

A WOMEN'S  
LIBERATION  
NEWSPAPER

# PEDESTAL

VANCOUVER, BC VOL. V NO. 2 FEBRUARY 1973

SPECIAL WOMEN'S  
MUSIC ARTICLE  
DAYCARE  
OCCUPATION,  
VIETNAM AND BAEZ,  
AND MORE INSIDE



# CHILD CARE OCCUPATION FORCE

## Day 1

Since the NDP government came into power there have been many promises concerning daycare, but not much action. About the only thing that Norman Levi (Minister of Welfare) has done is set up a Day Care information office. Groups of women working in daycare visualized this office as a community-run centre where people could obtain information about setting up day care centres and work on streamlining the massive bureaucracy that controls child-care at this point.

What the office was destined to be, however, was another link in the chain of red tape that governments are so good at creating. The co-ordinator of this centre was a woman who had worked for many years under the Social Credit, and had little understanding of the strongly-felt needs of the community people whom she was supposed to be helping.

On Feb. 1, the official opening day of the Day Care Information Centre, a group of women occupied it. The Child Care Occupation Force plans to remain in the office until Norman Levi agrees to negotiate directly with them, to grant a set of demands that these women have formulated.

The demands cover all areas of the present day care system, and are an attempt to make feasible the NDP election promise of 24 hour day care, at low cost, and accessible to all.

## Day 2

Feb. 2, 1973

THE CHILD CARE OCCUPATION FORCES  
(operating at 45 W. 8th Vancouver)

The following demands must be immediately established as provincial child care policy:

1. Parent and centre operators have the right to decide together qualifications of workers, hours of operation and ages of children the centre will serve. It is the government's responsibility to establish policy which encourages and facilitates these initiatives.
2. Immediate money to cover the costs of three centres:
  - (a) Pooh Corner for under 3s in the West End of Vancouver.
  - (b) Grandview Terrace Child Care Centre for 5 children under 3 and 15 children over 3.
  - (c) South Hill Child Care Centre for over and under 3 year olds, evening and part time care.

3. Temporary license should be issued upon application. Pre-payment of capital costs, half estimated monthly budget and equipment grant should be made to the centre 2 months prior to opening of the centre and upon receipt of temporary license. In other words, licensing would take two months and would put the onus on the health department and the permit people to do their job quickly. The purpose of licensing the facility would be (a) to ensure adequate safety standards, and (b) that the facility would be used for child care. The province should enter into contract with the centre guaranteeing that facility would be available for child care for two years (minimum).
4. The provincial government should work with the city licensing department to modify existing regulations in order to make group day care in houses feasible.
5. Flexible apprenticeships for day care workers to be considered the equivalent to present academic training for those who wish to become day care supervisors.
6. Money must be made available to parent groups and community organizations so that they can hire community organizers of their choice to help establish child care centres.



We are prepared to stay until we have a serious commitment from the government that these demands will be met. WHERE IS THE PEOPLES GOVERNMENT NOW THAT THE PEOPLE NEED THEM.

Also on this day, the telephones in the office were cut off, except for one out-going line

A report from the children of the Childcare Occupation Forces:

I like the day care centre. I especially like sleeping you can play on the stairs it is FUN and you can turn off the lights and play spoons. and you can play with blocks.

IT'S FUN  
signed Denyse Wilson

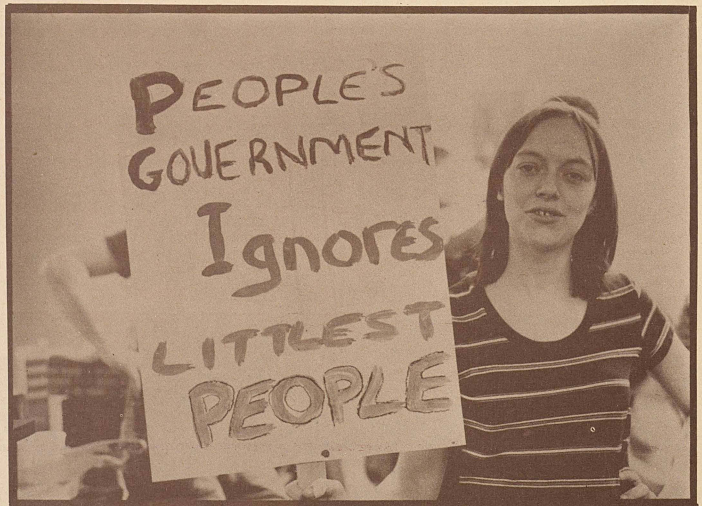
Kathy Wilson  
I think it is fun at the day care centre. One of the things that I've been doing is playing hospital. We made friends with Lisa, and Adra

I think that is how you spell it. We also slide down the stairs. It was fun going to bed. Right now we are playing office.

It is fun  
from Kathy Wilson



Feb. 3, 1973. The third day of the occupation. Rosemary Brown said she felt that the Occupation Force was inappropriate at this time as Levi is out of town! No official word from the government. The upstairs office is closed, as it is Saturday, so their phones are being used for communication. Also their toilet, as the downstairs one is plugged. The storage room was boarded up today. This room has the main fuse box, in which every fuse but one seems to have blown already. The radio, Kettle, hot plate and television are now sharing the same plug. Most of the children are enjoying the Occupation, and the energy level is high.

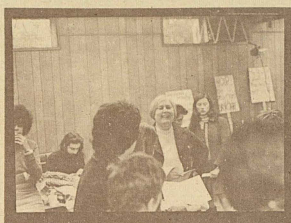
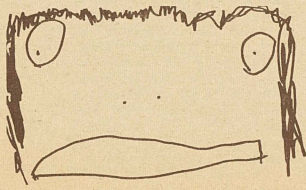


# Day 4

Feb. 4, 1973

Two women go to Victoria to meet with Levi, who has returned, and feel out the support of the back-benchers. Levi announced that he would negotiate as soon as the office is vacated. A meeting was called, and it was decided, (a) to remain in the office until the demands are met, as previously planned, (b) to write a brief explaining the reasoning behind each demand, (c) to invite women in the NDP and other interested groups to come down to the centre and talk about the demands, (d) to run the information centre themselves, in the way which was originally envisioned.

Energies sapped considerably after this meeting, due to its length, general lack of sleep, and an attempt to water down the planned action on the part of a few of the people present. Everyone went to bed to think about this.



# Day 5

Feb. 5, 1973.

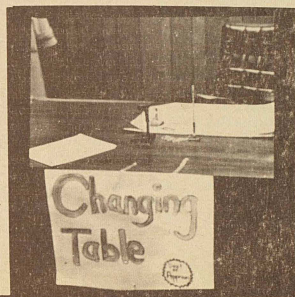
Office officially opens "under new management". The problems of the previous night are beginning to resolve, helped considerably by an attempt to remove the files on the part of the regular staff. This would have meant that they could set up shop elsewhere, and effectively nullify the occupation. The press were called, and the attempt failed. Everyone cheered, and the Childcare Occupation Force felt its power. New resolutions to continue until all demands are met.

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As we go to press, the occupation is still in progress. At this time no-one is caring to guess how long it will continue. The Childcare Occupation Force invites all interested people to join them. You can put in as many hours as you can afford. Money, food, toilet paper, plumbing skills, cleaning equipment etc. are also needed. If you can help, go to 45 W. 8 Ave. (there's no phone)

Also write to Norman Levi and your representative, outlining the demands and your support for them. This is something that should be done even if the occupation is over when you read this.

Whatever happens, this is a victory that cannot be ignored. It must further the cause of the Women's Ministry, it stands as a sharp criticism of the NDP beurocracy, but most of all, it is an experience of women working together, and realizing their potential power, and a victory for these women is a victory for all of us. We are learning that women can fight for the freedom and opportunities that are our right.  
**WOMEN TOGETHER ARE STRONG**



## A Report on the Status of women at UBC

"WHAT WE HAVE FOUND IS THAT WOMEN AT THE UNIVERSITY OF BRITISH COLUMBIA ARE A SMALL PROPORTION OF THE FACULTY THAT THEY ARE PAID LESS THAN MEN IN EVERY ACADEMIC RANK THAT WITH THE SAME QUALIFICATIONS AS MEN WOMEN ARE IN INFERIOR RANKS THAT THE WORK WOMEN STAFF MEMBERS DO IS PAID LESS THAN THE WORK MEN STAFF MEMBERS DO THAT WOMEN DO NOT OCCUPY SUPERVISORY AND ADMINISTRATIVE POSITIONS ON THE STAFF IN THE SAME PROPORTIONS AS MEN AND THAT THE UNIVERSITY EDUCATES FEWER WOMEN THAN MEN AND EDUCATES THEM LESS."

The above statement is from the Report on the Status of Women at UBC which was released three weeks ago. The report was sponsored by the Womens Action Group and written by Shelagh Day. The Womens Action Group was formed to support women with grievances and complaints of discrimination against the university. Working with individual cases they could press for an investigation of the case but realized what they needed was an overall picture of womens position at the university. The report represents six months of work by volunteer women from staff, faculty and students.

The report deals with the status of women on the faculty,

staff such as library workers, clerks and students. Information from the computer survey came from the Presidents office on data punch cards which included salary, age, sex, years since appointment, present rank, rank at appointment. The information is well researched but certainly doesn't come as much of a surprise.

At every level and in every faculty, women with the same attributes as men do not earn the same money or the same promotions. At UBC women make up only 18.1% of the faculty. When men and women are the same age have the same highest degree have been at UBC the same length of time, are at the same rank (Lecturer, assistant, associate or full professor, etc.) and are in the same faculty with the same term of contract men earn \$1740 more than women. If all other factors are the same except rank and the women is lower a man will earn \$3071 more. Unfortunately if you look at the distribution of women throughout the ranks it shows that women are not promoted to the degree that men are.

	men % (PhD)	women % (PhD)
professors	3%	11%
associates	32%	27%
assistances	31%	57%

Most women are found in the lower ranks. They suffer with

short time contracts, and do not have access to grievance procedures if contracts are terminated. They also are not considered as regular faculty and therefore do not take part in university and faculty decision making. Very few get to the level of professors although more get to the associate level. They collect at the associate level since so few go on to professor positions. Women are on an average eight years older than men at the associate level. Men are promoted to higher ranks in a shorter time while women with equal or better qualifications are passed by.

President Gage had previously appointed Dean of Women McCray to sit on special decision making committees. Administrative positions and special committees are filled by the higher ranks. Since so few women are in these ranks decisions are made by men leaving women grossly under-represented.

The Status of Women Report recommended that it be the University's responsibility to see that women are equally represented in all decisions making bodies. And that the Faculty Association should include part time faculty and those under the level of assistant professors so they can enjoy the same rights to tenure and the right to sit on decision making committees.

# STATISTICS SHOW!

Statistics disclosed by Statistics Canada the last week in October show the average annual income of the male head of a Canadian family to be \$9634 and the average income of the female head of a family to be \$4289. Since over 2 million of the 2.8 million female labour force are either supporting themselves or are the sole support of dependent children, the myth that most women are supplementing a husbands income or work for entertainment has been exploded. Many women working at UBC are supporting student husbands or children. The poverty line for a family of three is \$4026. A clerk at UBC earns an average of \$3900 a year.

There are 1335 women staff members at UBC they make up 59% of the total staff. Six hundred and fifty of these women make less than \$450 a month, 149 of these women make less than \$350 a month. Figures for men staff show that out of 957 men only 42 make less than \$450 a month and only 9 males make less than \$350. Maybe the men have more training? The 9 male stack attendants in the library get an average of \$467 a month. While the 58 female library assistances get an average salary of \$336!

Women whether unionized or not and even when figures include professional and supervisory staff earn an average of \$1744 a year less than men. Strangely, in the job classification Technician 2 there is only a difference of \$25 and it may go in favor of the man or woman. Why then is the average earning for women so much less? The job classification Technician 2 is classified for male and females. Job categories that are classified female have a lower average salary than mixed and male categories. So what can a woman do? Join a union? The wage differential for union men and women is higher than for non-union \$2076 to \$1632.

The facts and figures go on and on but this should give you an idea of the position of women at UBC. The Women's Action Group has said they are planning more extensive research hopefully with the help of university funding. But this has been a start, the university administration and community has had to realize the inequalities that exist. The W.A.G. are very optimistic, they've laid out the charges and now the university will have to answer. Since the report came out last month President Gage has appointed a 5 woman and 5 man committee to investigate the reports findings.

If you would like to get a copy of the report you can send for one from

Women's Action Group  
1932 W. 6th Ave.  
Vancouver

or  
Women's Studies  
UBC

Cost \$1.

The report recommends that the university provide land and funds for day care facilities and support the existing parent co-operative day care centers.

Often also a woman with a family will want to continue her education part-time. This should be made possible by allowing for part time status and by revising time limits on degree programs. Part time students should also be allowed grant loans and bursaries on the same basis as full time students.

The university should provide extra funds to enlarge the women's office so it can take on new responsibilities. Such as establishing a grievance procedure whereby students, faculty and staff could appeal their case if they feel they have not been given equal opportunity. To be a source of information and advice to women.

A separate degree-granting department of Women's Studies could be established and an information centre could be operated under the women's office to deal with curriculum development and to research into all questions social, political, educational, literary, historical and medical having to do with women's role in society. The women's office could also assist faculty and students in developing inter-departmental seminars to discuss and in identify sexist attitudes and content in courses.

Most women on faculty are found in the more traditionally female departments such as Arts, Education and Applied Sciences and in these departments the salary differences are smaller. In the education department women with equal standing as men earn only \$451 less. While in Medicine, a male department, women earn \$3915 less if their rank is equal and \$5886 less if their rank is not equal.

Since women will be less successful in a male department, they are less likely for promotion and will get less pay. It is easy to understand their going into a more likely women's department. The effect of this is that women students looking at dentistry, agricultural sciences or graduate studies which have less than five women on their faculties or commerce, forestry and law which have no women on their faculty see no future in any of these fields for women. Seventy-nine per cent of all female students are in the faculties with the most women faculty—Arts Education and Nursing. It would certainly be hard for a woman to imagine going into the male club atmosphere of the engineering department.

As President Gage said in a statement in response to the report--The report suggests discrimination in situations and practises but whether these can be attributed to the University or to society in general is a matter which requires closer scrutiny. Certainly it has not been the policy of the university to discriminate against women. The report suggests that a policy which no one is responsible for enforcing is useless in a society which has negative attitudes towards women. Women must be compensated. The University must take an active role in changing both attitudes and the overall structure of universities. Where women are underrepresented the department or faculty should try to encourage more women among undergraduates and in high schools to go into that field.

At the moment the university punishes women for not being men. Like its medieval forbears, the university is structured for the benefit of a young male elite who can afford an uninterrupted four to eight years between eighteen and twenty-six. The model of success in the academic world is a lock-step march through the stages of education followed by another lock-step march up through

" WOMEN'S LIFE RHYTHMS ARE RATHER DIFFERENT FROM MEN'S. WOMEN WHO WANT TO HAVE CHILDREN USUALLY WANT TO HAVE THEM DURING THE YEARS DESIGNATED FOR UNDER-GRADUATE OR GRADUATE STUDY OR THE FIRST YEARS OF SETTLING INTO A CAREER. SINCE IN OUR CULTURE WOMEN ARE STILL CHIEFLY RESPONSIBLE FOR CHILD RAISING AND SUPPORT SERVICES ARE MINIMAL, WOMEN WITH SMALL CHILDREN ARE FORCED TO INTERRUPT THEIR EDUCATION AND CAREER PATTERNS THAT WE STEREOTYPE ALL EDUCATION AND CAREER PATTERNS BY AGE AND CONTINUOUS PROGRESSION, PENALIZES EVERY WOMAN WITH CHILDREN. IF A UNIVERSITY DOES NOT WANT TO DISCRIMINATE AGAINST WOMEN THEN THEY MUST PROVIDE EQUAL OPPORTUNITY FOR WOMEN TO CONTINUE THEIR EDUCATION."



# Reactions

First impression: the room is full of women, 16 to six men. And of the men, two are on tv cameras, one is looking on, one seems to represent the presidents office. This, it appears, is women's news (what else???) and will appear on Women's pages, safely out of sight and mind of the men.

The first section of the conference is a review of the contents of the Report: facts, figures, percentages. Annoying, angering, shocking, saddening, but not very surprising--how, I wonder, will they impress people (men) who haven't really looked at the position of women before? And what will become of this book which presents these statistics, finally, in a form that cannot be ignored? I wonder, knowing that the "cannot" comes from a delirious kind of optimism and a blind hope that comes solely from me, not from any evidence supplied by the world at large.

The thing that appeals to me most about the report is the bald statement that women are not men. No apologies, no hesitation. "Women's life rhythms are rather different from men's...The timing of women's educational needs, and their social, intellectual, and working contributions is different from men's. To be equally accessible and rewarding to women, the university must account in its structure and policies for this difference." (p8) If men only knew it, their own rhythms don't demand the nose to-the-grindstone effort of well-oiled machines or half-starved apprentices, either. They would benefit from educational flexibility too if they could admit their own need to be human and get up the courage to try it. But that's something they have to learn for themselves and the question period is beginning.

The first questions come from a woman-baiting woman. To Shelagh Day, "Why did you write the report? What are your qualifications?" And, "Don't you think that women themselves are a part of the problem?" Implying, I assume from the tone of her voice and my own lack of sympathy for this particular individual, that women take shit jobs because they want to and/or because they can't be bothered to go after and accept the responsibility for good ones. She finishes her questions and leaves, giving all the necessary substantiation to my lack of faith in her attitudes. I wonder whether what she says will be recognizable as discussing the same press conference I'm talking about?

Questions come from other places. The only question from a man is very neutral in both tone and topic. Only one other man speaks at all, and that is to say that the president has ordered fifty copies of the report.

I am getting more involved than I had wanted to. My stomach is tightening, my nerves racing. I am as annoyed with myself as I am upset with the topic--this kind of uncertainty is such an unconstructive thing. Besides, it's positively mundane. There is a lot of tension in the room, though, it isn't just me. The



topic is tremendously important to these people, a fact which isn't helped any by the knowledge that it will be an uphill fight even to get the topic accepted as a valid one.

The question is raised as to whose fault it is that conditions are so bad for women. The response from Jane Hule: The group is not interested in allotting blame, they just want to do something about those conditions. Good. Placing blame would only create even more difficulties with no compensating advantages resulting, so it's better forgotten. And unless her hand shakes all the time I was right about the tension here.

I hadn't realized it until now, but I feel as if I belong here, both because I feel the way I do about the topic and because, god damn it, these are women. We are the we and men are the they. I wonder if they feel this secure when they are in the vast and obvious majority. If they do, small wonder they can accomplish a lot, fast, in work situations. And do they feel as awkward as we do in the reverse situation? Probably, after all, we have had long training in that role they haven't. Take the men here: one looks belligerent, the other frankly embarrassed.

The entire report, it turns out, was done with volunteer labour. That surprises me--then I am surprised at my own surprise; that's a traditional thing. When women aren't slaves, they're volunteers. But this really is different women looking out solely for their own interests. Then I look at the proposed budget for 1973-74. Secretarial assistance--\$7,000 per year. A fortune, for I assume, one full-time secretary. Four researchers \$28,000. The same applies here. Anger builds: they'll never get it. The budget will be whittled down, and secretaries and researchers will be the first to go. I want to be wrong here, to have the grounds pulled out from under my cynicism and a respectable salary allotted to the people doing the work.

It's over. The hair at my neck is damp, my back is soaked, my nerves aren't even speaking to me. There are serious reservations and doubts, but the lasting impression is that I am impressed. This is more with the people who have been talking about the report than with the report itself. That, too, reflects my own hope, I think, because the report is excellent--comprehensive, thorough, skillfully presented--and I know very little of the people. But excellent reports, even in flocks of fifty, have been successfully ignored into oblivion before. This report, more than one or almost any other topic, will need the constant and active help of its friends. Knowing that six months of unpaid sweat have already gone into this and dozens of other people are behind the ones I've seen, makes me think that the group just might be up to the long, unenviable fight ahead of them. This time I want to be right.

# to the Report

All human beings are born free and equal in dignity and rights" says the UN Assembly's Declaration of Human Rights. With the Report of the Royal Commission's on The Status of Women in Canada the Women's Action Group's A Report on the Status of Women at the University of British Columbia. This should come as a surprise to relatively few people at UBC. Indeed the report may seem in some ways obvious to its readers, but apparently it was something of a revelation to the University administration. The President of the university has ordered fifty copies of the report. Was the Royal Commission's report on The Status of Women in Canada at such a remove from UBC life that it failed to get attention when it was published in 1970? I doubt it.

Reports are often interesting to read. They exhibit industry, albeit of almost anonymous persons. The Status of Women in Canada was a diverse, and well documented challenge to a system which has discriminated against and oppressed women who, after all, are not a minority, of the population. Whilst the facts presented a challenge, have bastions of that system, like UBC, been doing anything about it? The Women's Action Report amply proves that women are in a disadvantaged position generally at UBC.

This being so, the group may have achieved something very real in their research. Their arguments overall are cogently presented, their proposals are very reasonable, and, one would think for the most part, viable. Here's one person, a woman and student at UBC, interested in the outcome; hopeful that things will get done. Let's hope there are others like me, who want things to be done, and will do something to achieve such necessary ends. Now. Let's hope that the administration takes heed of a situation, which is, at least, deplorable.

by Anne Lang

# NOTES ON THE BAEZ CONCERT AND VIETNAM

BY DJ. O'DONNELL



Baez returned to America from Hanoi and spent an evening with us en route. She was glad she came. Because we were in fine shape that night, I'd heard before of performers getting off on or into audiences. I'd experienced it once myself singing women's liberation songs at Matsqui (a minimum security men's prison near here.)

But the Baez concert was the first time I really felt myself, ourselves, giving energy to a performer. Through clapping mostly. Not the standard clapping at the end of a song which is ritualistically thundered whenever you have more than a hundred people in the same space.

Rather it was the clapping as a part of the song. We clapped in rhythm and chose interesting literally off-beat ways of doing it. And Baez, returning from North Vietnam needed to feel that WE ain't gonna let no Kissinger turn us 'round. She needed to be one of the 16,000 people who oppose Nixon's barbarity. At least four times she sang in a way that could only work with our singing, clapping, and after songs like that she thanked us, in closing she bowed her head down past her knees in thanks. As the light went up and she was upstage I said to myself, quietly, "you're welcome Joan" and to the 16,000 at the top of my lungs "See you Saturday" (At demonstration in support of the Vietnamese)

So that's the first thing about the concert. 16,000 people conscious, made conscious, of being with Joan Baez rather than Richard Nixon for one evening, and she being with us.

I tend to want to make outrageous statements about the concert. Like why we could keep the beat on "Ain't Gonna" was because we all voted for the NDP last August. (No matter how much we all hate the NDP and each other and ourselves and men and women who are different from us, we all hated the Soviets more and organized them out of power, even the people who were 1963 Joan Baez fans and wished she'd spent the whole evening singing Child Ballads like Henry Martin.)

For any of the readers who weren't at the concert, the whole thing was about Vietnam, specifically about Baez's two week Christmas holiday there. It wasn't just a holiday for her, as she spent most of her time in air raid shelters, singing being there, and in the POW residences after they had been bombed, and singing on the balcony to the Vietnamese in the public air raid shelters beneath her window as the B 52s went over, was the most important gift that Baez ever received in her life. Sharing that suffering, struggle, that joy and life.

She talked about the closeness to death, and how she realized that out of all the reasons why she did not want to die after all, it was Gabriel, her son who she gave birth to in a rather public way (as she has done much publicly)

Absent from the program was any mention of David Harris, her ex-husband. That made me smile. In the face of her public marriage, silence about him was more powerful than angry words would have been. She did talk of Dylan, and sang a song she wrote to him about how he started us marching and then left us. As she sang that song, I realized for the first time that it was not Dylan, but Baez who started me marching. (I first heard of Dylan as Baez's songwriter and poet.) I had always traced my radicalism back to early Dylan records. (Come gather round friends, and Masters of War.)

And whatever else is true of Baez, she didn't start me marching and leave me alone.

In high school I used to write ten-page letters to the INSTITUTE FOR THE STUDY OF NON-VIOLENCE. The first letter was addressed to Baez, but when Holly Cherney, Secretary, responded, I sent later letters to her. For a number of years my soul was in letters to that INSTITUTE and thoughts and poems to the Vietnamese.

But it's five years and at least as many changes for me, and Joan Baez is singing for us the Vietnamese's favourite song during the air raids "I know where I'm going And I know who's going with me!"

I trusted Baez's impressions of N. Vietnam. That was her gift to us. She told us that being there with her at the concert was a responsibility in each of our souls.

Her last words told us that what we were going to do about the war and imperialism, to do it loud, and to do it publicly. And on the following Saturday the Women's Centre marched and did theatre in support of the Provisional Revolutionary Government of South Vietnam.

The two best parts of the concert for me were the two times only part of the audience clapped - the rest were poignantly silent. (re-read the short play on page 6 of January 73 Pedestal)

After the intermission Joan introduced a song which she wrote as her Gay Liberation song, and a very few of us clapped, when the song was over there was the ritual thunder which I didn't trust a bit.

The song was nice, full of mixed metaphors, horses, waves, riders. She said she usually told people not to try to understand it, but for us she explained. (She told us it had to do with how it's OK for women to love women and how that's somehow connected to men making war) I think she told us it was a Gay Liberation song because the trust level at the concert was really high and if she couldn't tell us, who could she tell? When the few of us clapped she peered into the darkness of the 16,000 bodies and said "I knew you were out there" and smiled her wonderful smile.

That's number 1. Number 2 was her talk of what non-violence means.

In October '70, I wrote another letter to the same INSTITUTE after I'd publicly supported the FLQ in the War Measures Act. It was 2 years since that correspondence with them had existed, and my letter got no reply. In some way Baez was responding to my letter in the concert..

What I said then was that passivism, non-violence was fine for her and progressive for Americans, but I don't live in America and it's different here. Explained that the people of Quebec sympathized with the FLQ (unlike Americans who consider the Weathermen the enemy as surely as they do the V.C.)

But Baez didn't talk about Weathermen as the violence option. Instead she told another of her Hanoi stories. She told us that after a couple of days she could hear the difference between the sound of U.S. B 52s and Russian anti-aircraft.

(reactionary violence vs. revolutionary violence) and she admitted that her body felt relieved when she heard the anti-aircraft. (My friends always tell me to trust my body)

But then she talked of non-violence as the hope of making it through this century (which she figures we should do) and ended by extolling the virtues of there not being any borders, only people.

But I want the border between Canada and the States. I want to see if we can make a country out of English Canada, while the Quebecois make a country out of French Canada.

I can't help seeing American chauvinism in someone from the U.S. saying there shouldn't be borders. That's an internationalism born of privilege, it's like Coca-colonization. Real internationalism is based on respect for the national rights of every people.

I wasn't angry with Baez, but I disagreed with her, and again, there was a part of the audience which expressed our disagreement. She said "and when I heard the anti aircraft noises..." and part of the audience started clapping in mid-sentence. Because that's what's important - that Joan Baez heard B52s fall to the ground.

Not the life of the pilot. Other U.S. pilot's lives can be saved, as the PRG has consistently pointed out, by Nixon signing the treaty, withdrawing all his monster machinery and men from the nation of Vietnam.

These notes are all in way of saying that Canadian feminists should support the PRG, and thank the Vietnamese people for their strength, and the victory they have won for us.

At the demonstration on Jan. 20, the Women's Centre collected more than 50 dollars for the PRG. If you would like to send some money to the Vietnamese people you can.



On Jan. 20, there was a demonstration in Vancouver organized by several different groups in the city. Its purpose was to protest the Vietnam war, and urge Nixon to sign the peace treaty. One of the best parts of this demonstration was a street theatre staged by four women. I was impressed by the fact that despite cold rain and a minor hurricane, these women managed to get across a point that was stunningly clear. In a few words and gestures they summarized the history of the struggles of the people of Vietnam, and tied this in to the struggles of people in Canada, women everywhere, and the interests of all groups of people who are fighting tyranny in all its disguises. That these were women saying such things was particularly significant. Other parts of the demonstration were obviously organized and run by men, with the women playing supportive roles (carrying banners, leading chants). But the theatre was all women, and that was good. To see women acting out Kissinger, Canada, and the Vietnamese people, parts that we usually associate with men changed the feeling of the play so that it was more than a statement on Vietnam, it was a statement on women, and the leadership role that women must take in all political struggles. I was excited beyond the usual elation of marching through the streets yelling and waving signs, because this was something I could relate to. It made the Vietnam war part of my struggle, and the women's movement part of everyone's struggle. And that's important.

## WOMEN'S STREET THEATRE and other STUFF

### To a nurse at VGH

my sister you tell me the pain is not real,  
through allegiance you speak for the man in white.  
are you afraid to touch me with your own soft hands?  
do you fear the pain of our common oppression as  
women trying to mend a broken and battered humanity?  
Is it the same fear which paralyzes me, under his authority to practice what we know?

i know nothing  
except that my pain is real

Stewardesses for Wardair, who are members of the Canadian Airlines Flight Attendants Association are standing firm on their strike demands. the strike started on Jan 12, after negotiations with management broke down (which is a nice way of saying that Max Ward's henchmen walked out). All that the stewardesses want is parity with other Canadian Airlines on working hours and wages.

There has been no picketing in Vancouver since Monday, Jan 15, and the stewardesses are not planning to picket here at this stage. In Toronto, the International Association of Machinists refused to cross the picket lines, effectively tying up operations at Toronto Airport for several hours.

CAALFA has received lots of offers for support here in Vancouver, from other unions, women's groups like the Working Women's Association and the Pedestal. You can phone CAALFA at 738-4121, or send donations to support the strike to their office at 1885 W. Broadway, Van. 9. And continue to boycott Wardair which is running flights in scab labour, most of whom have not been adequately trained, which means that Wardair flights are unsafe (a point that the company is cleverly ignoring). SUPPORT THE STEWARDESSES. BOYCOTT WARDAIR.

# OF ROCK AND ROLE...



PHOTOS BY JOADIE

(Originally printed in #3 of the Terminal City Express, this article was revised for the Pedestal by the author.)

by JEANNINE MITCHELL

In an August 1972 article in *Ms. Magazine*, rock music critic Lester Bangs termed Janis Joplin "the classic epitomization of the myth, central to rock, of the female popstar as... Talented Cunt."

The rock'n'roll blues industry really did a great processing on Janis Joplin. The side of her that studied and reflected, the former college student, was trimmed and twisted, and she became the semi-literate good-time girl we're all familiar with.

That she was essentially gay, and her more stable relationships were with women, was buried under a landslide of hype that portrayed good ol' horny Janis panting after every man that crossed his eyes at her.

Billed as a dream lay, Joplin stayed stoned through it all, mumbling her script and singing about pain. A friend described to me a conversation they had shortly before she died. She kept saying, "This isn't me talking to you, ha ha."

But Janis Joplin had the last word. By killing herself she killed an image. And that event (in 1970), made room for new images of women that are turning out to be far more realistic.

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Music critic Ellen Willis has written in the *New Yorker* about rock musicians:

"The new musicians are elite dropouts and, as such, tend to feel superior not only to women but to just about everyone. Their sexism is smugger and cooler... it is less overtly hostile to women but more condescending...."

She went on to add:

"The rock community is a male monopoly, with women typically functioning more or less as invisible functionaries, around male musicians I've often felt as out of place as a female sports-writer in a locker room...."

"Like the educated middle class that produced them, the new rock musicians are art snobs, and one facet of their snobbery is a tedious worship of technical proficiency. The cult of the Musician has reinforced the locker

room aspect...."

"Musicianship, like most technical skills, is considered a male prerogative, and female instrumentalists - those few who have managed to resist pervasive cultural intimidation well enough to learn to play and take themselves seriously - have been patronized and excluded.

"Besides, the pretension, competitiveness, and abstraction from feeling that go along with an emphasis on technique are alienating to most women. (This may be why there are relatively few female jazz fans.)"

Willis was probably right. With the rise of the new "counter-cultural music scene of the mid-Sixties, the folk and rhythm and blues scenes toppled. And with their demise, so went the only expressive positions women had managed to attain in the music industry.

By the late Sixties, there were fewer women musicians recording than at any other time in recent history—with the exception of the wasteland Fifties.

But all bad things come to an end; coming into the Seventies straight commercial rock appears to be losing some of its audience appeal, and women musicians are again popping up on the scene.

If women are getting into music and audiences are coming out of their advanced masochism stage, there may be a new era of people's music on the way.

There are a number of reasons for this possibility but perhaps the most important is the growing consciousness and identity of themselves, women have been developing over the past few years.

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Without a doubt, popular music has had a tremendous influence on North American culture. Through the Fifties it was a major force in developing Black social consciousness and later a vibrant youth culture. But the music power that transformed society was in many ways reinforcing the status quo.

While rock was telling everyone else to throw off their chains, it was outlining sex roles even more rigidly than they were in real

life.

The sexism of rock reached a crescendo in the late Sixties with the flowering of the "cultural revolution". In fact, real cultural revolution was never as muted as it was when the hype was on. When women were sublimated into a sexy, earth mother, groupies for the liberated male.

Women's liberation is after more than having just an equal place in the big business music industry. They want to drastically reduce its power down to the bare functional minimums of engineering, recording and distributing (that is *distributing*, not *pushing*). This desire for a new liberating music, includes a new concept of performing. As Naomi Weisstein and Virginia Blaisdell explained in *Ms.* (Dec., 72):

"We have to change the total experience of rock performance. We have to involve our audiences as equals, include rather than insult them... play for them rather than at them...."

"One way of doing this is to tell them this - to violate the code that permeates all arts which says you can't explain what you are doing. If you play, you play. If you talk, you talk. If the audience doesn't get it, tough."

"So we rap a lot to our audience during the performance, and we do theatre and comedy for them, and we distribute tambourines and lyrics so (they) can play and sing with us...."

"Take away the priests and the power and the glory and the sultans and the elephants and the pulverizing decibels and you find that 'pure' rock can get a little boring."

"Rock is still fun music - its got power and energy - but when the stud and strut are gone there's room for other things to come into it, and there's room for us to relax with it."

"So we are discovering that our music drives without speeding, energizes without assaulting, and is open to influences from soul, Latin, jazz, and folk. Maybe the quality of that energy which so characterizes rock is modified when it is used for dancing and celebration rather than as an insistent, repetitive power trip to keep the audience awed, obedient, and flat on its back."



WE ARE PUSHING AND SHOVING AT THE EVOLUTION OF A CULTURE THAT MAY ON ITS OWN STEAM HELP MOVE US TOWARD THE FEMINIST VISION OF A JUST AND GENEROUS SOCIETY.

- Chicago and New Haven Women's Liberation Rock Bands.



# WOMEN VS. THE MUSIC INDUSTRY

Success in the music industry as it's presently constituted could be roughly equated to a race in which the men get ladders and the women get greased poles.

The few women who get past their society to have the skills and desire to be professional musicians have still got a long way to go. For a start, they have to smile and muscle their way through an industry almost totally oriented and controlled by men - from management, promoters, through writers, and performers.

Suppose these women make it past management, gain respect from male performers (who sometimes reject the idea of working with women), and manage to collect song material they can identify with? Now they have to deal with another powerful and male - structure. That's the rock press.

In the 550 pages of the **Rolling Stone Record Review**, the material written by women filled all of two (2) pages. (Editor Iann Wenner gave "love to lune Auerbach" in his introduction, for doing, in "her phrase," the "chick work". And that, says Wenner, as he passes out the fried chicken and watermelon, is what "makes the world go round.")

Women musicians fared hardly better than writers. Big Mama Thornton didn't make it, despite a large blues section. James Taylor rated three pages, but his contemporary Janis Mitchell was totally ignored - and most people consider her a far superior writer and musician.

Nina Simone was mentioned as one of the three "truly great black female singers of the Sixties, but this didn't qualify her for any actual reviews. And so on and so forth.

With odds like these, it seems safe to assume that most potential women musicians have never even tried to get anywhere. Elizabeth Colton is known to blues fans as an excellent songwriter and musician. But she was discovered by accident. Instead of hustling with her male colleagues, she took a position as a maid. The people that hired her were the Seegers (or folk fame). One day, Mike Seeger found her quietly picking a guitar and singing, and was astounded at her ability. She hadn't bothered to mention it.

When a woman musician deals with the *Industry*, she also has to conform to standards. (most exceptions to the following "rules" are women appearing in the more liberated early Sixties and Seventies.)

**Rule one:** a woman musician must be a vocalist. That's partly because voice isn't supposed to be a technical skill, partly because female vocalists are commercially useful for their sex appeal, partly because that's just the way things have been - so why fight it?

A side effect of this restriction is that women vocalists have been much more responsible than men for the development of vocal techniques. Since, as a rule, women vocalists are also much less emotionally restricted than men are, their material is usually much more effective and convincing.

**Rule two:** now that she's a vocalist, a woman must be either a "nice" girl or sexy. In other words, fit one of the two basic stereotypes our culture set for women until recently. The death of Janis Joplin was a tragic result of this requirement.

All of these rules and stereotypes didn't just fall out of the sky. They are tied directly to the history of the male dominated music industry and the common prejudices against women in society.

## THE 50'S AND LOWER CLASS MUSIC.

Rock really started trucking in the mid-Fifties when the songwriters managed to hit the frustrations and turmoil of the 13-19 record buying market right on the head and the technology for cheap 45 rpm record production was perfected making it possible to distribute large quantities of records on an extremely decentralized basis.

The words to lower class rock'n'roll music were simple, and reflected mostly the everyday events in the lives of everyday kids. Songs like *Jailhouse Rock* and *Yakety Yak* and hundreds more over the years helped evolve a new consciousness in teenagers. Authority was challenged, sexuality was flaunted (although double standards for men and women escaped unscathed.)

"Take out the papers and the trash,  
Or you don't get no spending cash.  
If you don't scrub that kitchen floor,  
You ain't gonna rock and roll no more.  
Yakety-yak  
Don't talk back."

This new spirit of rebelliousness was probably very attractive to women (there used to be some pretty tough female growers in those days). But the music was totally male and the only way women were involved was vicariously - identifying with men.

At the same time, they were pressured to obey traditional cultural laws for women, because the men were back to take over the factory work, and wartime-liberated women had to be toned down and put back in their kitchens.

## THE EARLY 60'S WOMEN EMERGE

In the late Fifties, the rock industry boomed, and by the early Sixties, the necessity of big distribution networks started a trend toward centralization. In other words, what was relatively a "peoples" music was absorbed by big business.

The rough music of the Fifties was smoothed over so as to broaden it's commercial appeal. Possibly this is why "girl groups" were brought in (singing the same old songs). Female vocalists, like **Lesley Gore**, also did well commercially.

With the postwar baby boom and new affluence, the college scene grew. Folk music became the new "people's music" and the aimless rebelliousness of the Fifties centred on social issues like racism and war.

Folk was ideal for women musicians, as it was clearly easy to get and learn to play a guitar, so there wasn't a technical mystique. Also, the music was gentle enough to allow participation without challenging sex role images.

Folk also lent itself perfectly to solo performers, which gave women maximum self-expression - a rare opportunity.

As a result of the folk boom, women were acknowledged as competent and complete musicians for the first time in rock/pop history.

## THE CULTURAL REVOLUTION

The music of a turned-on, dropped-out middle class brought unprecedented financial success to the rock industry. More kids. More leisure. More money.

The rock press accelerated into full production. Stars became Superstars. Musicians became the new elite, and kids *paid* to read about their groovy existence.

Ironically, the ideals of the "counterculture" were absorbed by industry and something quite different came out the other end. Nonmaterialism came out as increased consumerism. Brotherhood (their term) translated as increased distance between performers and audience. And equality ended up as reinforced status quo.

Then came the famous wave of Cock Rock music. It was essentially a British phenomenon which flourished under the new superstar conditions. In addition, the British rock scene was and is heavily influenced by the lower working class background of the musicians.

In the lower classes women are central figures and are often saddled with the total responsibilities of raising children and earning a living. They are authority figures by default. Because of this, and since the over-all culture demands male authority, lower class males often deflect their social anger at the obvious scapegoat—women.

The difference between the Fifties and Sixties for these musicians was simply the *power* of the rock industry.

In his *Ms.* article, Lester Bangs points out that most rock stars "are so insulated against the realities of sexual (sic) interchange that they couldn't care less about the wants or needs of 99% of the women they come in contact with... they are constantly pursued by groupies..."

"This creates a sick, artificial scene and together with the (new) power mystique of rock, promotes the most extreme macho attitudes in the musicians."

Whatever else one can say about Cock Rock, at least it's out in the open. It is much more difficult for women to confront sexism in the *hip* music scene that in the Cock Rock world.

Cock Rock protests, demeans, and detests women while *hip* rock simply assumes, in America the New Women "waited backstage" while the Grateful Dead played, and when she wasn't floating through a meadow, she was learning how to "make happy any man alive." An independently-minded woman challenging this kind of role cannot help but be "unfeminine" and put out "bad vibes".

But as Ellen Willis points out: "The same social events that produced a sexist cultural revolution" produced a sexist radical left, which, in turn, gave rise to the women's liberation movement."

"Flat on your back,  
wham bam thankyou mam."

-MC 5

"The MC 5 is the only rock band in America that addresses our revolutionary culture."

- White Panther (male) in *Rolling Stone*.

## THE 70'S: WOMEN REAPPER

The term "reappear" suggests that the present trend to female involvement in the music industry is just old news from the 50's. It isn't of course.

The political agitation of the Sixties implicitly suggested women's liberation, although it never went further than that. If blacks and whites were equal, so it just might follow, men and women were too. Anti-war activities reaffirmed the new humanitarianism, and social values were placed in flux.

But remember, there was no real focus on women's rights or feelings. Human rights were basically undefined, and without analysis, idealism melted to a watery liberalism by the time the "cultural revolution" got to the mikes.

In case it sounds otherwise, I do believe a counter-culture exists - on many different levels, however. Granted, the counter-culture as it exists is 63.9% hype, and is often conspicuously hypocritical.

But many countercultural ideals are shared by feminists, and so it isn't surprising that most younger feminists have at one time identified with it.

The point is that the so-called counterculture will never live out its ideals until women and men confront and eliminate its built-in sexism.

With the Seventies, cock rock is losing its audience. People are wiping the sperm off their faces and getting up to boogaloo, loose shoooh.

Examples of a new music that's accompanying the introduction of women in the commercial scene is the **JOY of COOKING** and **BONNIE RAITT** and the musicians who accompany her.

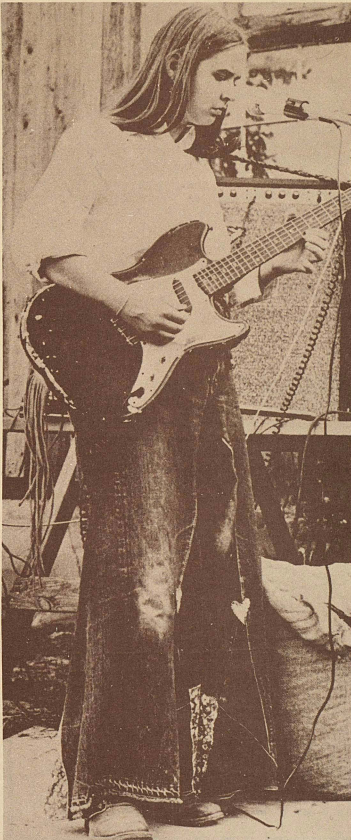
Many women's liberation rock bands are playing now, too. You can send away for a \$5 album cut by two of them:

**CHICAGO WOMEN'S LIBERATION ROCK BAND** and **NEW HAVEN WLRB**. The album, called **Mountain Moving Day**, is available from **Rounder Records**, 727 Somerville Ave., Somerville, Mass. 02143.

These bands won't be touched by the industry, of course, but should be catalysts for change and will live up local scenes.

It's a long way from the early, civil rights Sixties (can it only be ten years?) Women have come from the background to the foreground of the political-cultural revolution.

Eventually, a valid political movement has to win, doesn't it?



# LOCAL MUSIC SCENE

Women have played an almost invisible role in music till recently--the general music scene has been booming in the past half year, and at the same time, much more active.

There has been jamming in Vancouver to eventually form a women's liberation rock band, and there are a lot more women getting into music than ever before.

Women are joining the new musician's co-op, although I feel many more are needed if the co-op is going to gear its self to the different needs of women musicians. Now is the time to get involved--anyone can join, regardless of experience.

Some women who've made themselves heard in the last year or so:

**HEATHER SOLES** (a versatile musician who plays several instruments & sings & writes her own stuff.

**ALTA GREY** and **JOAN VANDERSHEA** do some fine vocal harmonizing, jamming around town with Joe Mock and Jack Smith. (Some of their lyrics cause me pain...)

**BEV DOBRINSKI**, a recent arrival from Winnipeg, is quickly getting a name as a talented folk artist who does a lot of old suffragette and other political songs.

**ANNIE SEGAL** I haven't heard yet, but she's been described by several people as a very powerful blues musician (vocals w/ women's lyrics, guitar & piano). Those who have heard her wish she'd appear more often.

**Bill Hansen** of Nucleus is enthusiastic about a new jazz vocalist, **JOANIE TAYLOR**. She can often be heard with the Dale Jacobs quintet at his club.

He also had praise for **LOVIE ELI** (she's a dancer, just getting into jazz vocalizing, but he considers her promising).

**EARTHARP**, which will be playing more frequently now at the Pender, has a woman on rhythm guitar, flute & vocals.

**GENERAL DELIVERY**, another co-op band, includes a woman on bass guitar. **DIANGO GROUP** (early jazz, dixieland) has a woman vocalist.

**CATHY STACK**, of Saltspiring Island, is a country-folk artist who has a contract now with Haida Records.

One woman musician I like but can't find the name of is a violinist who plays "mountain music" on street corners and at various festive events. She's one half of the **SECOND HAND STRING BAND**, and lives out of town most of the time.

Five (roughly) local women are jamming together and play their first gig on Valentine's Day at Oakalla prison. For want of a name, they presently call themselves "Ladies Music Night".

They now are Heather on piano, **MONICA MITCHELL** on flute, **SUE ELLEN** on cello, **Alta** on fiddle & guitar, **SONNY PAT LEWIS** on piano. They write their own material.

There are many more women musicians playing publicly around town, but space does not permit.

Their numbers are swelling now, so we can soon expect to have a variety of mixed and all-women bands as well as many talented solo musicians.

A directory of women interested in jamming is now in the making. When completed, it will be available through the Women's Centre among other places.

Musicians of both sexes should also look out for the upcoming Music Access publications, which will list local musicians as well as provide information on buying instruments and other related topics.

If you want to be listed in the women's directory, write to me now at c/o Women's Centre, 130 W. Hastings, Van. 4.

# ON RECORD

HERE IS A LIST OF SOME OF THE TALENT YOU CAN REQUEST IN RECORD STORES AND ON RADIO.

Unfortunately it cannot be a list of radical women musicians, as these do not get distributed. In commercial music, it's usually a choice between sexist material by men and sexist material by women. We feel it's a step forward that women musicians receive support, and feel confident that we will eventually have a wider choice in future, when the demand for nonsexist material makes itself felt.

Most of the women listed are vocalists. Where they write or play instruments, we've made a note of it.

**MILLER'S** has a good blues & jazz selection if you're after older artists like Carmen McRae and Alberta Hunter. (For other reasons people might prefer to order through **ROHAN'S.**)

Used records often include more obscure gems, and are stocked by **YELLOW SUBMARINE** and **ROHAN'S.**

## POPULAR ROCK BANDS

**FANNY** (3 albums)

**CHICAGO & NEW HAVEN WOMEN'S LIBERATION ROCK BANDS** (see preceding article)

(**ACE OF CUPS** has disbanded without recording)

## MIXED BANDS

**SLY & FAMILY STONE** (voc., piano, trumpet)

**THE INCREDIBLE STRING BAND** (on recent albums, Rose & Licorice play bass, auto-harp, drums, organs, dulcimer, violin, and sing)

**JOY OF COOKING** (3 farout albums)

## SOLO ARTISTS

**TRACY NELSON** (writes some, good voc. Blues/country)

**NINA SIMONE** (great vocalist)

**JUDY COLLINS** (pianist, songwriter, voc., & guitar)

**RITA COOLIDGE**

**BETT MIDDLE** (groomed as new superstar)

**ELLEN McILLWANE**

**SISTER KATE** (Taylor)

**MIMI FARINA**

**BONNIE RAITT** (great 2nd album-Give It Up-blues/dixieland)

**JANIS JOPLIN** (3 bands)

The following write most or all of their material, and most self-accompany on guitar or piano:

**ALICE STUART** (electric guitar)

**LAURA NYRO** (jazz blues)

**MELANIE**

**CARLY SIMON**

**CRIS WILLIAMSON**

**CAROLE KING**

**BUFFY ST. MARIE**

**DORY PREVIN**

**HELEN REDDY**

**JODY ALIEMAN** (feminist)

**JONI MITCHELL**

## INSTRUMENTALISTS

Looking over albums in record stores I turned up a larger number of female back-up instrumentalists than I'd expected to.

The range was wide: drums, organ, harp, flute, piano, violin, autoharp, dulcimer, celeste, trumpet, cello, recorder, clarinet, plus steel, bass, lead, rhythm, twelve-string and slide guitars.

Because the list is quite long and many are one-shot appearances so far, a list is impractical.

Hopefully, getting recorded as backups will lead some of these women to success as regular band members.

Rumour has it that guitarist **APRIL LAWTON** is being groomed by the industry as the first woman to be an instrumentalist "superstar" (groan).

## WOMEN IN MALE BANDS

**JACQUIE McSHEA/PENTANGLE** (folk-jazz)  
**JULIE DRISCOLL/BRIAN AUGER & THE TRINITY**  
**ED COOK/SYLARK**  
**TERRY GARTHWAITE/JOY OF COOKING** (voc., guitar, songwriter, TONI BROWN, former organist, songwriter & vocalist appears on all Joy albums)  
**GRACE SLICK/JEFFERSON AIRPLANE**  
**MAGGIE BELL/STONE THE CROWS**

## BLUES

**BESSIE SMITH**  
**BIG MAMA THORNTON** (still recording, great stuff, also plays drums and harp)

**MA RAINEY**

**ALBERTA HUNTER**

**SIPPIE WALLACE**

**BESSIE JONES**

**IDA COX**

**MARGARET JOHNSON**

**LIZZIE MILES**

**MONETTE MOORE**

**MAMIE SMITH**

**VICTORIA SPIVEY**

**SWEET PEAS** (all recorded in 20's)

**LIL GREEN**

(40's, with Big Bill Broonzy)

**ELIZABETH COTTON**

**ETHEL WATERS**

**MEMPHIS MINNIE**

## SOUL ROCK

**TINA TURNER** (Ike & Tina)

**ARETHA FRANKLIN**

**CAROLYN FRANKLIN**

(sister, writes some Aretha's stuff)

**CARLA THOMAS**

**ETTA JAMES**

**KOKO TAYLOR**

**ESTHER PHILLIPS**

**MERRY CLAYTON**

**JEAN KNIGHT**

**BARBARA LYNN OZEN**

(wrote some-early 60's)

**PATTI LABELLE** (of the BlueBelles)

**GLADYS KNIGHT & THE PIPS**

**MABEL JOHN**

**KIM WESTON**

**SUGAR PIE DESANTO**

**RUTH BROWN**

**TAMI TERELLE**

**DIANA ROSS & THE SUPREMES**

**MARTHA & THE VANDELLAS**

## JAZZ/POPULAR JAZZ

**ALICE COLTRANE** (string harp, composer, conductor)

**PATTY WATERS**

(experimental vocals)

**CARLA BLEY**

(composer & pianist)

**Billie**

**BILLIE HOLIDAY**

**ELLA FITZGERALD**

**JULIE LONDON** (later stuff)

**DINAH WASHINGTON**

**SARAH VAUGHN**

**JO STAFFORD**

**ROSS OF LAMBERT, HENDRICKS & ROSS**

**MARION McPARTLAND**

**MARYLOU WILLIAMS**

**MARY-ANN MARTIN** (jazz guitarist)

**NANCY WILSON**

**ROBERTA FLACK**

**CARMEN McRAE**

**SALOME BEY**

## FOLK

**JOAN BAEZ**

**OLETTA**

**MIRIAM MAKEBA** (African)

**HDY WEST**

**RONNY GILBERT** (Weavers)

**JUDY HENSKE**

**MARY TRAVERS** (former PP&M, now solo)

**JUDY RODERICK** (one album, in '65. Unusual talent)

## COUNTRY & WESTERN

**TERRY** (Garthwaite) & **TONI** (Brown)

**JEANNIE WEST**

**LINDA RONSTADT**

**KITTY WELLS**

**DUSTY SPRINGFIELD**

**PATSY CLINE**

**CARTER FAMILY**



## A CONVERSATION

All four women are feminists. They have known each other for some time and carry on a sort of extended conversation. Marcia, Ruby, and Astrid are in their late twenties and Kari in her mid-thirties. They share an interest in art and literature. The conversation took place in Ruby's suite after dinner.

Marcia: I want to know what Woman is, know the places she stands, the ground she walks on, the air she breathes, the fears she doesn't dare name. I want to touch the line that divides me from the rest of the world, from men. And I want to know what it means to touch you. I want to experience all feminine moods, all our angers, terrors, and humiliations. (Noise in the street) And I can't do it with all that noise! I want to tell the world to bugger off, to stand back. I don't want you messing around with me, not now. But it's a pretty difficult thing to do. If I can only give myself the space. If I give myself space, I give myself choices.

Astrid: I can't tell whether you just want to know the world or to make something of it.

Marcia: To know it, to know it. That's a pretty heavy trip. But I DO want to create -- to create the... the metaphors for all of us. To find a room which we can furnish together. Not just a room of my own, but a room of our own, where everything fits. A room where Ruby's visions are here, where Kari feels comfortable.

Ruby: I don't think I'd like furnishing a room with you. I feel uncomfortable in rooms that aren't mine. I always want to start re-arranging things. To put a lamp there, to change the silverware drawer. I think we may have differences of opinion, differences of taste. We are both women and your insights and mine may be complimentary, but I have to find myself first.

Marcia: I get so much from you, Ruby. Maybe we can't do it together. It

might turn out to be a mish-mash. But at least I can be a visitor, a guest in your room sometimes.

Astrid: All that you say, both of you, implies a security and an invulnerability which I don't feel. You can't just go up to the line, to the boundary of the world, Marcia. We have to live in this world. We have to have jobs, we have to ride the bus. What society has made of us can only be learned in society. We can't tell the world to bugger off, because in a very real way it is our world, even if we haven't had much share in making it. I guess we can't retreat.

Ruby: Who's talking about retreat? As women we have to find our identities. And I think in this world it takes a very special woman and a lot of energy to do it. If I can be a special woman, I can be free. And I can't be a special woman when I am being insulted by some vicarious rapist on the street, when some professor is undressing me with his eyes. I can only make progress when I am in a space like this, with people who understand.

Kari: I think I am halfway between you two. I agree with Marcia... that we have to have room to create who or what we are. But I must admit I am frightened about finding out what Woman is. Ruby, I'd like to think that we can sit here and by intense concentration actually transfigure ourselves. But I know that outside that door is another world. The other world, and that world will always be there. Ruby, do you really think you can furnish your world by yourself? Simply blot out all the rest? It is sad, even tragic, but we can only make the best of it. Woman must face the intense, profound facts of life. But in accepting them I think we gain an heightened awareness of life and we alleviate some of those anxieties Marcia feels. What we have to concentrate on because of those anxieties are the intricacies of our lives. To become more subtle and discriminating about ourselves. The Women's Movement means to me a time of real introspection, for the first

time we can really confront the alienation and discontinuities of our lives.

Ruby: I've got only one life and I want to respond to it. I don't want any more heroic quests and tragicomic assertions of alienation. I do want to be a special woman. After all only a small minority of women really care about culture at all. If I can create the images, and find the archetypes maybe someday it will help other women to tune in.

Astrid: You both sound rather religious to me. Ruby, you make it sound like some sort of religious vocation. You want to be a feminist saint. Literary people always like to present themselves as isolated and persecuted because this enhances their sense of saintly virginity. You seem to be seeking some pure, mystical focal point which will alleviate the contradictions. Marcia wants to consciously shut them out and Kari wants to juggle them.

Ruby: Well, perhaps, but don't call me a coward or a religious nut. What I find may not be easy or comfortable. A lot of it comes from nightmares.

Astrid: But how does this help the typist, the dental assistant, the woman with four kids, no husband and a welfare pig on her back. They want real solutions to real problems. All of us seem so frightened about bringing in the grubby, sweaty women who ride the bus.

Marcia: Oh come down off your communist pedestal. I know working women are my sisters and we have a lot in common. But it would be a mistake for me to stop doing what I am doing, for Ruby to stop doing what she is doing. What do you want us to become, kindergarten teachers? Obviously feminism implies an imaginative identification with all women and I want to extend the act of imagination as far as possible. But I won't be condescending about it.

Astrid: Only an imaginative identification?

Ruby: For me it can only be imaginative. The only woman I really know is myself. I can't talk to everybody, write for everybody. I can't talk for anybody else either. Besides I have trouble saying anything in a group larger than six.

Marcia: I don't feel alienated. I say what I have to say as well as I can. If women listen they will hear. I never had any problem talking to women.

Astrid: Hmmmm. But your life style is so different, so weird compared to most people. You are something of a highbrow...

Ruby: Damn it I am tired of your political hasselling Astrid. Why do we always have to get into that? Give your speeches somewhere else.

Kari: Ah, the eternal, inevitable tension between art and politics, between Self and the World. I doubt if there will ever be a resolution. A tragic standoff. Here, let me read you a passage from Virginia Woolf:

"The great revelation perhaps never did come. Instead there were little miracles, daily illuminations, matches struck unexpectedly in the dark... in the midst of chaos there was shape; this eternal passing and flowing was struck with stability."

Astrid: The problem is not to find the shape of the world, but to change it.

Ruby: Oh shit.

transcribed by  
Mary Beth Harcourt

# OFFICE ASSISTANCE BUYS OFF EMPLOYEES

BY HELEN MINTZ

REPRINTED FROM THE GRAPE

In any labour dispute each side has a different story to tell.

Rarely does management's side of a dispute have the majority support of its employees.

But this is the situation that Hanne Jensen and Aileen Cassidy find themselves in with their dispute against Office Assistance Ltd. Management has successfully bought off Jensen's and Cassidy's fellow employees.

Office Assistance Ltd., located on Burrard, is one of numerous such employment agencies in the city. They interview and test an average of thirty women every day, screening out successful candidates for temporary and permanent work with other companies.

The great majority of individuals placed by O.A. are women. Thirty seven people work in the O.A. office, of which eight are management. There are only four male employees and one male manager.

In July '72 Hanne Jensen filed a formal complaint with the Human Rights Commission claiming that she was not being equally paid with the male employee in her department who was doing substantially the same job.

In September 1972 Aileen Cassidy, the third employee in the sales department filed a similar complaint.

After a two day hearing, the Human Rights Commission handed down a decision on Oct. 27, 1972 in favour of the two women ordering O.A. to pay them a salary equal to that earned by the male in their department. On the same day, the two women were fired without notice or severance pay.

According to Jensen, no reason was given for their dismissal.

Jensen and Cassidy appealed again to the Human Rights Commission claiming that they were fired because they had defied O.A. by filing a complaint. It wasn't until the hearing that they learned that the company claimed they had been fired for allegedly removing confidential documents from O.A. On Nov. 8, 1972 the Human Rights Commission ruled that "Office Assistance Ltd. has contravened the Human Rights Act (again) by refusing to continue to employ the complainants because they have made complaints under the Act."

Cassidy and Jensen returned to work to find the staff organized against them and prepared to walk out if they remained at work. Management asked the two women to leave promising they would be paid.

According to a leaflet distributed at a demonstration in support of Hanne Jensen and Aileen Cassidy, held on Nov. 24, 1972, the women have received no pay since they were barred from the office. The women now sit at home, ready to work, awaiting some final decision from the dispute.

## DOES THE HUMAN RIGHTS COMMISSION ADEQUATELY PROTECT EMPLOYEES?

The viability of the Human Rights Commission as a body that can and will effectively defend employees against their employers has been put under question by this case. Jensen cited the fact that an employee must file a complaint in his or her own name. The company is notified immediately and it takes approximately three months for the Commission to hand down a decision.

"Because the company is aware that you have filed a complaint," said Jensen, "the complainant is wide open for retaliation." The Sun (Nov. 14, 1972) quotes both Jensen and Cassidy as saying that after they had filed their complaints, they were taken off sales and given new and less responsible duties. Mrs. Barbara Rae, general manager and vice-president of O.A. justifies this by saying that it would be unreasonable to have two employees representing the company publicly while filing a complaint against it.

Furthermore, it is left entirely up to the complainant to prove his or her case. The confidential document which O.A. accused the women of removing was, according to them, not a confidential document, but information necessary to prove their case.

According to Jensen, "while the Commission did have the power to grant retroactive pay for the full length of the discrimination, they didn't". Thus, the commission did the least possible in dealing with this obvious case of discrimination in salary on the basis of sex.

## EMPLOYEES SUPPORT MANAGEMENT

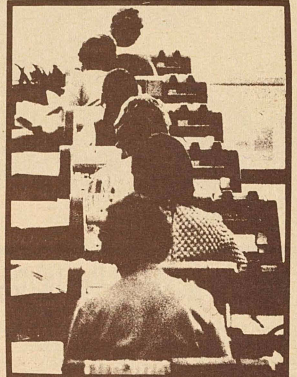
But then, there are only two labour representatives out of eight, on the Commission, both appointed by the government.

At the demonstration on Nov. 24, there were five women from O.A. sporting hand-printed signs saying, "I voluntarily support management." and enthusiastically explaining to the press why. "We are one hundred percent behind management in the office. These girls have crucified O.A. for no reason."

Although it was established at the first hearing of the Commission that O.A. was contravening Section 4 of the Human Rights Act which deals with equal pay for equal work, O.A. employees denied the validity of the decision. "They need a new commission. The male is receiving more because he has had more experience and has been working for O.A. longer."

"In fact," according to Jensen, "I have more seniority with O.A. and have more personnel experience."

Why is staff supporting management?



On Nov. 14, Sharon Loomer, staff representative for O.A. and Dawn McLean, management representative appeared on a radio hot line show with Dave Abbott on CJOR. During this program they both mentioned O.A.'s staff profit sharing plan.

Loomer said "Any money that is profit is divided equally among the staff as incentive pay. The court costs for all this is coming out of operating expenses. In fact, it's coming out of our incentive pay. Don't get me wrong, it's not coming out of incentive pay, but if it wasn't for this we'd have a little more to divy around. If you want to get down to the nitty gritty, we (the staff) are actually paying for all this."

After a certain amount of money has been set aside for future eventualities and dividends paid to shareholders, the remainder is supposedly put into a staff profit sharing plan. Employees receive points based on their achievement and these points are tallied up to determine how much each staff member will receive from the fund.

The plan, Jensen said, was initiated in 1972 and money will be "divvyed around" for the first time at the end of this year.

Management has told employees that the money to pay the lawyers at the hearings is coming out of this 'profit sharing' plan.

They have failed to inform the staff that, according to Jensen, "the Industrial Relations Officer established in August that my job and Aileen Cassidy's were identical to the man's and advised the company to settle immediately."

Aileen Cassidy added, "the employees were not notified that Mr. Jack Sherlock, Director of the Human Rights Commission also established that the positions were identical and the company should settle the dispute." Against the advice of both the Industrial Relations Officer and the

Director of the Human Rights Act, it was Office Assistance Ltd. that insisted on bringing the case before the commission and thus necessitated the expense of the lawyers.

Through the guise of the 'profit sharing plan', O.A. employees, competing with each other for the points which determine their share in these 'profits', identify their own financial success with the success of the company. What Loomer, staff representative for O.A. fails to mention however is that it is management and not the staff who determine what percentage of profits are to be allocated to the staff incentive fund. Furthermore, before any incentive money is divvied around it is split into two equal parts, with management (eight people) sharing one half, and the employees (twenty nine people) dividing up the other half.

The incentive plan is only the most overt example of many such methods through which employees are isolated from each other and come to identify with the management.

Competitiveness of employees is maintained by the fact that all the personnel in the office are paid different salaries. One management supporter said that they have no idea what their fellow employees receive.

A leaflet put out by the Working Women's Association said, "the boss wants us to act as individuals, not as a group. If we started discussing wages together, we might start doing something about it together. When we go in one at a time to ask for a raise, it's one individual against the whole company. But if we all got together and demanded a raise, we'd have some power." Despite wages that are typical of the low wages paid to women in offices, women who work in O.A. cited the luxurious office decor as proof that they did not work under exploitative conditions. During coffee breaks, the office staff frat-

ernize and play bridge with Barbara Rae, the office manager and vice-president. "There's no apparent class system," said Jensen, "it just exists in terms of money."

The Province (Nov. 25) quotes Mrs. Rae as saying "I am a women's liberator. (sic) This firm offers women



real career opportunities." According to Jensen, the management at O.A. has dealt with the disruption by staff that everyone in the office must stick together to pull the company through.

Company attempts to win over staff allegiances have paid off. Sharon Loomer assured that public over the radio that "No matter what you have to say it is always heard by management and considered by management. I just cannot state that enough."

Strange that O.A. was deaf to Hanne Jensen and Aileen Cassidy's demands for equal pay for equal work....

#### POSTSCRIPT

Since Helen Mintz's article was published in The Grape (#45) there have been a few developments.

Cassidy and Jensen were eventually called back to work at Office Assistance, but the conditions under which they were required to work were deplorable. The rest of the staff continued to totally ostracize them; the degree of supervision exercised over them was increased to such a point that they each had two managers constantly standing over them, monitoring them while they were telephone soliciting and even tape recording many of their conversations. Under such strenuous conditions, both women resigned.

That they resigned under duress is hardly contestable but according to Sherlock of the H.R.C. the case is closed, as the two women quit "of their own volition". Both Hanne Jensen and Aileen Cassidy are now unemployed and virtually unemployable, held by a contract with O.A. not to work for a company in the same field for at least one year. Although their complaint of sexual discrimination was proven, they have received no monetary compensation (\$4000) as the difference between what they had been paid and what the man in the same position was paid.

Office Assistance, on the other hand, has had the expense of lawyers fees, and have "lost" two effective employees. Barbara Rae has just been given a place on the Labour Relations Board. They have not had to pay any fine or give any compensation for breaking the law.

It seems that there is more than a little doubt that the Human Rights Commission has any intention of encouraging individuals to fight for their rights, or uphold the law. The message to employers is clear. If a claim is filed against you, Fight it. You have nothing to lose.

by Catherine Read

## THE SCHOOL OF FEMINITY

by Margaret Lawrence Green

This is one of the most upsetting books I've read for a long time. It was written by a woman in 1936, which may be significant, but is certainly no excuse for what is probably one of the most sexist analyses of women's writings that has been produced.

Her basic position is totally Freudian, as she believes in biological determination, and interprets all the writings she deals with in view of the writer's relationships with men. This leads to statements such as "feminism is a movement of women towards men", and "every woman has a biological need to worship a strong male." From these she takes off into a fanciful view of the progression of a feminist consciousness in the works she deals with. So we have Charlotte Bronte writing out of unrequited love for her school teacher, and Daphne DuMaurier writing her exquisite characterization of a man out of a need to produce a man-child. When post-war women developed a cynical attitude towards love and started wearing short hair and smoking, it was because of a subconscious desire to attract young men who had developed homosexual tendencies in the trenches!

### A Review



She attributes the survival instincts of the race to women alone, which is then used to explain an overpowering need to bear children. She even states that just one or two children are not enough to satisfy this need!

Mostly I was upset because she seems to be caught in the same trap that has kept women apart throughout history. Woman in a sexist society learns to hate herself. To rationalize her self-hatred she must win male approval. To win male approval she must hate women. And to hate women, she must hate herself.

Academically, the book is poorly set up. Where her arguments are weakest, she covers with powerful language, which obscures the sexism at first glance. She contradicts herself often, which also makes the book hard to analyse. When I started reading it I really wanted to believe it was a good book, because its subject matter is so very important. I even managed to ignore some of her most outrageous statements, and excuse them in a thousand different ways, but as I continued, it became increasingly clear that what she was saying was completely anti-feminist.

I wouldn't recommend buying the book (even though we advertised it in the Pedestal, before reading it!) I object to publishers jumping on the feminist bandwagon by resurrecting third-rate books like "The School of Femininity", when there are so many good feminist books available.

# LETTERS

AND  
ADD...

Dear Pedestal;

I am including a copy of a letter which has been duplicated three more times. One has been sent to the publishing company of the book in question. Another was sent to Eileen Dailly, another to the editor of the text, G.M. Chronister, B.S. D.Ed., Director of Graduate Studies, Faculty of Education, U.B.C.

Dear .....

I am a student teacher currently doing a practicum. Today I was introduced to your textbook, "Accent on Reading" which is being used at the school. I was dismayed and upset after reading the book. I am sure that the pupils do learn to read with this book; they also learn prejudiced, biased attitudes towards women.

There are fifty-one stories in the book, of these, two relate events from a female character's point of view. There is one female hero who's "girl's silly curiosity" led her into an adventure. The other heroine, Nancy, has to learn a lesson from her peers in order to conform to the high school crowd.

It is the boys who are the athletes, detectives, hunters, sailors - the brave, daring heroes. Do not girls also like adventure? Apparently not. The females in the book are seen as helpmates to the males in their endeavors.

One prime example is in the story entitled "Jake was a Tomboy". She was as active and adventurous as her friends until she went too far and had to be saved from drowning by her male companions. The underlying value learned is that a girl needs boys to protect her and when she grows up they will also run the business of the country while she stays home as wife and mother.

I realize that sixteen of these stories were written by women who also perceive little boys as more exciting than little girls. This is probably because most of your stories are taken from magazines dated in the thirties, forties, and fifties. I am sure enlightened women today are writing non-sexist episodes which help girls to see themselves as equals with men - not inferior beings as your book implies!

Our concept of ourselves is formed partly in the schools. If girls cannot read about female leaders in education textbooks, they will never put much value in themselves. There are a growing number of Canadian women and men who are determined to wipe out the insidious stereotyping of women which fit them for degrading roles in our economic system.

I would like to have "Accents on Reading" removed from the curriculum.

In cities across Canada, women's liberation groups are compiling bibliographies of non-sexist stories. If you contact these organizations, you can obtain suitable books that will teach children of each sex to respect each other as equally valuable citizens.

Yours sincerely,  
(Ms.) Gail Martin

Having kids

I was reading MS. (a women's liberation magazine), and there was an article on childbirth. It was about a woman having a kid in New York. The doctors on the floor were worried about the baby's heart, so they monitored it. When they inserted the device in the middle of a contraction, she swore. The nurse said, "Language" and slapped her wrist.

Then it was time for the delivery room. The doctor took her old man away from the delivery room, because "it distracted the doctor". What a piss-off. They lowered the stirrups and tied her legs in; she demanded that they take them out. More assistants were called in to hold her down; they tied her wrists to the table with leather thongs, and when she struggled to sit up, they just laughed at her. The doctor told her to push before she was fully dilated, and he manipulated her cervix manually (gross obstetrics by any standards.) That is a hellish thing to do. The staff did everything possible to undermine her control and then inferred that women can't control themselves during labor, they have to be strapped down.

The doctor came into her room and told her he had nothing to say to her, that he'd never seen such a "display". Also that the nurses were so very "shocked". Now,

that is an absurd thing to say, I mean, too many women are treated this way and they are to feel ashamed and guilty. And to be denied a woman's old man is a barbaric thing to do. So that's the way I feel about this sort of thing.

By J. Persyko

Dear Pedestal,

I seem to write you a lot of letters--

Anyway, we got the November issue at our house, and since we still have a bit of money sitting around from the old days when this was the Women's Center, we decided to send you some to help you out of the financial problems you're having. The Pedestal without a doubt is the best women's paper in Canada, and it would be a shame if it folded.

The Pedestal's problems seem to be more than financial, though. I felt that the November issue was the best in months, in spite of the evidence that some kind of split was going on that seemed to be leading up to the marxist paper leaving the paper altogether. I thought Helen Potrebko's letter was excellent. Her criticisms go right to the centre of trends that I can see happening in the women's movement in other cities I've been in--and even in Montreal, where things are more complex because of the split between French and English women.

As Montreal Women's Liberation was nearing its sad demise a year and a half ago, there was a trend toward cultural feminism just beginning. It was introduced mostly by American women, some of whom were gay, and whose concept of women's liberation was quite closely linked with youth culture, counterculture, or whatever. Anyway, it was very definitely personal liberation that they talked about and from their point of view, not capitalism but "all systems" oppressed women. Women who talked about "capitalism" and "imperialism" were, in the terms of the cultural feminists, playing a "male intellectual game," "denying personal experience," "using abstractions to divide reality artificially," etc. "everything is a flow" so political concepts (maybe all "intellectual" concepts) are useless because they can't take every single individual's unique, subjective feelings into account. Some of us were astounded, at the time, at the narrowness and escapism of this view of the world. But we were also influenced by it, since it was directed, in part, at political elitism. We weren't quite able, then, to distinguish between being principled and being dogmatic. When a woman called us dogmatic for "using labels" like "liberal", we suspected she was right. The "sisterhood" argument was used again and again to guilt women who expressed political disagreements with other women. (That still happens to me occasionally. I think I'm explaining a political point, and suddenly I find myself being attacked, and I realize that the woman I've been talking to feels that I'm threatening or putting her down personally, and then I usually get told I'm dogmatic. It confuses me because I honestly try to explain myself clearly, openly, and "objectively". I try not to lay formulas on people. On the other hand, if somebody says something which is obviously individualistic or bourgeois, I try to show why I think it's wrong to say that. Some feminists I know would say "What do you mean, wrong? Right and wrong are ob-

## SELF-DEFENCE

EVERY SATURDAY  
AT 1:00 P.M.  
THERE IS A SELF-  
DEFENCE WORK  
SHOP AT THE  
WOMEN'S CENTRE  
EVERYONE IS  
WELCOME. WEAR  
SOMETHING YOU  
CAN SWEAT !!



pressive morality trips. Each person is an individual with her own karma. What's wrong for you is right for someone else...etc. etc.")

Anyway, this contradiction appeared here over a year ago, and W.L. was about to keel over and gasp its last anyway, so our group never resolved the problem. Different people went off in different directions. Quite a few women decided that a separate women's movement could never be anything but middle class, and got back into mixed groups.

A little while ago I looked around and realized there was quite a bit of activity in evidence among Anglophone women in this city. A videotape series, an OFY project, a women's craft store, a women's section in a local "underground" paper, and dozens of CR groups everywhere. When I investigated a bit, I found that almost all of these groups and projects were being run by (that word again) middle class women with almost no consciousness of what it is to be middle class, or of how it determines the way you see things and do things. The personal liberationists and cultural feminists (as opposed to the reformist campaigners of yesteryear) have completely taken over an extremely splintered and politically vague collection of groups which sometimes calls itself the English women's movement in Montreal.

The French women are still making an effort to reach workingclass women, but most of the women in the "English" sector pay almost no attention to issues of class and language. Montreal W.L.'s attempts 2 or 3 years ago to make women aware of their position as English speaking women in Quebec seems to have failed.

There are some good things about cultural feminism. It sets up a context within which individual women can use their creativity, and it does help to counter male standards which have been imposed on women for centuries. But the preoccupation with "ourselves" or "our group" is plainly evident. It's dead-end in the sense that it isn't going to help women to expand their strength, confidence and knowledge of the world, or make them capable of fighting for a new society. It's dead-end because it can only result in a few improvements in a few women's lives. These women will be "creative" and relatively comfortable with themselves, but all women will not be liberated. Consciousness-raising doesn't mean that CR was supposed to bring women to look

at themselves so that eventually they could forget themselves and work to change the lives of all women.

It's incorrect to overstress the influence of American feminism on the Canadian women's movement, but at the same time we have to understand just where and how we have superimposed American experiences and analyses on our own national context. In many respects, cultural feminism is an American phenomenon which has quite a few roots in U.S. counterculture. The idea that sexism is the major contradiction for women to struggle against, implies a total insensitivity to what imperialism has done and continues to do to people in underdeveloped countries (among which we can include Canada.) I'm sure women experience very heavy male violence in American cities, but cities here haven't yet deteriorated to quite that point. Montreal, for example, is still a pretty nice city to walk around in, despite reports about terrorists, bombings, etc.

Some women say "Well, it's only a question of time before rape reaches the same proportions in Canada as in the States," i.e. that Canadian society must develop exactly according to the American pattern. We should therefore accept imperialism (political and cultural domination), but fight against the heightened sexism which it presumably brings with it.

But in Canada a few traditions remain that we can all still probably identify ourselves with, and that we couldn't lump together as "straight" or whatever. The native peoples who are being driven off their lands by "development" projects usually financed by American corporations or their subsidiaries. The farming people who are being driven off the land as agriculture comes more and more to be controlled by corporations like Kraft foods. Working class women in the cities, etc.

Anyway, these are some reactions, phrased as undogmatically as possible, to the letters and comments in the November Pedestal. I think the marxist-feminist debate is crucial and that women everywhere should try to confront it honestly and resolve it, if it can be resolved at this stage.

Yours  
Anne

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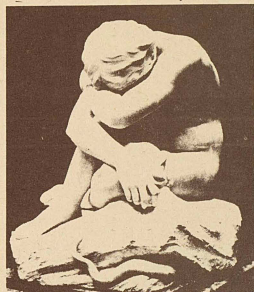
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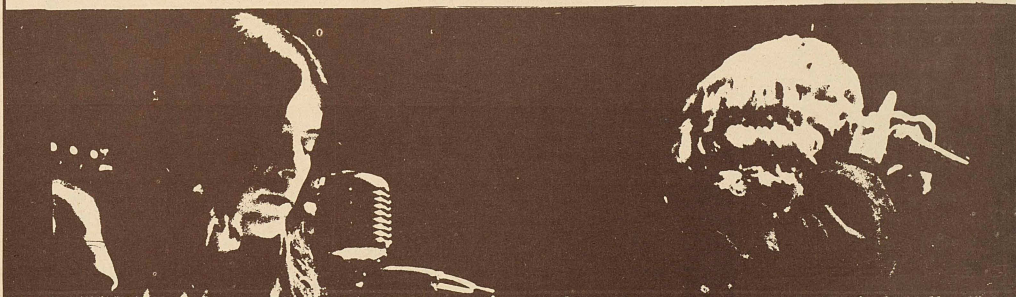
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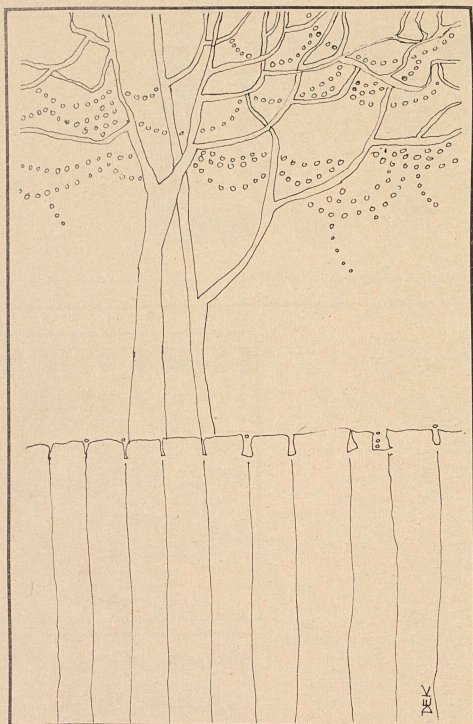
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# February & March

sunday	monday	tuesday	wednesday	thursday	friday	saturday
	Women's Week at UBC 12	Women's Weeks Women's Studies 7:30 Ages of Women 7 p.m. WW Ass #3-45 Kingsway 13	Women's Week 7 p.m. Theatre workshop is reopening 14	Women's Week 15	Women's Week 6:30-9:00 p.m. Women's Clinic 16	Women's Week 1 p.m. Self defense women's Centre 17
11 a.m. Pedestal meeting 7:00 Poetry and prose collective 8		SWACC general meeting & party 1045 W. Broadway 7:30 Women's Studies Women & Athletics 19	7 p.m. Theatre 21	8 p.m. Open bookstore meeting 22	6:30-9 Women's Clinic 23	1 p.m. Self defense 7 p.m. Theatre 24
11 a.m. Pedestal meeting - copy deadline 25		7:30 Women's Studies social notes 27	7 p.m. Theatre 28		6:30-9 Women's Clinic 2	1 p.m. Self defense 3
11 a.m. Pedestal layout 4		7:30 Women's Studies Women and the 6 myths of madness 5	7 p.m. Theatre 7		6:30-9 Women's Clinic 8	1 p.m. Self defense 7 p.m. Theatre 10
11 a.m. Pedestal meeting 11		7:30 Women's studies Women & poetry 13				

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