I had so often bitched about certainly provided "further information or

evidence". So despite the ugliness of having to tattle on a rather pathetic ulcer-laden, businessman, I wrote a letter stating that although the reasons I had previously stated for having left my employment were true, a deciding factor in my decision had been the treatment I received from my boss "not as an office hand but as a young woman with all the sexual attributes which come with being female". I went on to describe, in detail, three incidents which I recalled as evidence of such treatment, and ended my letter saying, "I feel that I, and all women who quit work under these conditions should be supported by your office, as refusal to work under such conditions is our only weapon against such treatment.

Two weeks later I received a letter stating that the information had been received and my claim had been allowed. And now, after more than two months of bureaucratic mishaps about my claim I have been paid all the back-payment due to me, and my bi-weekly cheques are arriving pretty much on schedule.

It is grossly unpardonable that UIC worries more about the abuse done to our bodies than that which is done to our minds in the employment world; however, it is handy to know that they realize that women should not have to tolerate a sexual role in the office. What UIC doesn't know, and should, is that such treatment is normal and accepted in almost every office (including their own no doubt) and is a symptom of a much bigger problem than a few dirty ol' men. UIC is already becoming aware of that as more and more women are quitting their jobs because of the "handling" they receive on the job, so we should keep that trend growing.

Meanwhile, we as women, will be protecting ourselves from being caught in destructive, humiliating jobs and can collect on those benefits we have been paying into. UIC may never understand what's going on, but it gives us forty extra hours a week to live our own lives and hopefully create our own jobs.

## ADVERTISING

Please note  
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art

or we will design  
an appropriate ad  
if requested.

### IT'S TOUGH TO BE OLD COM'D

I've had a hard life-never much money or many clothes or possessions. I'm not extravagant. I have known depression days and times of hunger, and I have patched the patches on my clothes. Is it any wonder that I like to have a small piece of bread or cracker in my purse just in case there is no food tomorrow or in case I get hungry tonight? There's no pantry or ice box I can go to. Sometimes an aide brings a cup of juice or milk. But nothing to eat. "It makes crumbs," she says. Or, "Well you should have eaten your supper.. then you wouldn't be hungry."

I often say, "I want to die." But I don't really want to die. What I'm actually saying is that I just desperately want relief from some painful situation at the moment. I cling tenaciously to the scraps of my life. I fear the unknown. I'm very frail.

Sometimes I look deep into the eyes of a nurse and ask, "How would you like to be me?" I can remember back to my youth when I never gave a thought to growing old, and I think these youngsters who are nurses are doing today what I did then: they are hiding-from thoughts of old age. They don't really want to look at me-to know me-because in me they would see themselves as they will be some day and they don't want to do that.

Some day you'll be just like me, I want to say to them when I'm feeling bitter. Will you remember then another little old lady a long time ago who said, "How would you like to be me?"

It's tough to get old. I know that sometimes I'm stubborn. And I know that my very slowness in thinking, pondering, and taking time to be sure before I do anything exasperates others. But I have lived more days and seen and done more things than anyone around me--that makes my values a little different. Now I need security and understanding and hope. I need respect, too, but most of all I need love.



# theatre collective

June 1973 CBC Early Morning  
Announcer:

"The play *Titty Titty Bang!* Bang! will be presented by the Vancouver Women's Theatre Cooperative at a noon hour performance at City Stage today. This play is a vaudevillian send-up of the women's liberation movement."

Liberated women are comic figures, just as negroes used to be. The next week I met with two of the Vancouver Women's Theatre Cooperative and taped this interview:

## The Women's Theatre Co-operative

interview by B. Thompson

WOULD YOU TELL ME FIRST OF ALL HOW YOU GOT STARTED AS A GROUP?

SVETLANA SMITH: We started last winter when the Women's Centre office at UBC was looking for a woman who wanted to direct a play about women for one of their evening class sessions on Tuesday nights. So what happened was that because I was the only female directing student in the Frederick Wood Theatre at the time they picked on me to do the play.

They have been really, really helpful. We did *Rites* and it went over so well and we enjoyed the experience of working together so much we decided we'd continue it. Then the idea came up of doing a summer program, maybe under the auspices of Opportunities for Youth. So we applied for a grant, and that's when we finally sat down and figured out what our aims were going to be.

BECAUSE YOU HAD TO LIST THEM ON THE APPLICATION?

KATHY DANIELS: They have to look good.

SVET: So we really had to think about what we wanted to do and why we wanted to do it. And we got the grant and that gave us the opportunity to do it full time this summer.

DOES THAT MEAN A SALARY FOR EACH OF YOU FOR THE SUMMER?

SVET: Yes, we have a salary till the end of August and after that time we're back on our own again. Due to the response we've had so far, we've got a feeling that we won't have to worry. We've got bookings at the Art Gallery in November--

WHEN YOU HAVE THOSE BOOKINGS, WILL THAT ALLOW YOU TO SURVIVE FINANCIALLY, OR WILL YOU BE BACK STUDYING THEN?

SVET: Oh, we'll all be in school.

KATHY: Not all of us.

SVET: O that's true, yes, not all of us. BUT DO YOU REALIZE SOME SORT OF INCOME FROM THE PERFORMANCES, THEN?

SVET: Yes, we will, but all the proceeds will go back into the group and that way we'll be able to continue. And then I'll be a student here at UBC so I'll have to do two thesis productions and I'm incorporating the group into those thesis productions, so the full-length productions that generally fall under the auspices of the Freddy Wood and are financed by the Freddy Wood will be done with the Women's Theatre Cooperative. They give you the budget to do the show.

KATHY: It's an opportunity for a second year Masters student to put on a play that will be reviewed as a professional play. You know, they invite reviewers to come, and that sort of thing.

HOW DID YOU CHOOSE THE PLAYS YOU HAVE DONE?

SVET: We chose *Rites* because we wanted to do a play that used only women and we had a really difficult time finding scripts that weren't either dated or heavy or whatever, and a friend of ours suggested that we look at this one. It was written by Maureen Duffy and had been done in London and had never been much of a success. We read it and we just went "WOW!" because it was just so fantastic, and we decided to do it.

SVET: It was set in a British subway washroom. There were women in the play representative of every segment of society: there were office girls, there were little old ladies brought up in the Victorian tradition, there was a really tough, man-hating bitch and then there was a very quiet pliable passive woman who had always lived her life through men, and in some ways it was a very negative view of women, and I think this was the criticism that we got--that we didn't really seem to show any positive outlook in terms of the women's movement. But what grabbed everybody, including us, was that it was such a realistic portrait. Also, the setting

was in a washroom. It showed women in ways not even women like to see themselves, with no holds barred, completely loose, talking where no men were listening to them.

KATHY: The thing that really amused me though, the thing that we got all during the showing of the play was: "Why don't you show the well-adjusted woman?" in the play. Well you know, the well-adjusted woman would have come into the washroom, gone to the bathroom and left!

I HATE THAT TERM WELL-ADJUSTED.

SVET: Yes, well adjusted to what?

KATHY: To someone's set of ideals. The play's sort of negative stereotypes of women started a thinking reaction among the audience. Women would sort of take a look at that and then take a look at themselves and wonder.



SOMEONE ON THE PEDESTAL COLLECTIVE SAID SHE FOUND THE PLAY A SHATTERING EXPERIENCE.

KATHY: It's a really heavy play because it was based on the Bacchae by Euripides which is sort of like a sexual orgy in which the mother mistakes her son for a beast and cuts off the head. In other words, cuts off the thing that she loves the most. And in this play, the women get up into such a torrent of hatred and emotion that it's sort of like an orgy too, so they mistakenly kill someone that they think is a man, who is actually a lesbian dressed up as a man, and then realize it's a woman.

WHAT ABOUT THE SYLVIA PLATH PLAY, THREE WOMEN THAT YOU ARE DOING WITH TITTY TITTY BANG BANG?

SVET: Claire Woock had written it basically as a monologue for one woman and it was a very serious diatribe. It was written at the beginning of the movement and it was a little bit heavy. It had a valid message. We found it in Aphra, a women's feminist literary magazine.

YOU MEAN IT WASN'T A SATIRE WHEN YOU BEGAN IT?

KATHY: No, it was a serious piece. So what we did was say to heck with this, let's throw in some songs and weird cabaret costumes and a little bit of decadence, and that way the message in the piece you could swallow with a few laughs and a much more interesting set happening.

SVET: We want the public to accept the validity of the women's liberation movement without having to take the salt of it, if you can kind of follow that reasoning.

KATHY: We want to be gentle...

YOU DON'T WANT PEOPLE WALKING OUT.

SVET: One of the problems that has been besetting us and still is, is that there just aren't that many scripts that use only women. Megan Terry has a few, but the couple we can continue in the format of our group are a bit dated and we feel that they wouldn't really be relevant for us to do. We've got one play that we really like - it's called Monolothian and it's written by Myrna Lamb, but it's only 5, 6 or 7 minutes long. So we thought the way that we'd fill it out would be to set it up as a soap box situation in a park setting where there would be hecklers that would kind of represent society's view of the liberated woman.

WILL YOU PLANT THE HECKLERS IN THE AUDIENCE?

SVET: If it works right it will be a play within a play. We're going to have a set play going on onstage with a soap box and pre-set hecklers on the stage speaking set lines, as well as some of the girls in the group in the audience planted as hecklers, and in that way we hope maybe there will be actually real responses, and then the hecklers from the audience will be able to come up and say their piece on the soapbox, as well as the hecklers

from the stage, and it will evolve into a series of monologues by women about what they feel are their personal problems.

We had to do a lot of sound choreography with Three Women, just as much as the physical choreography. There came a point where we had to completely disregard what the words were saying and just figure out how the emotion conveyed itself strictly in the tone of the words rather than in the actual meaning of the words, and then the sound choreography came in where what we started to feel out when one speech ended, where did the other speech have to start in terms of level, pitch, whatever--regardless, again, of what was being said, and then the two had to be brought together. Do you sort of understand what I'm saying? This is something we have evolved.

I think that with Rites I got off on a directing tangent that hasn't been followed by any other students at the theatre school here and certainly by none of the directors who work in the Freddy Wood.

I ALWAYS THINK THAT WOMEN HAVE THEIR OWN PATTERNS, AND LOTS OF TIMES THE MALE PATTERN OF WORK OR PROCEDURE OR ORGANIZATION IS FORCED ON THEM.

SVET: I think we've evolved our own pattern.

KATHY: One thing that I am a little uptight about is that after working a whole summer this way, my ideas of what I want from a director and what way I'm going to approach a play have changed. And I think Svetlana has too, so that when we go back into the theatre department I think we may run up against a few --

SVET: --problems. Because the working of it will be so different. See, what happens here is women evolving their own pattern, because I think it's a rebellion to the patterns that are set up by the men in the department, where a director decides on the show, he casts it, he holds open auditions --

THAT'S WHAT I REMEMBER, THE TERRIFYING COMPETITION --

KATHY: Exactly. And you are told how to move, you're told how to say it, your lines are sometimes given to you how he wants you to say them. And in this company, if I don't agree with something that Svetlana says I say, "I don't agree with you, I want to say it this way, and this is why I want to say it, how do you see it?"

SVET: And if I don't agree with that, then we work out a compromise, and usually it works out really well. The directors here cast a show on first reading, and if your reading is better than anybody else's, then they'll cast you. Sometimes you'll have call-backs and you'll get a chance to try it again, but usually the decision is made before you can really get into the role. And then also the directors heppick a play and will already have a concept in mind and it's the actors who have to conform to their concept, no matter what the methods they use to get the

actors to conform to that concept, then they'll do it.

There's individual development allowed on the part of an actress within the guidelines, very strict guidelines, set out by the director, but with Rites, though I did have a concept of how the piece should go, and I knew where I wanted to take it, I made no laws about what the characters had to be like, and so each of the characterizations that came across stayed within the guidelines of the script but became more real to the audience as people because they were personal creations and had evolved individually from individual actresses.

DO YOU FIND YOURSELF FLOATING WITHOUT ANCHOR WHEN YOU DON'T HAVE FIRM DIRECTION?

KATHY: A bit ... No! I find it really nice, because I found that I could understand the part better if I was allowed to form my own ideas about it as well as watching other people who would read my part as well. I could think to myself, "Now, that's a valid interpretation, and that one is too. Now if I could just take them all and put them with my own I'll probably have a really full character. The direction is there, and if I have a problem I fall back on Svetlana.

SVET: That's why we decided that the only thing we could call ourselves was a cooperative. I mean, we are, and everybody functions in one capacity or another, but what happens is that people who are best at certain things do. And I, for instance, don't get involved in any of the acting. I'm always the person that will stand back and make any final decisions if there is disagreement happening about interpretation of the part; and functioning as an objective viewer, you can also see how a character reacts in relation to the other characters: where, when Kathy, for instance, is individually wrapped up and involved in her character, she can't really see the way it fits in to the structure of the play. The concern was not for me to take a "master" relationship which is what happens with male directors and female actresses generally, but to have the whole experience be truly shared where everyone could make a personal contribution to the success of the play, and I think that's what made this past performance period as well as Rites a truly good experience for us as people.

CONTINUED ON P.12

# letters

Therese Coupez & Rita Brown,  
Student-Prisoners Coalition 2XB-302  
Seattle Central Community College  
1718 Broadway, Seattle, Washington

October 8, 1973

Dear People:

We are working with women at Purdy Treatment Center for Women, the Washington State women's prison, through the Student-Prisoners Coalition in Seattle.

Enclosed are newspaper articles describing the workshops on women in prison at CONVENTION '73, a conference on the rights of convicts and victims of crime put on by ex-convicts here in Seattle in August.

CONvention has incorporated, and we plan to be an annual event.

Through the Student-Prisoners Coalition, an ex-offender self-help program concerned with aiding soon to be released prisoners with enrolling and succeeding in school, we have set up a Women's Division of the Coalition at Tacoma Community College where all the women from Purdy prison attend school on training release. Through this office and weekly visits to Purdy, we assist women in obtaining financial aid and an educational

program for school release. We have also been assisting with the Gay Activists Alliance which the Lesbians inside Purdy formed on their own. We are still fighting to have the Alliance recognized as a legal organization inside the prison. There is at this time a special section of Feminist and Lesbian literature in the library at Purdy. We solicited over \$60. worth of books from the local Women's Bookstore in Seattle and the rest of the books were obtained from friends. We also have spare change jars in the local women's and radical bookstores, as well as the Lesbian Resource Center to obtain money for women in Purdy who have none; and we collect and take out used clothes when we visit.

We would like very much to hear from any and all women who are working with women in prison in any capacity. We are also very anxious to hear if there are any other halfway houses run by women for women in existence. It is extremely important to keep up the communication between us, so we can support each other's struggles.

Thank you for your time and we hope to hear from you soon.

In struggle,

Therese Coupez  
Rita Brown

4640 West 9th Ave.,  
Vancouver 8, B.C.  
October 21st, 1973.

The Pedestal:

This is a letter of anger and disappointment. It is anger and disappointment that, once again, my sex has kept me from a job that I was promised, that I was qualified to do, and that I have done in the past.

Last spring I was employed boty by private contractors and the Provincial Forestry Service as a treeplanter in the Harrison-Lake area. Neither Forestry nor the Contractors refused employment to women on the grounds of sex alone.

Just this last week however, I was reluctantly denied at the last minute a promised job with a tree-planting contractor. Why? because the firm from which he had won his contract, Canadian Forest Products, had no accommodation for women workers at its Vernon Lake camp in the Ninkish Valley.

Since I have, in the previous week, spent considerable time and money buying work clothes, boots, and otherwise preparing for the job, one can imagine my anger and disappointment at the shattering of my expectations.

Now, I cannot blame the contractor, except, perhaps, for lack of foresight; for he had both men and women on his previous projects and had not anticipated this problem. As for Canadian Forestry Products, when I phoned their Vancouver office I was told that the situation will be changing in the future, as new one- and two-person living units are slowly replacing the old bunk-houses; and that these new accommodations would make it easier to hire women treeplanters or loggers.

Well, this is all well and fine for the future, I suppose, but right now I am out of a job which I would have had were it not for my sex. Hopes for the future do not offer too much solace to an empty pocketbook. And what adds to my frustration is the suspicion that the excuse of not having facilities for women will rationalize job discrimination against women for some time to come, unless pressure is put on industry to make room for women workers now.

Jacqueline Weller  
From Toronto:

Working Women's Committee:  
We are a group of women working in plants and offices. We came together in the hope that by sharing our experiences, we can begin organizing to change our situation.

Phone: 537-4223; 929-0241  
Time: 7:30 p.m. Tuesday nights  
Place: Trinity Square  
Childcare facilities available  
Free refreshments

Dear Pedestal  
Collective:

I thought I had lost you when I needed you most. Since I heard from you last I have erred grievously. I have moved to a small town and have taken another man's name. Thus Marge Kozak has become Marge Reid. In a sense it was against my better judgement as I think the first mistake a woman makes in marriage is to take the man's name. As long as we lived in the city, marriage and name didn't matter but here in a small town, unhitched women are considered a menace even by their own sisters.

I'll look forward to your paper more than ever. I really appreciate all the hard work that goes into it. The art is great. Oh to have such talent!

Please find enclosed fifteen (\$15) dollars. Buy a copy or two of FREE AND FEMALE by BARBARA SEAMAN for your library and send a subscription or two where it will do the most good. But don't forget me. another older woman.

As ever,  
Marge Reid

Pedestal  
804 Richards  
Vancouver BC

Dear Sisters-

Want to say thanks for sending me yr paper even tho I haven't yet got the \$\$ together. Will send it as soon as I can.

Up here in cowboy logger town I need all the courage I can get sometimes. Good to hear from yas.

Bye,

Judy LoPinto

Sept 17/73  
Pouce Coupe, B.C.

Dear Sisters-

We are forming a group here - Women of the Peace - & we would like to keep in touch with groups throughout B.C. We hope to send a few reports & perhaps later - an article or two - once we have something happening.

Thanks and take care.

Leslie Dixon



# where to rest & refuel in VANCOUVER



**NORTH WEST TERRITORIES:**

c/o Nellie Cournoyea  
Inuvik Inuvik

N.W.T. Status of Women,  
Box 1225,  
Yellowknife

**BRITISH COLUMBIA:**

Women's Centre,  
804 Richards St.,  
Vancouver,

Women's Centre,  
Box 521, 490 Baker,  
Nelson

Women's Resource Centre,  
2961 Jackman (272nd.)  
Aldergrove

Women's Centre  
523 Trutch  
Victoria B.C.

Women's Place,  
639 Selby St.,  
Nanaimo

Women's Centre,  
459 Nicola, upstairs,  
Kamloops

**ALBERTA:**

Women's Centre,  
118812 95th. St.,  
Edmonton.

**NEWFOUNDLAND:**

Women's Place,\*  
204 Water St.  
St. John's

**NEW BRUNSWICK:**

c/o Linda Gow,  
Y.W.C.A.,  
27 Wellington Row,  
St. John

**PRINCE EDWARD ISLAND:**

c/o Joanne Opperman,  
Wellington,  
RR #1,  
Grand River

**NOVA SCOTIA:**

Women's Bureau,  
P.O. Box 3596,  
Halifax South Postal Station,  
Halifax

**QUEBEC:**

Womens Info & Referral Cn  
3595 St. Urbain  
Montreal I31  
La Place Des Femmes  
3764 Boul St. Laurent  
Montreal, Quebec  
845-7146

**ONTARIO:**

Women's Centre,\*  
136 Lewis St.,  
Ottawa

The Woman's Place,  
968 University Ave. West,  
Windsor

Women's Centre,  
306 Herkimer St.,  
Hamilton

Women's Resource Centre,\*  
283 Dufferin,  
London

c/o L. Silvonen,  
318 Marks St.,  
Thunder Bay, "F"

Women's Collective  
300 Erb St.  
Waterloo

Women's Place\*  
31 Dupont St.  
Toronto 929-3185

Women's Place  
366 Water St.  
Peterborough



**SASKATCHEWAN**

Women's Centre\*  
147 2nd. Ave south,  
Saskatoon

Women's Centre,  
1 Angus St.,  
Regina

**MANITOBA:**

Women's Liberation  
c/o Millie Lamb,  
#10 812 Wolseley,  
Winnipeg

Women's Place,  
300 Victor St.,  
Winnipeg

\* means they have a  
newsletter.

VANCOUVER WOMEN'S HEALTH COLLECTIVE  
146 EAST 18th. AVE.,  
VANCOUVER, B.C.  
873-3984

These women operate a telephone health line Monday to Friday from 10:00 a.m. to 6:00 p.m., answering questions and giving information about birth control, abortions and women's health needs. They also help organize and co-ordinate health groups which meet weekly to learn about the healthy female person.

Every Friday evening there is a self-help clinic operated by trained lay women with the assistance of female doctors. These people are friendly and thorough and you don't have to be covered by a medical plan.

SELF - HELP CLINIC,  
1952 WEST 4th. AVE.,  
VANCOUVER, B.C.  
731-6929

HOURS: FRIDAY NIGHTS  
6:30 - 9:00

# THE 'Y'

The Y.W.C.A. offers a great number of programs and services to women through their international organization. Details are published in their calendar and include every thing from craft courses health programs to social sports and fitness. An important feature of the Y. is their residence facilities for women. Available on both long term and emergency basis.

WOMEN'S INFORMATION CENTRE - Y.W.C.A.  
580 BURRARD STREET  
VANCOUVER, B.C.  
683-2531 local 230

HOURS: MONDAY - THURSDAY

MONDAY - THURSDAY 10:00 - 2:00 P.M.  
THURSDAY 5:30 - 7:30 P.M.  
SATURDAY 10:00 - 12 NOON

INFORMATION, COUNSELLING AND PROGRAMMING FOR WOMEN. AND IT'S FREE.

SINGLE WOMEN'S RESIDENCE,  
1126 COMMERCIAL DR., VAN.  
253-8113

THE BRIDGE,  
1390 GRANVILLE ST., VAN.



THE VANCOUVER WOMEN'S BOOKSTORE  
804 RICHARDS ST.,  
VANCOUVER, B.C.  
684-0523

The Vancouver Women's Bookstore is really a combination bookstore and women's centre. They carry a very large stock of women's books (by, for and about women). a growing selection of non-sexist children's books, periodicals, journals and pamphlets. The store is run by the volunteer labour of about 25 women who buy, read and sell the material in addition to handling inquiries from women about health, legal, and housing services in the city. There is a comfortable living-room type space where one could read, talk or just sit and have coffee. Drawings and other art work by local women are displayed and usually for sale.

The bookstore has a lesbian drop-in Monday nights at 8:00, general political discussions Tuesday night at 7:30 and bookstore collective meetings Sundays at 8:00 p.m.

A mail-order service has been set up and a 16 page catalogue is available. Just phone or write.

HOURS: MON.-WED. NOON - 5:00p.m.  
THURS.- FRI. NOON-

HOURS: MON.-WED. NOON - 5:00 pm.  
THUR.- FRI. NOON - 9:00 pm.  
SATURDAYS 9:30 - 9:00 pm.

\*\*\*\*\*

THE VANCOUVER STATUS OF WOMEN,  
2029 WEST 4th. AVE.,  
VANCOUVER, B.C.  
736-3746

The Vancouver Status of Women operates an Ombudsservice for women, free of charge, communicates with other womens' groups and carries out educational work to improve the status of women in Canada.

\*\*\*\*\*

MENTAL PATIENTS ASSOCIATION,  
WOMEN'S RESIDENCE,  
VANCOUVER, B.C.  
738-3616

The M.P.A. operates among other things a number of homes, the newest of which is a women's residence. The house is organized collectively and has room for eight women. The members of the co-op home decide by vote at a house meeting whether or not they wish to admit any particular potential resident. The house is definitely not a crash pad but if you think that you would like to take roots at least for awhile, please phone and talk to Judy or Ann-Marie. Or phone the M.P.A. Drop-in (738-5177) The M.P.A. residences are not by any means restricted to former mental patients but are open to all. Permanent housing is available to women in other M.P.A. residences but this is the only women's house right now.



THE ELIZABETH FRY SOCIETY OF B.C.  
1135 EAST HASTINGS ST.  
VANCOUVER, B.C.  
254-0571

The Elizabeth Fry Society provides professional and volunteer work together to assist women in conflict with the law-- at the court level, during incarceration, and after-care as well as prevention. Their services are free.

Okanagan Branch,  
287 Bernard,  
Kelowna, B.C.

Kamloops Branch,  
#3 264 Fourth Ave.,  
Kamloops, B.C.

\*\*\*\*\*

ISHTAR WOMEN'S RESOURCE CENTRE,  
2961 JACKMAN RD. 272nd. ST.  
GENERAL DELIVERY,  
ALDERGROVE, B.C.  
856-4204

Ishtar opened this spring in a comfortable house at 2961 Jackman Rd. in Aldergrove. The purpose of the Centre is to provide for women of all ages, services not otherwise available in the Langley, Aldergrove, Abbotsford area. There are counselling services for crisis, legal problems, birth control and abortion; educational seminars, workshops; consciousness raising groups plus self-

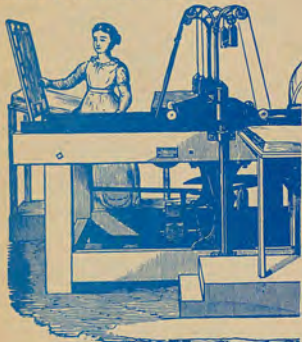
defence and role-free parenting courses. Ishtar also operates a home for women in transition and publish a monthly newsletter and has information on other women's resources and a library.

# WHAT WOMEN SHOULD KNOW



PRESS GANG PUBLISHERS,  
821 EAST HASTINGS ST.,  
VANCOUVER, B.C.  
253-1224

Press Gang is a women's press which operates collectively. They do good inexpensive printing mostly because all the labour is volunteer. In addition to printing the Pedestal, they did the BOYCOTT DENNY'S flyer, the Vancouver women's Health Book, and the Daycare Book and the Shopper's Drug Mart boycott leaflet. If you have printing to be done and you would rather have it done by a non-profit women's press, you should give them a call.



PLATEN POWER PRESS, 1822

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DEPARTMENT OF THE SECRETARY OF STATE  
CITIZENSHIP BRANCH,  
WOMEN'S PROGRAM SECTION.  
#201, 1271 HOWE ST.,  
VANCOUVER, B.C.  
666-3406

This is a programme area which has some funds to assist women's organizations in promoting greater understanding of the status of women in Canada, in carrying out projects providing services specifically oriented to problems related to the rights and status of women, and in developing projects, courses and activities which help women acquire skills necessary for effective participation in community life.

The government of Canada has all sorts of money available in the way of grants but this is the only area it seems that deals particularly with women. For information on these grants write or phone the office and they'll send you the details.

For information on other grant monies available visit or write:

INFORMATION CANADA,  
800 GRANVILLE ST.,  
VANCOUVER, B.C.  
666-3841



REELFEELINGS,  
1316 WEST 32nd. AVE.,  
VANCOUVER, B.C.  
733-4098

ReelFeelings is a film and video group working to change the image of women in media. Through the use of film, video, photography and audio tapes they are exploring the position of women in society and the alternatives. Two video productions are in process now and will be aired on the WOMEN ALIVE series on Channel 10 T.V. WOMEN IN THE ARTS was shown on December 6th. and WOMEN AND HEALTH was on December 13th. All facets of production, from script writing to final editing are managed by the collective.

\*\*\*\*\*

WOMEN'S EMPLOYMENT BOUTIQUE,  
1129 EAST HASTINGS ST.,  
VANCOUVER, B.C.  
255-0616

This is an employment service for women with disadvantages when it comes to competing in the labour market. The attitude is generally that all women are disadvantaged but especially women with criminal records. Their service is free.

HOURS: 10:00 a.m. - 4:00 p.m.  
WEEKDAYS

\*\*\*\*\*

## They swear we don't exist

LESBIAN DROP - IN,  
804 RICHARDS ST.,  
VANCOUVER, B.C.  
684-0523

Gay life in Vancouver isn't very gay at all if you are a lesbian. There are no women's bars and the gay liberation movement is predominantly male. I can't think of one recommendable night spot for women although there are places women go to.

The lesbian drop-in is a social evening where women gather to talk. The place is small and there is no agenda to follow. The coffee is always brewing but women have been known to bring beer and such. A group of women who met through the drop-in have started a rap-group and its likely that the drop-in will expand to include dancing and political action.

HOURS: MONDAYS 8:00 p.m. on



THE WOMEN'S OFFICE,  
ROOM 236,  
STUDENT UNION BUILDING,  
UNIVERSITY OF BRITISH COLUMBIA,  
228-2082

mailing address: Box 85, SUB. UBC.

The Women's Office Collective is a group of women students concerned with providing women with the support and energy needed to realize our full potential. We welcome women to come up for coffee and rap. Our library, which is open to the public consists of a small collection of books, magazines and publications concerning issues pertinent to women. We also have a library of tapes of past lectures at Women's Studies.

The Women's Office is presenting a non-credit evening program entitled "By Whose Definition?". The program consists of panel/lecture presentations and various workshops. A calendar is available from the office for details and times.

and

WOMEN'S RESOURCE CENTRE,  
CENTRE FOR CONTINUING EDUCATION  
UNIVERSITY OF BRITISH COLUMBIA  
228-2181 local 246

These programs and services, while part of the university complex are not limited to the full-time student but open to the public at large.

Services include:  
personal interviews  
personal potential workshops  
vocational planning  
skill training  
psychological testing  
information and referral  
programs, courses and events

One can either phone the office or drop in to the Vancouver Public Library, Main Branch, Thursday 10:00 a.m. to 2:00 p.m.

and

OFFICE OF THE DEAN OF WOMEN  
UNIVERSITY OF BRITISH COLUMBIA  
#456 BUCHANAN BUILDING,  
228-2415

The Dean of Women and her staff provide information, confidential personal assistance, financial advice and career counselling for women students at the University, and for women in the community who are interested in attending the U.B.C.

HOURS: 9:00 a.m. - 5:00 p.m.  
WEEKDAYS

and

WOMEN'S ACTION GROUP AND GRIEVANCE COMMITTEE,  
BOX 85, STUDENT UNION BUILDING,  
UNIVERSITY OF BRITISH COLUMBIA,  
228-2082  
228-6228

# NOW ABOUT VANCOUVER

## Information Centres

The Neighbourhood Services are not designed specifically for women, but rather the community at large. They do, however, provide a great number of services women might need i.e. baby-sitting registries, crisis counselling, in some cases day-care and in every case, assorted information about local activities.

### NEIGHBOURHOOD SERVICES

Burnaby North Information Centre,  
7273 Kingsway,  
Burnaby, B.C. 299-4400

Burnaby South Information Centre,  
7273 Kingsway,  
Burnaby, B.C. 521-1221, 521-9222

Cedar Cottage,  
Kensington Information Centre,  
1748 Kingsway,  
Vancouver 12, B.C. 873-3886

C.H.I.C.  
Community Help & Information Centre,  
1275 Marine Drive,  
West Vancouver, B.C. 922-1311

Community Services Information Centre,  
P.O. Box 189, 28 Lorne Street,  
New Westminster, B.C. 526-7222

Contact Centre,  
The Chalmers Mall,  
54th & Kerr,  
Vancouver, B.C. 437-5919

Delatassit,  
4910 Delta Street,  
Delta, B.C. 946-2922

Doubar-Was Point Grey Information Centre,  
3556 Highbury Street,  
Vancouver 8, B.C. 224-1814

Downtown East Side Information Centre,  
141 Gore Avenue,  
Vancouver 4, B.C. 688-5036

Fairview Information Centre,  
101 - 1045 Broadway,  
Vancouver 8, B.C. 723-6713

Fraserview Information Centre (REACT),  
1950 Angley Drive,  
Vancouver 15, B.C. 321-2646

Fraserview-Kilberry Action Centre,  
5783 Victoria Drive,  
Vancouver 12, B.C. 321-4514

Frog Hollow Neighbourhood Information Centre,  
1660 Renfrew Street,  
Vancouver 6, B.C. 255-5513, 255-0722

Grandview Woodland Information Centre,  
1126 Commercial Drive,  
Vancouver 6, B.C. 254-2321

The HUB,  
c/o St. Catherine's Church,  
3255 Edgemont Drive,  
North Vancouver, B.C. 968-1811

Khalka Dwan Information Centre,  
6000 Ross Street,  
Vancouver 15, B.C. 324-2121

Kitsilano Information Centre,  
2741 West 4th Ave.,  
Vancouver 9, B.C. 736-3431

Lower Lonsdale Information Centre,  
230 West Keith Road,  
North Vancouver, B.C. 990-8986 1313

Mount Pleasant Information Centre,  
758 East Broadway,  
Vancouver 10, B.C. 566-0000 776-0922

Multi-Lingual Information Centre,  
1128 Commercial Drive,  
Vancouver, B.C. 254-9026

The Red Door Information Centre,  
4804 Main Street,  
Vancouver 15, B.C. 476-5434, 872-2133

Rainbow-Collingwood Information Centre,  
3269 Kingsway,  
Vancouver 15, B.C. 437-0211

Richmond Information Centre,  
625 No. 3 Road,  
Richmond, B.C. 276-5244

Speakeasy,  
Room 100, Student Union Building,  
University of British Columbia,  
Vancouver, B.C. 226-3777, 226-3700

West End Information Centre,  
1727 Davie Street,  
Vancouver 6, B.C. 687-4939

Surrey Co-ordinating Centre,  
10531 - 140th Street,  
Surrey, B.C. 586-5013

## THE BURNABY VOLUNTEER BUREAU

524-3181

It is becoming more generally known that women must keep up their interest in the world. It's all very well to devote yourself to home and children but one must get outside for mind and soul renewal. Come register at the Burnaby Volunteer Bureau, Bureau, 524-3181, and we'll chat about your interests and where you can volunteer to help.

## Crash

Beds, hotels, FREE unless noted

Jericho Hostel: 224-3206, 736-3128, N.B. of Discovery (west on 4th Ave. E. Discovery) CYR members \$1.50 night, non-members \$1 more for 4 nights

Canada Youth Hostels Assn (CYHA): 736-3128, 1406 W Broadway, age 18 & over \$10 per yr; age 14-17 \$5 per yr

Gay Transient Referral & Info Cent., 874-6152, 212 E 77th, \$1 per day donation, \*\*(\$8)

Youth Services, Children's Aid Soc: 872-7711, if no ans 683-2474, 201 W 6th; age 17 & under; they call parents, \*\*(\$1)

Live-in Progr. CAS: 723-7211, 1454 W Broadway; teens - find an "adult" to join this progr to foster you, \*\*(\$1,120)

Lookout Shelter: 253-6418, 412 E Hastings; for elderly, \*

### WOMEN ONLY

Bridge YWCA: 681-9357, 1390 Granville, age 18-25; on Welfare referral only, except after 2 pm or Sat or Sun

Catherine Booth Home, Salv Army: 231-7328, 190 Weller; all ages, with children ok, 11 pm curfew

YWCA: 683-2531, 500 Burrard; \$2 or \$1 with sleep bag

## SUBSCRIBE

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

Make cheque payable to:

**THE PEDESTAL**  
804 Richards St.  
Vancouver, B.C.

RATES  
PER  
YEAR

Canada \$3.00  
U.S.A. \$3.50

Foreign \$4.00  
Institutions \$10.00

The new 1974 Vancouver Women's Calendar is available now. Each page is a 17 x 22 inch graphic. The entire set of 12 months plus a title page is only \$2.00. It's available from the Vancouver Women's Bookstore, 804 Richards Street. Mail orders should include 50¢ postage. Bulk order prices are available with the purchase of ten or more copies.

The New Feminist  
P.O. Box 597  
Station A  
Toronto  
\$3 per year

Status of Women News  
P.O. Box 927  
Adelaide St.  
Toronto  
\$3 per year

The Other Woman  
Box 928 Station Q  
Toronto  
\$2 per year

The Native Sisterhood  
P.O. Box 515  
Kingston

Tightwire  
(Women's Penitentiary newspaper)  
Box 515  
Kingston, Ont.  
\$2 per year

Over the Wall  
c/o 306 Herkimer St.  
Hamilton  
10c per copy

The Northern Woman  
318 S. Marks St.  
Thunder Bay P  
\$1 per year

Clearing House for Feminist  
Media  
P.O. Box 207  
Ancaster, Ont.

Windsor Woman  
76 University Ave. W  
Room 603  
Windsor

Quebecoises Deboutte  
3908 Mentana  
Montreal, P.Q.  
\$3 per year

Long Time Coming  
Gay Women's Paper  
Box 161 Station E  
Montreal  
\$3 per year

Feminist Communication  
Collective  
P.O. Box 455  
Montreal 215

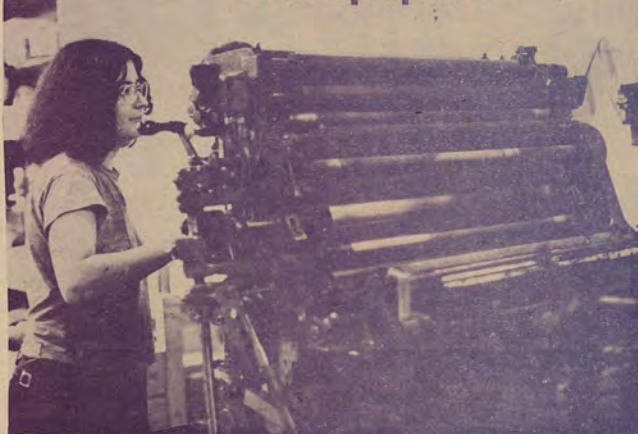
Priorities  
c/o 2803 Wall St.  
Vancouver 6  
\$2 per year

The Pedestal  
804 Richards  
Vancouver  
\$3 per year

Status of Women  
Newsletter,  
2029 West 4th. Avenue  
Vancouver 9, B.C.

On Our Way  
P.O. Box 4508  
Edmonton  
\$2 per year

## newspapers



# Theres A Hitch to the Hootch

At Weight Watcher meetings stories of bon bons hidden in the laundry hamper are not uncommon. This phenomenon happens regularly but with variation. Women needing the release of anxiety keep their crutch hidden and indulge secretly (tho the food addict has the privilege of hiding her drug for a limited time - it shows up you-know-where.

Now we flash the next card and move to the next door, same anxiety, same solitude, only the drug has been changed to protect the reality -- booze !!

Though alcohol has been associated, at least traditionally, with strong male sit around the pub holding their liquor types, this is proving to be quite misleading. Women dig holding their liquor too - though many times for different (vis-a-vis men) reasons and not with the same glossy social approval men have developed for themselves.

As more information starts to drip out of the male dominated poll taking world we start to hear of a higher occurrence of female alcoholism, and we start to believe that awareness and support should be developed (along with a little understanding of cause and effect.)

Femininity has generally meant being neat, pretty and most of all in control. Now Alcohol just doesn't fit into that definition - therefore women have not been able to expose any of their drink as drug habits without suffering the most abrupt conflict of image.

We tend to hide out, slipping out to the liquor store before anyone catches us and slipping back home before anyone knows we're gone. Women tend to be so secretive that the woman next door may be an alcoholic and no one will ever find out (of course we live in such an alien world that the woman next door may have moved away eight years ago and no one ever found that out either) but still, there's a valid point to be made here somewhere and we think its been made.

Alcoholism among women has been so extremely unacceptable socially that many have gone for years without consulting a physician for general medical reasons, in fear he might disclose the addiction.

Some researchers feel that women don't constitute enough of a statistic to even be included in most studies, whereas, as we've just pointed out, most women are in fairly isolated

situations, and studies would have to be taken to the environment familiar them e.g. the home. As these studies haven't been done sufficiently yet, we can't really say what percentage of alcoholics are women though indications are that there are more than the LCB and/or government would like to be held responsible for.

As indicated, information regarding women vs. liquor is limited but there are a few generalizations made which might be valid. It seems women do not start drinking to excess until relatively late 20's - 40's when the oppression of womans' role appears most stark, children are grown, the future seems too predictable. Generally a large group turn to drink as an anti-depressant, a non prescription drug showing, possibly that there was a deeper emotional need before the alcohol replaced it as the overt symptom. It is a fairly well known fact that women out number men radically in mental hospitals and psychiatric outpatient clinics.

Women respond best to individual attention and treatment for alcohol addiction. This is in very sharp contrast to the pattern of effective treatment for men, where group indulgence is common and group treatment most positive.

Though we make these broad generalizations we understand that anyone addicted to anything in this society has a massive chore to muster up enough motivation to change. The forces working against us push us toward self destruction and addiction and until the roots of these forces are dug up, and good health doesn't seem like an anti-social disease, we cannot expect sweeping strides toward mental and physical well-being.

It has been difficult for so many of us being isolated and unsure of ourselves. Women that have come from situations such as broken homes, poverty, alcoholic parents have had a hard struggle to stay on top of it all. The Women's Liberation Movement hopefully will, or has, begun the establishment of a healthy woman image. Now we're becoming stronger and hopefully can eventually turn to each other for support instead of the laundry hamper.

Bonnie Beckwoman

reference material  
"Female Alcoholism"  
by Constance Kadota Burton  
student research associate  
THE ALCOHOLISM FOUNDATION OF B.C.

McCall's Magazine  
"Why they start," July issue 1973.  
How They Can Stop"



Photo by NINA RACINSKY.

KATHY: Also once you get rid of that competitive element, you just wouldn't believe the tensions that fall away and you can actually start really working without this other thing going, "A-a-ah, I'm no good, I think that other girl, Lucy, is going to take my part," and that kind of thing. And you don't have to worry about your relationship with your male director. I don't know, there's a different grounding when you're with a female director. It's better.

DOES THE GROUP HAVE ANY POLITICAL ORIENTATION?

SVET: I think it's a political commitment just being a group of women working together.

KATHY: I didn't want to. When I first joined the group, I said, "NO WAY! No politics, you guys. Let's not get into this whole women's lib jazz." But when you get a bunch of women together you can't help but have your consciousness raised and that sort of thing. You start talking about your problems and you say, "Hey! Other people have problems just like me. Oh, far out!" And then you want to learn more about other people, and all of a sudden all this weakness and all this tension inside you just sort of falls away and you just sort of feel yourself, well, excuse the poeticism, but -- standing up straighter, feeling stronger as a person. Much more secure in relating to the outside society, I guess.

SVET: There's the thing about working as a cooperative, too. It started out as a sort of defiant statement, but it's become a really really good working arrangement. By "defiant statement" I mean like wanting to prove to the world that women could do it all by themselves, that they didn't need men to show them how.

PORTION OF INTERVIEW LOST BE - CAUSE TAPE RAN OUT AND I DIDN'T NOTICE IT ...

... About the play The Father by Strindberg: Strindberg's thing is that when it comes to survival and the instinct for self-preservation, women will win out. Which is a pretty strong statement for a man to make about women. The Strindberg play I liked a lot was The Stronger, and that's about one woman talking to another woman, who does nothing but react to her: never says a word, just reacts with facial expressions or whatever. It's a very interesting play and the characters are called Madame X and Madame Y. Then there is one play that's really good, it's called The White Whore and The Bit Player and that deals with a woman who is in an institution for the mentally disturbed and she has hung herself, and this is the last ten seconds of consciousness expanded into this play. Her ego and her alter ego split and carry on a confrontation, and dialogue with each other. I think the writer is Tom Ewen.

And what happens is that her ego and alter ego split, and on the one hand she's the sexy movie star

(he was very influenced by Marilyn Monroe) that the world sees and on the other hand she's her own ideal image of the nun, the pure woman who -- all she ever wanted to do was have babies and be a nice little homemaker. It just shows how this woman was destroyed by being pushed into a role that she really didn't want.

YOU MENTIONED IBSEN BEFORE THE TAPE RAN OUT ...

KATHY: In most of his plays the woman comes out as the stronger intellect, the more positive force in humanity, and strives for a better world; she's the calmer person. She's the person who suffers all, but still comes out of it on top in some sort of way.

SVET: Because she's not as concerned with aggressive tendencies. Ibsen wished that women could have a more balanced position in society than they then had. Than they have now. A stronger position in society because he felt they had a stronger, calmer reasoning power and that they could perhaps influence a lot of issues that were happening like war, famine, hunger, that kind of thing, and for that reason he wished they would get into a social situation equal to men.

WHERE DO YOU SEE YOURSELVES IN THE FABRIC OF THE WOMEN'S LIBERATION STRUGGLE?

SVET: Where do we see the group in the fabric of the whole women's liberation structure?

STRUGGLE. I DON'T KNOW IF YOU SEE IT AS A STRUGGLE.

SVET: It is.

KATHY: It is, for sure, we see it as a struggle just from our experiences.

SVET: Just from the mere fact that we can't find good scripts using all female actresses.

KATHY: And the fact that you run into women writers who think that women aren't interesting characters to write about.

SVET: One woman really did believe that women were not very interesting characters. Don't mention any names. There are a couple of local women playwrights, and one of them has gotten into writing plays about women, and again, I think that women must have a really low opinion of themselves, because the characters are just so one-dimensional. They lack depth and become stereotypes, and stereotypes are something that the public isn't really willing to accept as characters in a play. Because people do get turned off in street theatre, where the ordinary Joe is going to see street theatre with a bunch of women and decide they are all radicals and that they can't have anything good to say for themselves, whereas we've had middle class working men who are probably very unliberated in the home come to these plays and start thinking, because they see either the shoe on the other foot or they see validity in what comes across

in the play, and Titty Titty Bang! succeeded in that respect in that we got a really good message across in a form that everybody could identify with, which would not have happened if we'd treated it seriously and had one woman up there just brandishing the whole flag of women's liberation because it would have been too easy for people to turn off and discount it. And why Three Women worked for men as well was because it was the first opportunity for men to share in an experience that is very personally intense for a woman. (Childbirth).

KATHY: And which men don't often get a chance to share or aren't allowed to share or aren't expected to share.



SVET: And here all of a sudden is a piece that they can see and relate to and, WOW, they can feel that much closer to the women because they've shared it. We ran across reactions like the one man in a discussion who said, "Don't you think this is a bit egotistical, setting yourselves up as an institution of women that are going to concern themselves only with women's problems?"

But at the same time, the plays made him think. I think he was one of these modern liberated men who allows a woman to be free as long as she doesn't infringe on his territory, kind of thing.

KATHY: He even had some other man in the audience siding with him. And also others arguing against him. They were saying, "Oh no man, that's not what they're trying to say." In the end, he walked out -- he wasn't quite convinced, but at least we caused a little bit of confusion in his mind, so he went away thinking.

SVET: And I think that's what happens with most people and that's why the feedback and the discussion is so valuable because it's showing us how the public is reacting and as far as I can see, women like ourselves have been more than ready for that kind of theatre for some time; men just never expected it and it's just really blowing their minds in that respect. They all started talking about what it was like for them to have their child. They talked about the pain and what they expected and didn't expect and that whole thing. And the men were just --

SVET: One of the men actually said "Thank you for sharing this with us," it was just amazing.

KATHY: So you can see from the other side, men have been cut off also from the whole thing. It's not that we have been denying all the things. They have been told they were not expected to know about these things.

man." So she associates my standing up for my convictions as being aggressive, i.e. acting like a man. And she said, "You'll find it a lot easier in this world to cope if you 'learn to flirt'" -- an exact quote.

I ONCE HEARD A WOMAN WHO WAS A MEMBER OF THE VANCOUVER SCHOOL BOARD TALKING TO A MEETING OF THE STATUS OF WOMEN COUNCIL SAYING, "I GET THE BEST RESULTS BY CRYING".

SVET: But that's just fostering that whole myth that women can't handle themselves. That they are emotional, God! That really makes me sick! But anyway, because of that initial reaction to what we were doing, there were some of us who started to shy away from being labelled 'radicals' or 'political', so we became uptight about being too upfront in terms of being feminist.

DID YOU GO TO HEAR KATE MILLET WHEN SHE SPOKE AT UBC LAST WINTER?

KATHY & SVETLANA: Yes.

WHAT IMPRESSED ME MOST WAS THE PART ABOUT SELF-CENSORSHIP, WHEN SHE SAID THAT WOMEN ARTISTS WEAKEN THEIR WORK BY CENSORING IT AS THEY WRITE, HAVING BEEN TAUGHT TO "BEHAVE LIKE LADIES".

SVET: Right. That's what we were doing.

WHAT ABOUT THAT OLDER WOMAN WHO GAVE YOU THE "GOOD ADVICE"? DO YOU THINK IT MAY BE THAT SHE'S SORT OF THREATENED BY THE FACT THAT YOU ARE DOING SOMETHING THAT SHE MIGHT HAVE DONE TWENTY YEARS AGO AND DIDN'T?

SVET: No. With her, I don't think that enters into it. She really believes this is the way she's succeeded. (She's a successful woman in social circles, as well as professionally, you know) and this is the way she got ahead. By listening to those SMART MEN. And she told me, "You know, if you'd just shut up and listen, you'd see that you have a lot to learn from men."

KATHY: A-a-a-h-h-h!

SVET: So I wouldn't take any of that guck and I just said, "I've listened to men for too long; now it's time for me to do the talking." Now what's happening in the group is that nobody's afraid of admitting that they are political, that they do believe that certain things have to be changed and basically right now all women are oppressed in one way or another and it's time to go out there and change it in some kind of positive way and the only way to change it is by taking that step yourself and getting up there. So before we were always playing it safe, but it's changed now, and I'm really glad for it, because there was a point where I was really worried about what was going to happen for about three or four women who were really scared about coming out and saying, "Lookit, this is what I really believe and you can either like it or lump it." And slowly but surely we have evolved into a stronger and stronger group where

we will be able to do much, much more good in terms of the movement.

KATHY: We had one woman tell us, "It's all right to do this now while you're young and free, but when you're my age, and have kids of your own, you'll be exactly the same way."

WHEN YOU'VE GOT A HOUSE AND MORTGAGE?

SVET: I'm not gonna have a house and mortgage. It's just really weird that now when I publicly tell people that I've made a decision not to have children (and right now for me I believe it -- I'm open to whatever may happen to change my mind in the next five or ten years or whatever) -- and to have other women constantly denying it on my behalf, saying, "You only feel that way now because"-- or "Wait till you're a little older..." Just always excusing it as if my saying that I don't want to have children is an insult to them.

AND ALSO THAT IT'S NOT VALID. I MEAN, YOU SAID IT THAT SHOULD BE ENOUGH. FOR YOU, THAT IS IT.

SVET: I think that as a group we are doing really good things for ourselves, and even if just a little bit is communicated to the public, we will have done something.

WHAT ABOUT YOUR NEXT PRODUCTIONS?

SVET: I think we are having more success amongst ourselves developing new material, and I don't know if that's the result of not being able to find good material outside or because this is really a logical step for us to take. Also really good things have come out of improvisation in the group.

SVET: What we did was we would just run up and pick a word and then we'd have to picture it. You know, one person would start the picture and then everybody else would join in. And then we'd turn it into a talking improvisation. And things that would come out of that would be that we would be put into situations where we would play men, and we'd see how we see men and their roles.

IF YOU WANT TO KNOW MORE ABOUT THIS THEATRE COLLECTIVE, PHONE SVETLANA SMITH AT 731-9496

IF YOU ARE INTERESTED IN A MORE RADICAL APPROACH TO THEATRE, INCLUDING STREET THEATRE, PHONE EVELYN BERRY AT 254-8641.

### CHILDCARE

for little people 2-4 yrs. old.  
i consider myself a companion  
and resource person. i have  
ideas about things we can do  
to learn and have fun together.  
contact marymargaret  
876-9191



HAS YOUR METHOD CHANGED SINCE YOU GOT THE O.F.Y. GRANT?

SVET: No, our method has not changed. What has happened is that before, because we had just gotten together to work in a kind of a school situation, the idea of being a political group didn't enter into it, although we got all kinds of cracks and snide comments from men in the department. You know what they used to do? They used to yell things like: "You going to rehearse THAT DYKE PLAY!" just because it used women. It's just that they are so resentful of the fact that a group of women were working together and actually having fun doing it. It was really amazing.

THEY RESENTED YOU HAVING FUN DOING IT! THAT'S FAMILIAR!

SVET: An older woman took me aside and gave me a little lecture on learning how to be more feminine. She said, "I don't understand you as a modern woman how you have to go out there and try to act like a

HEY, THEY'RE DOING IT TOO

'X' number of years after the start of general consciousness raising, and woman consciousness raising in specific, we can now announce the start of conscientious consciousness brought on by the conscience of some men.

Or in other words there is now a Men's rap group.

The objective is to relate to each other in more personal and less defensive ways.

To discuss common experiences and discover basic attitudes i.e. re women, re themselves.

For more information and the opportunity to set up more groups call: Dennis, Gimli or Ted at the specially set up phone line  
7 3 1 - 9 8 6 3

(tell your local chauvinist !!!!!)

NOTE NOTE NOTE NOTE NOTE NOTE

If you have some views on issues regarding women why not send them in. If we have enough space we might even print them! We're interested in working women for the next issue so let us know what's happening with you out there in those big ugly offices. If you want your stuff returned send a self address envelope and if you want to remain anonymous don't put your name on and send it through your place of business postage meter machine.



This issue was put together with lightning speed by Bonnie, Carolyn, Diane, a granddaughter, Margaret, Marnie, Pat, Sarah and B. Thompson.

## poetry

### Crowbar

Leigh, I need your help.  
I feel I'm nailed to a solid wall  
of traditions, habits and vague sense.  
Until recently I didn't mind being there.  
Whatever I was, I was the same as  
EVERYONE ELSE.

But now there's a crowbar in the area.  
I've been partly pried off that wall  
before. I know what it's like.  
You're still part of the wall but  
you're a little bit of your own board.

The more you achieve your identity  
as a board, the less you are  
a part of the wall.

I've never been close to being  
a complete board before.

I know someone, who was  
only attached by a tack and  
she freaked and got herself  
completely and securely nailed on.  
She can never get away now.

But I feel such a strength  
in the premonition of this crowbar.  
This is no ordinary crowbar  
pulling an ordinary nail.

I think I'm gonna get it this time.

I mean, I want to be a board.

You know that Leigh.  
I want to be thought of  
in terms of you and the other boards.  
But, what if I don't make it?  
What if it turns out I'm not  
made of wood? Maybe I'm  
compressed shavings. Did you  
ever think of that? EH?  
Yah! What if?

You boards are all alike.  
You figure because you got off the wall,  
we all can. WELL I'M SCARED.

I think this crowbar is going  
to just YARD me off and  
the nails will SCREAM as they're  
torn out and my mind will have  
a big bruise. But then

I guess when that's over with,  
You're home free, eh?

Yeah, I guess it'll happen all right.  
Will you be around in case I feel  
a little sick after?

Oh, you're such a fine,  
fine board Leigh.

Marnie  
Smith



# Why I Didn't Go to the Gay Pride Rally

A man, I would say about 21 or so asked me why I wasn't at the "Gay Pride Week" rally at the Court House and so few women were. In fact Maurice So and So, whom I had just heard reference to and didn't know was quite disappointed that so few women turned out. They didn't last year either. And this man was asking me why not. Didn't I think we had a lot in common, both of us being gay and all and where was my pride anyway.

He came up the three stairs that separated me from him and I said he couldn't do that and someone else agreed, explaining that where we were sitting was just for women. We were at the Bookstore which is also the Pedestal and where we were sitting was the only place in all of Vancouver just for women, excepting of course, public washrooms. He didn't like that at all and said we shouldn't be so petty. We should join in the gay struggle and unite against our common oppression. After all, we're all human beings.

And that incident reminded me why I didn't go to the Gay Pride Week rally at the Court House. Why I did not go last year and in all probability why I won't be going next year.

There are conceivably some issues that homosexual people of all sexes might have in common. Existence in a society where heterosexuality is the only acceptable life style has meant harassment by the police and the public at large, discrimination at school and in the labour force with no legal protection at all. We live in a world where we are defined not by what we are but what we're not and what we're not is straight and so a great apparatus is set in motion, teaching the world to hate us and teaching us to hate ourselves. And then "Gay Pride Week" was invent-

ed and gays of all persuasions could find strength in numbers and rally around their common oppression.

I have this sneaky suspicion that what is meant by "common oppression" is in fact male homosexual oppression and my energy would go into winning equality for gay men and I as a woman would be shit out of luck. Again. For even if we did end police harassment of homosexual bars and restaurants it would not end my harassment in such places. I would still be elbowed off the dance floor by the men there and I would still get crummy slow service in the restaurant assuming I got service at all. And if we made homosexual places socially acceptable and eliminated the stigma of degradation now attached to them, I would still be degraded and exploited by the drag revues and the words of all the music if I should take the pains of listening.

And we could fight for an amendment to the Human Rights Code together which would end discrimination in employment by sexual preference. Homosexual men could then keep their \$650 a month manager trainee position and I could keep my \$400 a month clerk job doing exactly the same work for the same employer and he the faggot and me the dyke could both feel secure. And what I mean to say is that the end of homosexual oppression in the labour force isn't getting at the real source of my oppression at all.

And if homosexuals were able to walk hand in hand with our lovers on public streets without danger I would in all probability still be fair game for any man who thinks that women are there for his use and amusement. And I've met

few homosexual men who are concerned about that. Because they look like men and in fact are men and their asses won't be pinched and their breasts won't be grabbed and they won't be verbally assaulted while minding their own business. And what I mean to say is that the end of gay harassment on the streets has little to do with the end of my harassment. Business will go on as usual.

Homosexual men have a lot more in common with straight men than they do with lesbian women. And if we're going to draw lines let's get the lines right. Because even if a gay man doesn't extend his male privilege over a woman in bed he uses and benefits from that privilege every time he walks down the street, applies for credit, finds a job, takes his shirt off in public..... and I've met few men who are concerned about that.

But I have a lot in common with straight women. A lot more than with gay men. She has worked for next to nothing too. She's worried about being raped. She has been fed the same gross lies about who she is and what she can be. She, too, has been put down by the educational system and butchered by the medical system and treated as chattel property by the legal system.

All the "Gay Pride Week" rallies in the world aren't going to change that. They'll mean a better deal no doubt for those who most closely resemble the power elite but in case you have any illusions let me assure you that that doesn't include women.

So that's why I didn't go to the Gay Pride Week Rally and that's why I work in the Women's Movement and not Gay Alliance Towards Equality or the Gay Liberation Front.

Pat Smith





SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4 9's SELF HELP CLINIC 6:30-9:00 1952 W. 4th.	5
6 PEDESTAL MEETING 804 RICHARDS. 11:00 A.M.	7 LESBIAN DROP-IN 804 RICHARDS ST. 8:00 P.M.	8 EVERYWOMAN'S DROP-IN 804 RICHARDS 7:30	9	10	11 9's SELF HELP CLINIC 6:30-9:00 1952 W. 4th	12
13 PEDESTAL MEETING 804 RICHARDS.	14 LESBIAN 8:00 DROP-IN P.M. 804 RICHARDS.	15 EVERYWOMAN'S DROP-IN 7:30	16	17	18 9's SELF HELP CLINIC 6:30-9:00 1952 W. 4th	19
20 PEDESTAL MEETING 11:00 A.M.	21 LESBIAN DROP-IN 804 RICHARDS.	22 EVERYWOMAN'S DROP-IN 7:30	23 STATUS OF WOMEN ORIENTATION. 8:00 PM 2029 W. 4th.	24	25 9's SELF HELP CLINIC 6:30-9:00 1952 W. 4th.	26
27 PEDESTAL MEETING 804 11:00 AM	28 LESBIAN DROP-IN 804 RICHARDS.	29 EVERYWOMAN'S DROP-IN 7:30	30	31	❁	

This is part of the new Women's Calendar. 13 17x22 colour graphics. \$2.00 from 804 RICHARDS ST, VAN.



# RE-NAME THE

# PEDESTAL



ANNOUNCING THE RE-NAME THE PEDESTAL CONTEST

YES,... after six years of publishing, the PEDESTAL is ready to change its name. Except we can't think of one. So we're asking for your help.

We're becoming a community women's newspaper; helping women's groups in Vancouver and across Canada keep in touch with each other and the rest of the world too.

It's an information clearing house; it's a poets' forum; it's a newspaper trying to do it's part to end the isolation of women's groups and women period.....

AND SO WE NEED A NEW NAME. One that reflects that. To show our appreciation to the women who think up the most appropriate name, we will give her 1 (one) of the following:

1. Dinner out with the "PEDESTAL (?)" staff.
- or
2. Any book from the Vancouver Women's Bookstore.
- or
3. A year's membership to Mrs. GoGuen's Pool Parlour, 1066 Seymour St. Vancouver, and a pocketful of beer tickets and two free games of pool.

SO PLEASE SEND YOUR SUGGESTIONS TO : THE PEDESTAL,  
804 RICHARDS ST  
VANCOUVER, B.C

Jees... I'm gonna  
get off this  
pedestal... and  
for a laugh... think  
of a name ::

and eat out  
with the paper's  
staff  
(yummy)



The Women's Calendar for 1974 is a series of 12 Poster size graphics. Each poster is 17 x 22 in; printed on strong white paper. Twelve women designed it and the women at Press Gang did the printing. It's available at the Vancouver Women's Bookstore, 804 Richards St, 684-0523. \$2.00 for the set or individual months at 25¢. Bulk rates are available, so are mail orders....

# WOMEN'S CALENDAR



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