Pedestal

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Aug-Sept. 1975

Vancouver, B.C. A Lesbian-Feminist Newspaper Vol. 7 #2

CARPENTRY

BASIC CAR TUNE-UPS

A LEGEND of THE OLD WOMAN

a place for women: FEMØ

WITCHCRAFT

KASLO WOMENS' FESTIVAL

Dear Sisters;

I read most of the Pedestal, haven't finished it yet and can't find it now. Anyway I enjoyed it and will get a subscription when I can afford it. (money) It seems very Vancouver oriented and since I'm not anymore, I'd like to see more of something,-- not sure what yet. Maybe something like what are people really striving for, working towards?

Dawne
New Denver, B.C.

Letters

Dear Donna and Nym;

The women's movement is a state of mind, an ideal we carry with us, a set of expectations about how people treat each other. As with any other ideal it is rarely met in "real" life.

But the movement makes a big difference inside each of us, in how we relate to the world from our new "consciousness".

Sure, I get a refreshing taste of THE MOVEMENT rapping to feminist friends, reading feminist literature or listening to feminist songs. These things give me a sense of community, of touching other minds who think as I do.

But I always have to go home to the kids, to a straight job in order to support them. This is the "real" world, and I won't run away from this "reality" on a search for THE MOVEMENT

Don't misunderstand, I need this contact with other feminists, I am in favor of a women's building, or social space, or referral center. I might even find energy, somehow, to work or use such a place.

But for me, a woman with children, a job, responsibilities, THE MOVEMENT happens inside with support and occasional flashes of contact to keep me on the right track. I am often lonely and isolated, a stranger in a foreign culture, my ideas and words don't mesh with those around me. If it weren't for THE MOVEMENT, the women's community, however idealistic, I could easily be led to believe there was something "wrong" with me because I don't fit.

So if there are women with energy available to provide a "home" for the Women's Movement in Vancouver let's do it. Why not try East or South Vancouver where we are much more isolated from Kits and Downtown where everything seems to be happening.

Sharon.

P.S. Congratulations on reviving the Pedestal..It's good to see it back again. Seeing it arrive on my doorstep was like an old friend dropping around again.

Recognizing names and faces of people contributing is like a visit with people I have lost contact with.

Keep up the good work.

Dear Pedestal;

This is in response to the articles on the Wages for Housework issue.

Wages for Housework is becoming an increasingly heard slogan in Canada. Canadian women organized around Wages for Housework believe it to be a major perspective, a guiding line that could lead women in revolutionary action. On the contrary, I feel that Wages for Housework is one of the most destructive perspectives to ever hit the women's movement.

The concept of Wages for Housework is not a new one. It began approximatly four years ago when Selma James from Britain and friend and comrade, Maria Della Costa from Italy, sat down to write an up to date marxist/feminist analysis of the women's movement and to propose suitable direction. (see the Power of Women and the Subversion of the Community)

Class and sexism were discussed in the familiar rhetoric of the male-dominated, elitist left.

The Wages for Housework issue has been discussed in Eastern Canada since 1972. I have had several objections to the Wages for Housework analysis.

One danger I see arising out of Wages for Housework is that capitalism could and would rather pay women a small wage to stay in the home rather than have 15 million Canadian women actively decend on the work force. Can you imagine for a moment the cost of 24 hour daycare and the cost of creating the jobs to accomodate these women? This would mean the breakdown of the nuclear family. The government simply could not deal with it.

It is logical then to keep women in the home and it is even more logical that due to the government's economic exploitation of women, and the economic stability that women provide the government by staying in the home, that capitalism will find some way to pacify women in the home. That pacifier will be a lousy wage!

Wages for Housework is a single issue. Fighting for a single issue, as we ought to have learned from the suffrage movement, is usually reformistic. Many women fought for the vote believing it to be the one and only answer to the emancipation of women. Not only was every other issue forgotten or sidetracked but, the suffrage movement became extremely middle class. The vote for white middle-class women was at the expense of black women and men and other minority groups. Single issues that ignore class boundries like the women's suffrage movement leave me feeling somewhat suspicious. I wonder if the same reformist process could happen with Wage for Housework -- especially since I can see Wages for Housework as a demand that the government could fulfill. I personally do not want to see an upper-class Kerrisdale or Shaunnessy woman with an upstairs and downstairs maid getting paid a wage for her housework while her 'sister' sweats it out in a four room house amongst screaming children knowing she will get the same wage.

The women's movement must stay clear of demands that may be used against us. We must stay clear of issues or perspectives that will help government reinforce our role in society. We must not help the government keep us prisoners in the home. Reformism can destroy us!

Women in the community must organize. Mother-led Union in Toronto is one good example of progressive organization. Women can organize anything from food co-ops to taking leadership in already established community groups.

Wages for Housework is capitalisms wish of keeping women in the home 24 hours a day and 7 days a week.

Work in the hone is work, but let's not get stuck there. Let's propogate the recognition of the work we do as best we can and move on from just another dangerous single issue and unite towards revolutionary action.

Death to the Nuclear Family!

Adrienne E. Potts
Vancouver, B.C.

The Pedestal cordially invites you to send articles, letters, poetry, dreams, graphics - anything you care to send. all mail should be addressed to:
6854 Inverness St., Vancouver BC
Canada.

THE PEDESTAL COLLECTIVE for this issue was:
Marg, Deb D., Yvonne, Anabelle, Deb T., Nym, Pat, Marymargaret, Betty, Judi and Yvette.
Our thanks to the Northwest Passage for EVERYTHING!
Special thanks to Judy and Eileen.

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B.C. Women's Festival

I thought, " a Womens' Festival four days in the country, away from my dependable, supportive friends? It sounds exciting, but... I won't know anyone, I'll have only myself to fall back on. There'll be strong (read threatening) women there to compare myself to.. And what do you do at a Women's Festival, anyway?"

Well ., I did go, and found there a trigger for a real change in myself and the ways I relate to other women.
Basically, a change from competition to support and sisterhood.

The Festival itself was quite unpolitical-- almost 'artsy-fartsy' in fact. The rule was women only for two days, then men were admitted. A park in Kaslo housed a large tent, a bandstand with a sound system, and plenty of grassy open space. In the tent were women's organizations offering materials and information. On the bandstand all afternoon and evening were women performers, an excellent theatre group and all kinds of musicians. Workshops happened during the day, ranging from car mechanics to lesbianism to folk dancing. And wandering around in the midst of all this were several hundred women like me..looking for a focus, choosing workshops, and often just wondering what to do and what was going on.

There were times that were almost as lonely as I had feared. Those 'strong women' were there, and I did feel left out; in between folk dancing and listening to a fine harmonica player... where was my focus?

It began at a lesbian workshop, where we discussed how we threaten one another, and how we need not do so if we can accept our differences, (in this case 'gay' vs. 'straight' and all shades in between) and provide support for one another instead of competition and judgement. That day I came to realize just how competitive I have been with other women. How I've always felt that women would judge me (and maybe find me lacking...); and how in turn I judge and compare and won't stop the competition.

The possibility of trusting other women and assuming they will trust me; of supporting them and believing I'll be supported in turn... it's something many women have already found. and that hopefully we'll all find, sooner or later, It just happened that I found it at the Women's Festival.

The singing, the dancing, and the sunshine; the conversations, meeting new people and making new friends -- all this I see in the light of that change in me. And remembering when it was time to leave that I was taking the feeling with me, and didn't ever have to lose it.

Not very militant stuff, maybe. One could hardly say that the Festival worked on seriously challenging the male political establishment. Yet it was political in the broadest sense: women putting their energy together, focused on each other. There is an enormous strength in that kind of affirmation; if we can all carry it around as a part of ourselves, and reinforce and support each other in it, we cannot be defeated.

Now, I'm ready to carry that into political action. Sisters.... we've a long fight yet. Let's get to it.

Janet Sawyer

Hey I thought
you were at
The Women's Festival
Didn't like it
so I rushed home
Chemical toilets/rock stage
Brain Damage's tent
Men wielding chain saws
I had imagined
women
barebreasted
in the sun
erecting structures
to hold banners
proclaiming
their own culture

Beth Jankola 15/6/75

Kaslo Women's Festival

The women who organized the Western Canadian Women's Festival in Kaslo early in June stated that the festival would be whatever the attending women made of it.

During the four days together, many women were in touch with one another for the first time. There was a free exchange of ideas and emotions, and that time allowed a freedom of expression which showed us the strength of sisterhoood. This was most evident at the Lesbian Workshop which most of the women at the festival attended, despite the constant rain. Those who were there wanted to be there, to know and to understand each other. The women in the small discussion circles did not make judgements or put each other down for choices made. They were there to be women, whatever that might entail.

Most of the criticism leveled at the festival concerned the $15,000 spent on what has been termed a 'safe' idea. It is never a 'safe' thing for the oppressors to let the oppressed feel their strength, because those strengths are channelled into grass-roots organizing, and that's where the establishment is uprooted. That, in itself, is damn political. Realizing your own strength is the first part of any struggle, and for many of us, because of Kaslo, the struggle is well under way.

Events like the Women's Festival strengthen the Committment to the Women's Movement; they serve to unite rather then factionalize women. And that's where our strength lies; in our unity.

-Kim Albertson & Chris Morissette

photos by Anabelle

LIVING IN THE MATERIAL WORLD

Most of us are well aware of the many ways in which established financial institutions can be unsympathetic to the needs of people, especially people such as single mothers, low-income families, young working women, etc. Not only are banking services stacked against such people but the services they do perform with your money financing hotels, pizza parlors, cadillacs and slums are often reinforcing the exploitation of the depositors whose money is being used for these things.

$$$

Now, there is an alternative. For the past year and a half, the Community Congress for Economic Change has been actively promoting the establishment of a credit union organized to meet real needs of low-income people. The idea is quite straightforward: by saving together, a fund of money will be raised to supply low-cost capital to community efforts and to provide a wide range of financial services to the individual membership Loans would be available to individuals for debt consolidation, emergency loans, and, when funds are available, for mortgages on personal residences. Future possible services include debt counselling, legal referals, family budgeting, group insurance, a dental plan, income tax assistance, and non-profit discounting of income tax refunds.

CREDIT;

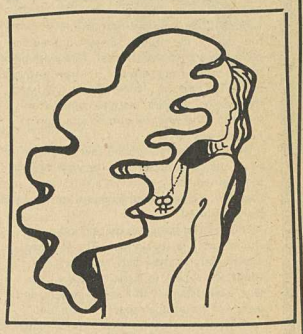
The whole idea is to establish an alternative kind of financial institution: a financial resource for the low income community, to be used as a means of increasing working people's control over their lives.

At present the credit union has an interim board and three organizers: Hank Bensit, Phil Posner, and Jill Kelly whose salaries are paid by a Company of Young Canadians grant. On June 16th a meeting was held at which two committees were formed: the Loan Policy Committee, to form policy options on various kinds of loans, and the nominations committee , to submit a list of candidates for a permanent board of directors, a manager/treasurer, and an auditor. A government charter has been applied for and is expected to arrive within a few weeks.

I spoke to Jill Kelly, who has been looking into the special needs of women with a view to incorporating these needs into Credit Union Policy. She has had a series of small meetings with women, and has come up with some consistent problems:

1) unemployed wives having to co-sign for a husband's loan, so that if the marriage breaks up, she , being the least mobile (children etc.) can be held responsible for the payments.
2) married women being unable to get credit, loans, etc. in their own name or without their husband's permission.
3) single women not getting the same consideration as single men.

The idea has been raised that a non-discriminatory policy is not sufficient; that priority should be given to women because of the heavy discrimination they meet at other institutions. But the basic conclusion is that women, along with everyone else, should be evaluated purely on their ability to pay. For example, low-income people are usually refused loans because they don't earn the allotted amount necessary to qualify for a loan. But if their proportionately lower expenses are also taken into account, then a loan becomes more realistic



I asked Jill if there had been any input about specific problems of lesbians with such institutions. She said that they had heard from male homosexuals but that no women had stepped forward to speak to the needs of lesbians, specifically. One thing CCEC is trying to do is to exchange the term 'economic unit' for the now-existing 'spouse' on loan bond forms, so that whoever shares the expenses would qualify, and not only a legal marriage partner. They also plan to cut the irrelevancies from the typical loan application form so that it will be geared solely to finding out the necessary facts about the applicant's financial status.

As of April 24th, thirty CCEC member groups are listed including B.C. Federation of Women, Vancouver Opportunities Program, Co-op Radio, Spartacus Books, and Van. Women's Health Collective. If you or your organization want to find out more or get involved, call, write, or drop in at 702-207 West Hastings St. 688-4327.

Judi

A YaRRow YaRn:

YARROW

just a few weekends ago, while we were camping, pereguine and i came across a suspiciously useful looking herb. we suspected that it was either yarrow or tansy, both of us having a limited knowledge of such things.

upon identification it turned out to be yarrow. thin, long green, multi-jagged leaves, that remind me of busy feathers, alternating themselves around an even lighter green stalk. the head is a tight cluster of small white petaled flowers. these flowers give off a pugnant aroma, very herby somehow. we were excited and amazed to read that yarrow is an astringent and tonic, good for bleeding wounds, inflamations and rashes. the leaves chewed are excellent for relieving toothache. here was the healer for three different aches and pains suffered at our camp. marg had a toothache, deb had poison ivy and i found myself with a new, very sore and dirty blister.

yarrow tea, here it comes.

that one plant has such
i sit here in awe; filled with respect.

yarrow also helps out when suffering from colds, sore throats, cramps, kidney disorders, and diarreha in babies. it's use helps relieve hemoraging and excessive bleeding in the lungs and is good for getting rid of worms. yarrow is a local anesthetic and disinfectant.

several days after this initial discovery pat said she found an infusion of yarrow eased the swelling and relieved the irritation of herpes. oh! yes, yarrow sticks are traditional in casting the I Ching

MARYMARGARET

references used:

I) Some Useful Wild Plants

2) Herbs and Things - by Jeanne Rose
Jeanne Rose's Herbal

LEAVING HOME?

Some emotional survival tools

For a married woman/housewife/mother, unhappy with her living situation, the idea of leaving home is probably the most traumatic of all her alternatives. It may come at the end of a long struggle and it is usually as "a last desperate move." That is not so unlikely considering what she has to deal with once she takes that step. The practicalities are bad enough as far as children, home and fianances go. What about emotionally?

If dissatisfaction and disillusionment have been settling in for some time then she probably has felt and been made to feel that it is her fault. If she has been depressed for any length of time then it is usually considered her problem, her inability to cope. Her first and worst alternative is usually a shrink (white, male.) Hundreds of women yearly are pressured and shamed by husbands and friendly relatives into seeking psychiatric help because they are not satisfied with their lot. And God help her if she's still not happy after the usual dosages of valium or what ever tranquilizer is fashionable at the time, for shrinks to be giving out.

Somewhere along the way it may occur to her that there is alot missing in her life and she may have to seperate herself from husband and perhaps children to get that. Talking with women who have left home we came up together with some basic survival tools that may be useful to women who are contemplating leaving.

1. DECIDING TO GO:

Most women that I've spoken with about this agree; you don't just decide to go. At first even the idea may seem absurd. After all weren't you going to be living happily ever after? It may take quite awhile for you even to become aware of your dissatisfaction. Most of us don't see it at first as a natural outcome of being in a prolonged situation which oppresses us. Rather we take it on in the form of headaches, depression, nervous disorders, loss of sexual desire and numerous other ailments. Not to forget guilt because by now its starting to feel like if only you were "normal" this marriage could be saved. This could go on and on depending on your capacity for tolerating pain, for months, years, for many women a lifetime.

If you've never seen yourself as strong before (and most women haven't) then leaving may seem particularly frightening. So its important to begin to look at yourself. To reassess your life in terms of what you want to get out of it. To see yourself as a person with feelings and with the right to those feelings. To give yourself permission to leave if that is what you want. It helps just to basically see the choice as yours. You can reassure yourself, to start with, that you don't just decide to go overnight and that there's nothing wrong with you if you find yourself struggling for some time with this decision. As women we've been raised to "depend" on a man, and that security may remain one of your priorities for a long time. The despair of the situation is often bareable in comparison to the awesomeness and fear involved with choosing to be alone. Even once you've decided you can assume that it may still take awhile before it actually happens.

2. DEALING WITH YOUR HUSBAND:

This of course, depends upon his reaction and reactions vary but from the outlook the average American male has two typical responses. There's a good chance the first one may be seduction. If he hasn't noticed you for months he is sure to notice you now. In fact you've never seemed more important. You'll probably hear about how beautiful, how sexy and desireable you are. If your breasts were never the right size they've suddenly become perfect. If you were never intelligent enough to talk "shop" with then you can expect to be let in on some real talk for a change and of course your suggestions will be "seriously" listened to. Remember you are in a particularly vulnerable place and you can expect to get sucked in. If his protests are sincere you're likely to see some changes, but if you've been unhappy for a long time his spark of renewed vigor will probably wane soon after he sees that you're "not really serious about leaving."

Let yourself be aware of how long this keeps up and be aware of choosing to get sucked in. There will come a point where you will be absolutely sick of it and will feel ready to leave.

Response number two is more difficult to deal with, that being the threatening husband. He may threaten you by physically battering you or he may threaten you emotionally over and over again. Remember he has had the power for years being male, so just his telling you that you won't get away with it, is an act of terrorization. His violent reaction may alarm you so badly at first that you'll need to develop some emotional defence skills. That is responding in ways that will not be harmful to yourself. It may simply be stating over and over again what you want and refusing to become victimized.

Again, this is all easier said than done. You know yourself better than anyone else, so take the time you need to deal with the situation, It will undoubtedly affect the way you spend the rest of your life.

3. WHAT ABOUT YOURSELF?

Certainly every human being encounters inner doubts and fears about themselves. For a woman these are multiplied and so you can expect a bundle-full when you decide willinging to leave. Probably, you've never spent much time giving yourself what you need so it will be even more important for you to talk about all this with people. Preferably people you trust and who have goodwill for you. You may be fairly alone without close friends in which case it would be wise to seek out other women. You don't need to be a militant feminist or a fervant believer in CR groups to benefit from getting closer to women. I suggest seeking out other women because alot of them have been through what you are presently going through and that simple fact alone can do wonders in easing some of the pain.

Seeking out support from men is dangerous at this time since it encourages your dependance on the male. I've heard even the most sympathetic come out with a remark like " you're so attractive I can't imagine anyone not wanting you." As if you were a commodity any male would love to screw, as if that would solve your problem.

In case you do choose to go to men for support be on the look-out for old patterns, giving up your power to him, depending on him for approval and esteem. In short look out for giving up your personhood. Isn't that why you left home?

Betty Walraven

For more information on Gestalt and Women's support groups contact
Dorrie at 325-5573
or Betty at 874-2094

LESBIAN DROP*IN

It's my weekly transfusion. "Out with the bad - in with the good." It's where I go, weary from the pressures of existing in this male-dominated, heterosexual society. And two hours later I leave - rejuvenated.

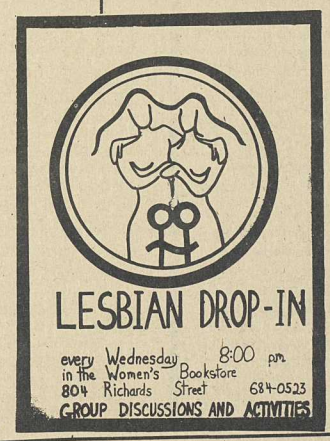
It's the place to let of steam about having explained to my boss, for the 22nd time, just why his assistant objects - violently - to being called "girl" (I've been self-supporting for six years, and menstruating for twelve- that's a girl?) It's the place to discuss both new found and old-found lesbianism and how that relates to everything out there.

We talk about politics and feminism. Religion and its oppression comes up a lot. We look at personal herstories seems like all the lesbians I know are either Catholic or from Winnipeg!) We offer support to someone who is planning to tell her parents about her lesbianism. We explore our various relationships with lovers, friends, parents, employers. We question our conditioning. We laugh with someone relating a hilarious sexual experience. We plan dyke-hykes. We organize an all-women's dance...

The drop-in grew out of a need for lesbians in Vancouver to meet other lesbians in a situation somewhere in between the Caucus, which is a closely knit lesbian feminist political action group and the bar scene at Queenie's or the Vanport. It's an informal semi-structured discusssion where a lesbian can work out frustrations, receive support, and acquire a sense of community and solidarity with women.

It's like pluggin' in and recharging your batteries.

Yvette Perreaoet



Carpentry

Marg: *How did you learn to make the things that you know how to make with wood?*
Deb: *I don't know. I just started. Nobody taught me, and I never really learned anywhere. I figure out the structure that I need, and as I go along I find the most efficient way of putting it together.*
Marg: *How did you settle on carpentry as an area that you want to concentrate on?*
Deb: *I feel a natural aptitude for carpentry, I guess. It feels good to work with wood. It's something alive, growing -- I create with it, but in a sense it is created already. Wood smells so good, and is a beautiful material to work with. I'm getting blisters on my hands, you know, from working with the tools. They never get really bad, they're just getting good and tough because of it.*
Marg: *Do you think that people with certain kinds of minds are attracted to carpentry?*
Deb: *Probably. What you build has to be pretty exact. I like the exactness. While I'm working I develope a really quiet, meditative headspace. I have trouble relaxing by being alone in a room, looking at the four walls. Wood is like a really close friend, who doesn't speak, and who is dear and near to me, like part of my soul. It has opened up in me the ability to say, "That's really good!". What I build is an extension of me, but also something outside of me. Also, I like to do things as fast as I want to. You say you want me to build you a bed. I buy the wood. And I make the bed.*
Marg: *How long have you been a carpenter, and what have you made?*
Deb: *About two years. I've made desks, tables, shelves, workbenches, a tool box, beds, couches, a wall -- I made a wall for a women's centre in Montreal. Turned a room into offices. It was fun.*

Marg: *Have you ever tried or wanted to be trained?*
Deb: *Oh yes. Once I tried to get a course through Manpower. The man who interviewed me couldn't imagine me "standing in the mud slinging a hammer, building a house". At first he had thought that I was a man. He laughed when he found out that I was a woman. He thought that I should go into furniture making; it seemed more feminine. It's houses I want to learn how to build (not stucco ones, either). He told me that I had to go down to the carpenters' apprenticeship board, and to come back if they accepted me.*
Marg: *Have you ever had any insecurities in your own mind about your abilities to build things?*
Deb: *The pressures are never internal. They're always external. Buying wood, for example. I'm always questioned about what it is I think I'm building. They say that I can't build it in the way I plan to, that it won't stand up.*
Marg: *How do you find out what you need from the hardware store?*
Deb: *I just think in terms of the structure that I have in mind. -- what will make it stand up. Then you have to look over the boards. The more you look them over, of course, the more they get pissed off. Especially me. They ask, "What do you expect for 28 cents a linear foot?" "A lot more than that," I say. I get that all the time. I don't understand why they feel so threatened. It's my bed, after all, and what I buy has nothing to do with their jobs. It's not simply that they're being patronizing, either. They're being lecherous about it.*
It helps to know what types of boards there are, but you can pretty well get any size you're looking for. You can always ask, "Is there such a thing as a 1 by 2?

You should also know types of woods, like: common, face-to-face, finished. Common wood is right out of the mill. It doesn't have fine edges, tends to crack, and is usually warped -- but it's cheap. You can always sand it down. Check it for bad warps. I hate it when pieces are warped. They might fit together, but there have to be adjustments, after all the measurements have already been made. Someday I'll have enough money to buy wood that's not warped. A 2 by 4 in spruce or fir costs about 28 cents a foot.
Face to face wood is finished on both sides. Super-duper stuff, like mahogany for example, is always finished. It costs $3.50 per foot.
With common wood, even if it is cheap, you have paid for it, and that means that you don't have to accept pieces with chunks out of it. You are going to sand it down, so make it easy on yourself.
Marg: *Can you tell me about the tools that you use?*
Deb: *Well, I don't like electric tools. They're more dangerous than hand tools. Any tools are dangerous. You can smash your hand with a hammer. But with electric tools, you have no control, nor the ability to be in touch with what you are working with - like driving an automatic car.*
I use a hand drill, and then you need a hammer, saw, screwdriver, nails, screws. A T -- square is good for checking to make sure that what you're building is square. I don't have a level, but it would be great for building shelves. You need a tape measure, of course, and a good pencil. (Make sure you mark the side that you won't be using).

Interview

THE 5by 6 EASY BED

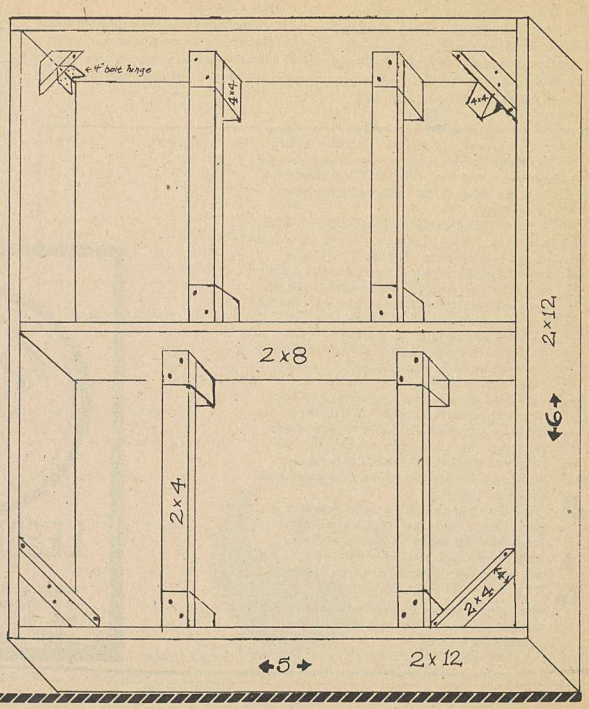
If you've never been to a lumber yard it's probably going to be scary. It was for me. They might throw alot of phrases at you and will n it likely look at you as if you are crazy. I try to focus in on just buying the wood I'm there for and ignoring everything else. Even this can be difficult at times. But don't worry, it's worth it.

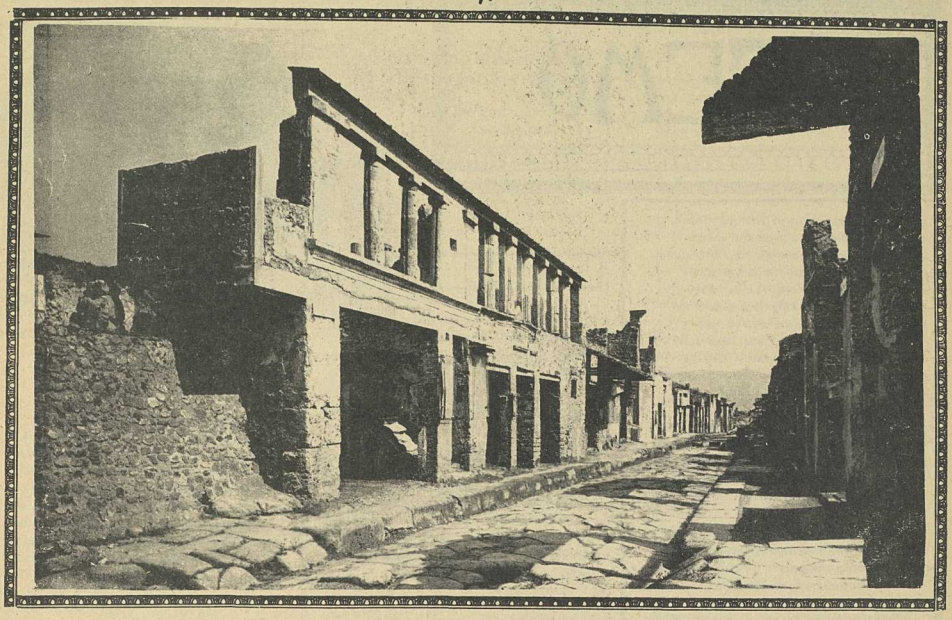
The person at the yard probably won't cut the wood to your exact measurements so you sort of have to get what they have. For example, 2 by 12's come to the yard in 12 – 18 ft. pieces. They might cut them into 6's for you. You could order 4 → 6 ft. pieces and cut them yourself when you start building. Don't worry about those extra pieces. I can guarantee that they'll come in handy someplace. The 2 by 8 comes in 8's but sometimes I've talked them into cutting a 6 for me. It all seems to depend on how threatened the person is that you're doing business with. The chart below shows exactly what you have to order.

The construction of the bed is fairly simple. It is extremely strudy and can be taken apart by unscrewing the frame, top and corner pieces. The plywood pieces (the top) are hinged to the inside of the frame and can be lifted for storage. The foam pad is sunken down into the frame 3" so it is flush with the frame. The frame itself is hinged together with 4 – 4" slide bolt hinges for easy disassembling and storage.

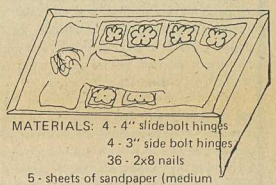
The tools necessary for construction are: hammer, screwdriver, hand drill, tape measure, T-square (preferrably medal), planer, myder box, level and about 16 to 20 hours of your time and energy.

The 5x6 easy bed





wood in board ft	Kind of wood	How it comes	How to have it cut
24 Feet	2x12 Common Fir/SPRUCE	12-18'	6's (4)
6 Feet	2x8 "	8'	6
32 Feet	2x4 "	8'	NOT CUT
4 Feet	4x4 "	—	4
2 Pieces	3'x5' 3/4" PLYWOOD	3x5	NOT CUT



MATERIALS: 4 - 4" slidebolt hinges
4 - 3" side bolt hinges
36 - 2x8 nails
5 - sheets of sandpaper (medium coarse)
12 - 2x8 screws (flat head)

When you finally get the wood home, the first thing to do is to get the frame together. Cut the two width pieces to smooth surfaces. These pieces are going to be showing, so do your best. Take the 4 unattached pieces to the place the bed will live before you start building. The 4 - 4" bolt hinges join the corners. Remember to leave at least 5" at the top of each corner. This is because the plywood top, which supports the foam pad needs to fit directly into the corners and flush with the sides. The hinges should not get in the way. When fastening the corners together make sure you get the frame going in a spiral motion for better support (refer to the diagram).

At this point it's important to say that the exact measurements of the wood are not as they appear. For example, the 2x12's are actually 1½"x11½". 2x4's are 1½"x3¾". Before you order, cut, or measure for anything. make sure you remember this. It's very sad indeed to ½" off and have to go back to the that crazy place and buy more wood.

By this time you should have together the 4, 2 by 12's of the frame and be feeling fairly confident about continuing. The 2 by 8's or the centre cross slat can now be measured, cut, and sanded on the corners and on ruff edges, and placed snuggly into the centre of the frame. Measure the inside of the frame to know how the 2 by 8's should be cut.

The corner pieces for this bed were the most difficult for me. A myder box is almost essential. I didn't have one so it was my sawing skill that I relied on. Still, I couldn't make the angles perfect. A myder box enables you to make perfect angles and should be used if possible. The corner pieces are made with 2 by 4's inserted into the corners. To figure out the angles you can use a protracter if you're good with numbers or you can use this simple method. To figure out the angles, I cut the 2 by 4's into 18" pieces and layed the 4" side across the top of the frame at the corners. Then, on the underneath side of the 2 by 4 I drew a line flush with the edge of the frame. That gave me the exact angle I needed. It's important to measure every corner and not to use the first angles cut as a template. This is because the wood more often then not is warped and the corners themselves can not be exactly 90 degrees. Besides, it is just a good idea to always measure for yourself before you cut. Saves time in the end!

To add support for the corners I used 4" by 4" blocks cut to 6" high to rest the corner pieces on. Nail the corner pieces on to the 6" blocks and insert the whole unit into the corners. They should fit as flush as possible. Screw the corner pieces, at the ends, into the frame. Use the level to see if the corners are exactly level to the floor and to each other.

After you've finished with the four corners, the centre slats should be measured, cut and sanded on the corners. These are then nailed at the ends to 4 by 4 -- 6" blocks and placed against the centre cross slat and top and foot of the frame. They should be placed into the frame as shown in the main diagrm. These are not nailed or screwed into the frame or centre cross slat but merely placed snuggly into them.

The plywood tops may or may not have to be cut or planed. Measure the inside of the frame to find out for sure. The centre slat width is 1½" wide so each piece of plywood should fit ¾" (or halfway) across the 2 by 8. Insert the plywood and fasten the smaller hinges (3" bolt hinges) to the surface of the plywood and the inside of the frame. (2 for each piece) Make some kind of handle to lift the tops and there you are. Finished at last.

High, confident and ready for bed. Happy dreams.

I would be willing to give a basic carpentry workshop to any group of women If anyone is interested in a workshop or needing help with any construction, please feel free to contact me through the Pedestal.

D. DuBelko

FEMØ

an island in DENMARK

Marg Verrall

Femø should go down in herstory. This is the 5th year that over a thousand women will pile onto a ferry and head for a tiny island in the south of Denmark, to be with other women. It is a part of me, now that I've been there. I went looking for a chance to think about myself, surrounded by other women. I wanted to see to what heights my ideals would carry, given a break from the Patriarchal, property-minded, competition-based, success-oriented and sometimes discouraging world. It seemed a miracle that a place existed run totally by women. I wanted to meet the organizers. I needed a more grandious perspective on what we can do about our situation. When I went back the second year, it was because I wanted more of the same.

I felt all the concern about whether or not I was living my life properly float away. All the dreams of things I wanted to try came one by one from the little boxes in my mind. And I knew that here was the place to try everything out.

I didn't figure this all out before dinner. The possibilities of my visit with these women appeared to be so limitless that for three full days I wandered: through the grounds, along the beach, in and out of large and small discussions, with my clothes on, with my clothes off, with my harmonica, with my paints, with my notes. The nicest thing I could think of doing was to forget what I had come to do, and rethink my whole philosophy of life from within this aura of woman-love. It was like a massage. I tended to my worldly wounds, let down my defenses and flowed into being with them in the way I've always wanted to be.

It was such a relief to arrive, and feel totally secure that as long as I stayed, not a man could threaten me, insult me nor inhibit me. I could believe anything I wanted to about what women can do, what women are like, what I should do with my life, and what we could do with the world.

I wasn't disappointed. When I arrived, there were about two hundred fifty women having dinner together at long wooden tables, outside the kitchen tents. The sun was setting over the island. The welcoming party got me settled in a tent and led me to the food.

Never had I been in such a large gathering, of such strong, beautiful, open faces. I had expected the atmosphere to be different from your usual crowd but a whole camp of women looking to be with other women produced a phenomenally high wave of warm, loving energy. It was a first for me, such abundance of pure female spirit.

FEMØ ORGANIZATION

The camp has been organized each year by women of the Danish womans' movement in København. The herstory of these women and of the women's house is a story in itself. Suffice to say that the "kvinderhuset," is rent free because the women occupied it and rebuilt it from the inside out.

With the same determination they keep the island camp going from the office on the third floor. There, reservations are made, weekly bussing to the ferry is arranged, and $4.50 per day of stay is collected to cover food and camp expenses.

Most of the time, Femø is filled with Danish women. For two weeks of the season, usually in August, women are invited from all over. It's best to go within this time, if you don't speak Danish. You can meet groups of women from Norway, Sweden, France, Germany, Britain, Italy and the United States, and splatterings from places like Mozambique, New Zealand, India, and Canada. The Danes are still most omnipresent hosts. International week meetings are carried on in German and English, as well as Danish.

"teltgruppen"

We lived in army tents. Apart from eight to ten set aside as sleeping tents, there are two kitchen tents one workshop tent, toilets and trough-sinks, outdoor showers, a library, an office, and a huge tent for evening General Meetings.

The femøgruppen have set up the camp; but it is up to the women who come to take care of the work while they are there. Each of the sleeping tents houses approximately twenty women, who form a tent group. The various jobs rotate from tent to tent. It is completely up to each one to offer her services when these jobs roll around, just as it is by your honour and not by another woman coming after you that you pay the camp for the time you stay

Three meals of food are set out each day. Toilets are emptied and scrubbed. Paper is picked up from the site. Food is ordered from grocers on the island, and carted back to camp. The meeting tent is set in order. All these jobs rotate so that, for instance, one tent group would cook only once a week. Cooking seemed to be the most formidable of jobs, but cooking with twenty other women can be quite an experience. The best dinner I remember began with a parade of the cooks with hats and aprons, banging pot lids, and hoisting huge steaming pots of food over their heads out from the kitchen tents to the tables, singing.

There are seven basic dinner recipes set out in the kitchen, which makes planning of food quantity simpler.

You have a chance to become familiar with the women in your own tent a little more easily than by distinguishing friends from the masses of bodies around the camp. Apart from working together, you meet at tent meetings scheduled after breakfast everyday. Generally plans for what will happen fall into weekly schedules, because of the number of women who come from one Saturday to the next. (During International Weeks, most stay both weeks). Some stay the whole summer.

What happens in the tent meetings varies greatly from tent totent, and week to week. What happens in the camp varies from year to year. It all depends on who is there: what each of the women is like, how she feels about other women, and what is important for her to talk about. Within the first few days, the tents have usually hit more or less on what it is they can get out of meeting together. In some tents the most incredible exchanges were happening. In others, the tent group served well enough as a basic unit, but the members where primarily busy elsewhere, the rest of the time. Every tent was different. You could feel the difference when you walked in.

There is so much territory to cover, that the morning tent group sessions basically ensured that everyone understood the camp set-up, and was introduced to at least twenty other women.

Workshop topics are listed, and co-ordinated among the tents, bringing the whole camp together. Time wise, it was difficult to fit them all into the afternoons; subject wise it was simple, because the same topics kept appearing from all the tents. We had alot of honest discussion in those meetings about what we thought of each other's ideas.

Afternoons were madly over-scheduled with workshops-- women wandering in and out of their priorities. The grassy area was clustered daily with groups of 10, 20, 30 women trying to get down to some concrete discussion: on feminism; radical feminism; radical lesbianism; radical therapy; play-writing; marxism; problems of organising womens' centres; evaluations of demonstrations.

Action groups formed, definitions of what lesbians are were written down, and an International Lesbian Conspiracy begun. Songs were written and sexuality became a big topic: Lesbian sexuality, heterosexuality, bi-sexuality. Herstory was gathered.

*Danish firewater

Then, too, Femo is a beautiful island, and the camp is located not one minute from the beach. So, we swam, lay in the sun, made love in the grass, played ball, and drank snaps* together in the kitchen tent before the evening meetings began. The General Meetings nearly always became at a certain point a grand party. We danced well into the night under magic moons.

Femo was a beehive, of women typing their ideas in the office, running off copies of songs, reading in the library, reading palms, dancing... We had thoughts we'd never had before about the potential of women, and met women we'd been looking for all our lives.

This didn't go on totally free of conflict. Alot of the conversation was about "lesbians". Lesbians were "dominating the atmosphere". They were meeting alone, together, too often, and therefore not working on the women's movement, and not "open to straight women" They were making love in the tents. (There was some tent group discussion over this. Some said its not fair to force heterosexual women to see. Some, its not couth in public. Some lovers said they gave credit to anyone who could manage to concentrate with twenty others around. And some said they were lonely, listening to the sounds of two women making love.)

For me, it was great to not even consider hiding what I feel. The world on Femø was my own. Lesbians were there from far and wide extinguishing the last bits in my mind that said "lesbians don't exist". When I think about the womens' movement, I think of all areas being covered by us working on events that affect us. There is no conflict about who is doing what, if everyone covers what is important to her. We should all do at least that, for ourselves.

It was an experience in listening to each other and in expressing things we'd never expressed. That part of Femø is so important. It is women only, and the conflicts going on between us are as clear as the highs.

With any degree of concentration, I can imagine myself there. My yellow t-shirt, I've had since the first year I went, and for the longest time I carried tickets from the Femø ferry. I think about how rare it is for two hundred fifty women to be together for weeks, and of all the things that happened when we were there. When I feel my energy low, I concentrate for awhile on Femø, and think of all the women there this summer, and of the International Lesbian Conspiracy in cities all over the world.

THOUGHTS ON BECOMING

I am a lesbian, When I speak these words there is more for me in that statement than in anything I have said before in my life. I have said "I love you" and meant it and felt it very strongly . . . and there's "shit!" and "fuck!" and "far-out!" and "I feel good/bad/happy/sad" . . . . all these words with feeling and honesty in them as I speak.

I say "I am a lesbian" and I am finally, wholly, totally accepting that I am me and I'm glad. I am here, I am now, I am a woman, I am me. Now I love me because now I am me. And all the hurt and confusion and bitterness and struggle that brought me here, I feel thankful for . . . and all the pain that I felt so bitter about has become pain that I would go through again and again if my past life were given to me to relive.

I have so many feelings and thoughts that could be put into pages of words, to say who I am . . . and for so long I felt that I needed to say them all for people to know, understand and love me. And the more I explained myself to people, the more I felt the need to explain myself to me, all of which led to a defensiveness so strong that not only was I intimidated by others, but I was intimidated, pushed, unaccepted by myself.

Now I am becoming me and the more I become myself, the more becoming I am to me . . . and my acceptance of me is no longer mere acceptance (i.e. "I accept myself for what I am because I'm all I've got") . . . it is love ("I accept myself for what I am, and I love myself . . . I am beautiful").

For me to say "I am a lesbian" is not to label me . . . it contains so much love, respect, receptiveness, warm fullness . . it makes me free and open to my being, and my being feels good. Where it once was for me, like saying "I am an alcoholic", it now means "I AM ALIVE AND WARM AND HAPPY TO BE ME." . . . . .

Debbie Thiessen
Friday, June 13th, 1975
3:00 A.M.

THIS IS WHY

you and i have discovered everything we know.
nothing ordinary ever happens to us.
we wound and heal one another without ceasing,
without disturbing anything.
we grow old, but no one notices.
betrayals come upon us as often as desire;
when disguises wear thin
we will always have a mirror for the blade we share
a kiss for the answer.

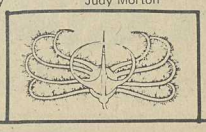
i search our bed for clues:
there is evidence of what we need in sleep-
sheltering and searching, a clean line
through the womb of dreams.
i see this, and tell you all i know:

your magic is more deliberate than mine.
i am swollen with understanding
and not enough denial.
i am frantic to please you
you please me for not being frantic
and in all that you do to please me
there is a sturdiness going all the way down
to an unembarrassed heart.
i am sleepless, wanting to say everything
you sleep eloquent and still
submerged

your body struggles against the cage of the world;
it is the only weapon you will never know well enough
to use.
our bodies together are a net in the sea
where our spirits roam, alone and luminous
laughing, i reach for you
laughing, the waves take us

this is how we will grow old
we will become wise and powerful
we have discovered everything
we know
there is no mockery between us, no malice
no walls
this is why

Judy Morton



THE OLD WOM

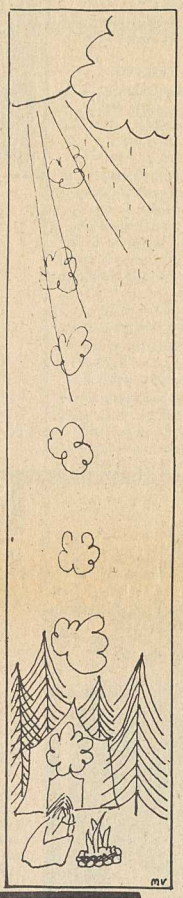
"She was chosen for her headspace, her ability to calm, to sooth, to council, and above all, to endure."

Recently Room of Ones Own published my poem "Old Woman" and I've been asked a number of times since where I got this material.

The society of the Old Woman was intertribal but confined mainly to Vancouver Island, and traces of it are still found in Salish, Kwagewlth, Cowichan and Nootka bands. The society is much smaller now than it was before the coming of christianity, but anyone aware of the way Judeo-Christianity has oppressed women will quickly see why it was vitally important the matriarchy be crushed and young girls be brought up in the "proper" attitude, which attitude promptly and permanently disqualified them from membership in the society! The matriarchy not only cut across tribal boundaries it cut across class and social barriers in that even a slave could belong to the matriarchy. Within the society she was not a slave but an equal and a disciple of the Old Woman. Outside the society, in the political and economic structure of the men, she was again a slave. She owned nothing, inherited nothing, and could never be anything but a slave, even her sexual companions were chosen from the ranks of male slaves and her children were slaves at birth.

Wealth couldn't get you into the matriarchy, nor could inherited status or position. You could qualify only by obviously having your head in the right space, by having the right mental and emotional outlook. Once you got your shit in shape you were eligible.

The society was small, but powerful and very deeply into transmutation of form, transmigration of spirit. The living embodiment of Old Woman might be a mere eighteen or nineteen years old; or she might be fifty. She was chosen by the previous Old Woman when the matriarch felt her advancing age was impairing her ability to function as Old Woman. She was chosen for her headspace, her ability to calm, to soothe, to council, and above all, to endure. Today we would probably refer to her as a spirit medium and she also was the midwife and herbal healer and was called on whenever a child was ill.

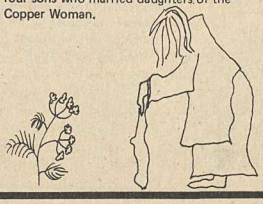


In her youth (it is suggested) Old Woman was Copper Woman who lived alone on the north west coast of the Island, in a time before mankind existed. (hints make me believe Copper Woman lived near what is today Tahsis, but I think I want to believe this because I'm living in Tahsis!). One day magic beings from the sun appeared and spent a long time with Copper Woman, teaching her secrets without which humanity could not have survived. However, they had to go back to the sun and when they were leaving, Copper Woman, not wishing to face loneliness again, begged them to stay, and when they wouldn't, she began to cry. She howled and blubbered and carried on to such an extent her nose began to run fiercely. Some of this mess fell into the sand and Copper Woman was shocked, mortified, and ashamed at carrying on so, and was going to cover the mess with some kicked sand. But the god (or goddess?) told her to save this, that no part of your body was shameful, and that if she saved this, from it would come the means whereby she would never be alone again. Well, Copper Woman was willing to Trust, and she scooped up the mess in a mussel shell and put it on a shelf. Quite some time later she noticed the sand in the shell was moving, and on closer examination she found a small figure living in the mussel shell. It kept growing and she kept putting it in successively bigger shells until it got so big she had to keep it in a carved cedar box.

It kept growing until it was nearly as big as Copper Woman herself. This mannikin is called (aptly) the Snot Boy. Copper Woman was rather fond of this odd creature, although he wasn't terribly bright and was always getting himself into trouble, and there are a number of legends of how Copper Woman would have to bail him out of whatever jackpot he found himself in. By him she became pregnant and her firstborn was a girl who later became the wife of Mah Teg Yelah. Copper Woman had many children, half of them girls, half of them boys, and from them came humanity.

Mah Teg Yelah was the wife of Thunderbird who ruled the kingdom of the heavens. One day she told Thunderbird she wanted to come to earth and live as did Copper Woman and her children. Thunderbird agreed she could try it and she came to earth in very changed form, she arrived here as the first man. (Snot Boy never does qualify as a man!). Copper Woman's oldest daughter was just entering puberty when Mah Teg Yelah arrived and before too long they had set themselves up as partners and they had four sons who married daughters of the Copper Woman.

"It is very important
until it is Time. Whe
it will happen, if it d
it isn't Time, so just



MAN LEGEND

Some of the others didn't behave themselves though, and there is a flood legend where water washes away the sins of humanity. Mah Teg Yelah smeared cedar pitch on the inside of the house, and the waterproof house floated in the deluge, and those inside were saved. After the flood the four sons and their wives went four different directions to re-populate the earth. (I have not yet been able to find out if Copper Woman was inside the waterproof house or if she just made up her mind she wasn't going to drown, or exactly what) Anyway, after the flood Mah Teg Yelah decided it was too much trouble living down here and appealed to Thunderbird to un-do the transmutation and went off to rule the heavens again as the wife of Thunderbird. Copper Woman lived as any grandmother does, surrounded by laughing children, looking after them, until she became very old, very wrinkled and very tired. So she left her bag of meat and bones on the beach, transmutated herself and became the spirit form Old Woman. She lives in the wind and the sea, part of the totality of nature, and her flesh-embodiment is the head of the matriarchal secret society of the Qld Woman. Whenever things get dicey and women are being buggered emotionally or put through a heavy number, all they have to do is call to the Old Woman not only from their hearts but also from that place just below the navel where the life-force is held, and if they are sincere and willing to Trust, Old Woman will come to them. She might not have the answer but she can help you see that the god damned question really isn't all that important anyway: not if you know who you Are and WHY you are, and if you can accept yourself and all these ikky excretions of your body.....

no wonder it was necessary to brainwash the native girls into the "be thou in subjection to your husbands" syndrome. When Old Woman was powerful there were no alcoholic women, no prostitutes, no correctional institutions with an abnormally high native inmate population.

So why didn't Old Woman dig in her heels and fight? Old Woman is not in to fighting. She ENDURES. Every legend, every belief points out the need to endure, to absorb your enemy and just out-last him. Copper Woman's sons fought (some of them died) and warriors have always been men going around beating other mens heads to a pulp; the matriarchy just endured. And it must work because here we are, taking a good look around, seeing the "superior" religion for what it is, realizing the "superior" society isn't superior at all, and there she is, the Old Woman, still sweeping the beach, riding on the wind, there if we need her and call on her.

One of the poems underlining the need to endure is to the effect that nothing ever really disappears; a grain of sand is actually a mountain in miniature. It may be diminished but it is still a mountain. In miniature. It will be there long after the force that reduced it is gone and it doesn't matter what size it is as long as that grain of sand knows it is a mountain then it is, by god, a mountain!

11.

There are other aspects of Old Woman that can be comforting to all of us, strengthening for all of us. Like; trust your instincts. If you honestly think that what you are considering doing is Right, and if you honestly do not feel any personal uneasiness about it, then go ahead and do it and when other people tell you it isn't "wise" or "well planned" or what ever, you just calmly agree with then, agree that for them it would indeed be a hasty and ill considered move because their instinct is against it, but for you, it is right, so you just do it. Trust your dreams; they are not a sign you are crazy, and even if you don't immediately understand them, you will , when it is Time.

It is very important that you wait until it is Time. When it is Time, it will happen, if it doesn't happen, it isn't Time, so just endure.

That doesn't mean you have to sit back and smile placidly and wait for all good things to come to you on a platter. It comes Time only when you have worked enough and created enough and put your head in the right space. If you are a painter, you keep painting the things you think have got to be painted, and if the national gallery isn't pounding on your door, it isn't Time for them to do it so you keep working , examining your talent, working and re-working and when it is Time... answer the knock on the door! If you are in to film and there doesn't seem to be any distribution for what you're doing, or money to do what you want to do, you just keep working , trying, applying for money, applying for the job, and knocking on doors insistantly but politely, and sooner or later when it is Time....

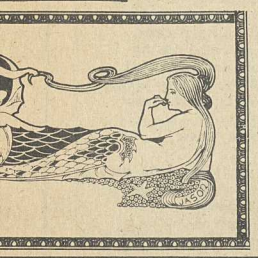
Personally I find the Old Woman much more logical and believable than all these grim patriarchs the anglican church tried to convince me were the be-all and end-all of truth. And I find the ideas of the society, to cut actoss the male-established social, political, and economic structures to make just plain bloody good sense for women today. I think if we can get ourselves into the kind of headspace where we can accept even our own snot, we aren't going to need Largactil, Valium, Librium, Cocaine, Smack, or liquor... or thoes damned shrinks who keep telling us aboout our infantile sexual development, our clitoral vs. vaginal orgasms, or all this penis envy we're supposed to be suffering.

Everyone always asks what was the Old Woman's attitude to sex, what were the matriarchies sexual taboos . The Copper Woman had a lot of children, but she obviously loved women or she wouldn't have bothered becoming Old Woman, and available only to women. Men just do not get visited by Old Woman , nor could men join the society. The society itself had no sexual taboos at all, or if they did nobody has told me about them, and the twice I was daft enough to ask all I got was an indulgent smile and no answer at all. So I have decided for muself that it obviously all goes back to accepting youself, accepting your body, trusting your instincts and dreams and not being ashamed of anything. In the incorrect head space this could lead to license rather than freedom, but when you get your shit in gear you realize that you just don't play games with peoples' feelings . It takes a lot of hard work and discipline to attain real personal freedom, and when you've attained it you Know and have too much respect for yourself and others to use yourself or anybody else as a toy.

I don't think the Old Woman has much use for Barbie Dolls, Cheerleaders, Beauty Queens or women who sell themselves short. But if they wake up and call on her, they'll find her.... in that lifegiving place just below the naval.

Regards,
Cam Hubert

: that you wait
en it is Time,
oesn't happen,
endure."



HERSTORY

WITCH HUNTS: STUDIES IN FEAR

by Peregrine Adams

I.

"Once you have participated in the female mysteries, you will feel ashamed to have been born a mere man." 1

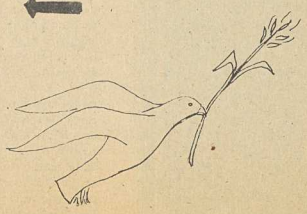
—Adesius in a letter to empire Julian

"Every woman ought to be filled with shame at the thought that she is a woman."2

—Clement of Alexandria (c. 150-215 A.D.)

1.

What changes were wrought in those few centuries that were so drastically affected man's opinion of woman? Where suddenly (in historical terms) did this misogyny come from? Some would blame it on Christianity. On one level, this makes sense for we are certainly to see the Christian Church playing a bold part in perpetuating abhorrance of womanhood for centuries following. But I tend to think it goes deeper then that. Judaism, as a religion, bore no great love and admiration for womanhood either. To this day, there is a pray that Jewish



4.

appear. Along the same lines, they were accused of making women sterile and of performing abortions on them.

This duplicity goes directly back to Genesis and the Bible's portrayal of Eve as weak and easily given to temptation while, on the other hand, being powerful enough to seduce Adam into "eating the apple" against his reason. This fear of female sexuality and also of female intuition(particularly in the art of healing) puts me in mind again of the theory of the Matriarchies. Could the fear and hatred of womenhood that mounted to such enormous heights during the witch hunts truly have been something without long-standing historical background? My belief again is that, what ever the reasons given, the witch hunts were an attempt at destroying the last remnants of the wise women descendants of the Matriarchies. The male sex whether consciously or not, wanted to assure forever his control of the earth.

II.

"Originally witches were involved in teaching, guiding and healing-all of the respected arts. Their practices were associated with all the vital phases of (wo) man : health, wealth and love. In later years, through fear and ignorance, the stamp of evil was placed upon those who possessed these strange powers, so that today witchcraft is either regarded as a complete myth or the misguided efforts of historic villains. There are so many false ideas about witches that little truth remains in the public mind." 13

—Louise Huebner

There is still today much disagreement on what a witch is. There are some who think of witches as a thing of the dark, unenlightened past. There are others who still think of witches as evil people,

2.

men say thanking their lord that they were not born a woman.

Could it have been, as Helen Diner, Elizabeth Gould Davis, and J. Bachofen suggest, that the misogyny still present in today's patriarchial society was originally a backlash against man's subservience under matriarchal rule? The conclusion might be then, that the male collective memory holds still in its subconscious the fear that women will rule again someday.

But my purpose here is not so much to determine the cause of this misogyny, as to study the results of it in later centuries. Four centuries in particular interest me - the fourteenth to the seventeenth A.D. - the age of the great European witch hunts.

* * * * *

"It took four hundred years to wipe out the last large concentration of evolved women(the witches, the wise women) but some of them survived the Burning Time and their genes have traveled through time to us."3

—Barbara Starret

Who exactly were the witches being hunted in the age of witch hunts? What had these women* done to bring the rath of the Christian Church down upon their heads? There is a great deal of speculation of this point.

Barbara Ehrenreich and Dierdre English, co-authors of Witches, Midwives and Nurses, defined these much maligned witches as, in most cases, wise peasant women learned in herb lore and the art of healing. They suggest that many of the women killed in the witch hunts were not weavers of spells or delvers in the dark mysteries but simply peasant women brave enough to take the healing of the poor into their own hands.

Their threat to the Christian Church is obvious. As Ms. Ehrenreich and Ms. English point out , "The real issue was control: Male upper class healing under auspices of the Church was acceptable, female healing as a part of a peasant subculture was not." 4 They go on to explain that," The Church saw its attack on peasant healers as an attack on magic, not medicine."5

Louise Heubner, a modern witch who has written Power Through Witchcraft, disagrees

*I would like to note that it is not on my bias alone that I class the victims of the witch hunts as women. Though some men were killed in them, about 85% of the victims were women of all ages.

3.

somewhat. She believes the real witches were never or rarely killed in the witch hunts. The women who died in them were "political and religious victims, old tired wives, envied neighbors, folk doctors, hysterical teenagers, menopausal mothers-in-law, the retarded and/or psychotic, unwanted old souls."6 Under torture, of course, most would confess to being witches even if they weren't. Later, she refers to the "superstitious peasants, thoroughly steeped in herbal lore, who lived throughout most of the European countries. "7 "These women weren't really witches,"8 she adds.

It should be noted here that Ms. Huebner is something of a chauvinist about witchdom. In her words, "A witch is not an ugly old hag. A witch is a winner."9 A witch is, she says, a self-actualized-my word- woman in touch with her psychic powers and able to use them to her own advantage. She could make herself beautiful, charming, or inconspicuous, whatever she chose. And she was far too powerful and intelligent ever to be caught by witch hunters.

On the whole, I have some difficulty with Ms. Huebner's picture of a witch and her seeming distain for those "superstitious peasants." Her whole outlook lacks a certain feeling for sisterhood. In parts, she is downright sexist (ie. her premium on stereotypical good looks as a thing to strive for). However, there is one point upon which I am inclined to agree wholeheartedly. She states that, "There is no such thing as good and evil witches on the basis of one of them deriving their powers from the devil. The power witches tap is an energy inside themselves."10

This is a point which I think Ms. Ehrenreich and Ms. English would probably agree with as well. They describe their witch as "an empiricist: She relied on her senses rather than on faith or doctrine, she believed in trial and error, cause and effect. Her attitude was not religiously passive but actively enquiring."11

Another major crime of those struck down in the witch hunts which both books seem to agree upon was sexuality. In the MALLEUS MALEFICARUM or HAMMER OF THE WITCHES, a how-to treatise on witch hunting written in 1484 by Reverends Kramer and Sprenger,12 this subject is dealt with in detail. In it, witches were blamed for making men have lust and, at the same time, for making them impotent or making their penises dis-

lurking about or perhaps even appearing normal until one's back is turned. This latter school of thought is the one most given to hysteria and witch hunts.

The witches themselves have their own, also differing, thoughts on the matter. I have already given you some of Louise Huebner's theories on witchdom. It might be further noted here that her conception of the purpose of being a witch seems to be, basically, to get what you want out of life. She puts no value judgements on casting spells to alter the course of natural events. If one must change someone else's mind for her in order to get what one wants (whether it be sex, love, wealth, success, or whatever), that's the way it goes.

Z. Budapest, a younger witch, seems to have theories more along a feminist line. She believes that the Sisterhood of the Wicca (wisewomen) is the only opportunity for women today to connect with a positive female religion. Her conception of a witch then is spiritual. A witch is a priestess in a female-oriented religion.

One thing that both of them agree upon, in varying degrees, is that the age of the witch hunt is not over. Ms. Huebner still believes the real witches, cleaver and powerful as they are, are never suspected. Again it is just people who somehow threaten other people, whether by simply being different or in some way superior, that are blamed for being witches.

Z. Budapest, for very good reasons, has a slightly different outlook, She believes herself to be a victim of a witch hunt - one that is beginning to surface again, here and now.

What follows is her story.

* * *

FOOTNOTES*

1. Diner, Helen, MOTHERS AND AMAZONS (Garden City, N.Y., 1973), p. 18.

2. Ehrenreich, Barbara and English, Dierdre, COMPLAINTS AND DISORDERS (Old Westbury, N.Y., 1973) p. 6&7

3. Starret, Barbara, I DREAM IN FEMALE: THE METAPHORS OF EVOLUTION, Amazon Quarterly, Vol. 3, no. 1, pg. 13.

4. Ehrenreich, Barbara and English Dierdre, WITCHES' MIDWIVES AND NURSES (Old Westbury, N.Y., 1973), p. 13.

5. IBID.

6. Huebner, Louise, POWER THROUGH WITCHCRAFT (Toronto, 1971), p.3.

7. IBID. p. 11.

8. IBID.

9. IBID. p. 3

10. IBID. p. 4.

11. WITCHES, MIDWIVES AND NURSES, p.14.

12. IBID,p.9.

13. POWER THROUGH WITCHCRAFT, p.2.

14. LEAFLET/WOMAN SOUL LEGAL DEFENSE COMMITTEE'

15. POWER THROUGH WITCHCRAFT, p.6.

"I was told that this country was founded on freedom of religion but I was not told this freedom was only for male god oriented religions." 14

--- Z. Budapest

On February 10, 1975, Z. Budapest, High Priestess of the Sisterhood of the Wicca, was arrested by an undercover police woman for fortune-telling. It was a perfectly legal procedure. Ms. Budapest was charged with violation of the Los Angeles Municipal Code (43.30) which makes it illegal to predict the future with or without pay. There were, however, a few curious facts surrounding the arrest that make it a bit suspect.

First of all, it was made one week after Z. Budapest had applied for official certification of the Sisterhood of the Wicca as a recognized church. She had done this, she says, so that feminist women's spirituality might have an autonomous and legal identity. If this application had been granted, Z. Budapest's Tarot reading (for which she was arrested) would have been perfectly legal. An exemption (43.31) to the law under which she was charged allows fortune telling by spiritual leaders of a bona-fide church or religious organization.

Secondly, the enforcement of this law seems to be as selective as that of sodomy and drug laws. The Yellow Pages of the L.A. telephone directory list 29 "spiritual consultants", all apparently practicing their trade undisturbed by L.A. officials.

All of this suggests that Ms. Budapest's arrest was planned. And that its motivation went deeper then simple enforcement of the law. Perhaps it was political; political in the sense that hundreds of arrests made in North America are: weedings out of elements threatening to the maintenance of the status quo--both in society and (therefore) in government.

At one point in her discussion of witch hunts, Louise Huebner relates the mass hysteria that characterizes them to similar waves of mob fear in Hitler's Germany and the McCarthy era in the U.S. She also talks about the bounty hunters, those "brave fellows" who killed Indians for money in America's early history.[15] In each one of these cases, it should be noted that the State believed it had something at stake.

A fourth example, much closer to home, might be the time, not so long ago, when the FLQ was a dirty word in Canada. The arrests made during that time could hardly be called anything but political--and few would say that they were not based on fear.

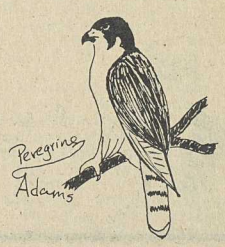
But back to the subject at hand. Why should a female religion be so threatening to L.A. or the U.S.? Is it because Z. Budapest calls herself a witch--and there is so much that is still dark, mysterious and unknown in that term, perhaps even evil? Or is it because spiritually strong women, self-actualized women, threaten the stability of a Patriarchal culture?

Who is to say? It is the result of this feeling threatened that worries one. At this writing, Z. Budapest has been found quilty of the charge laid against her. But the battle is not over. Her trial has gained much publicity and support.* Her attorney, Marge Buckley, is planning an appeal. Even for those of us to whom witchcraft means nothing, the plight of Z. Budapest must concern us. She is a woman, a feminist, fighting for what should not be so impossible a thing to have-- a positive female religion, a spiritual teaching that does not assume our inferiority. And her arrest raises questions in one's mind, frightening questions. Where and when will the next witch hunt be ? And who will be its victims?

*More support is needed. Send donations and/ or requests for information to: Woman Soul Legal Defense Committee, 442 Lincoln Blvd. Venice, California 90291

ADDENDUM

Iam, myself, quite a novice in the field of witchcraft. I have never practiced it in a traditional sense, consciously weaving spells and enchantments. But the only spirituality I possess is female oriented, I have begun to learn something about the Occult Arts, I've begun to delve into herbal lore. And I believe in the psychic powers that Louise Huebner talks about. I believe in speaking without words mind to mind, and in the energy that flows between and within women, naturally, beautifully. If that is to be a witch, then I am one, and proud of it.



dream page

marg

MARYMARGARET

I'm in a log building, that has an earthen floor, together with my parents, my sisters and people that I don't know. It is a high school of sorts, although not the high school that I went to. It is my first day there, and a special occasion. Everyone is preparing to go on a field trip.

There are certain things that we are supposed to take on the trip. I am sorting through my own papers, deciding what to take with me, and what to leave behind. I'm being helped out by two women who are making sure that I have everything that I need, and are filling me in on just what is happening. I feel very secure with them. There are a lot of emotional feelings, on an emotional level passing between us. These two women are also very warm and close to each other.

We start out in pairs, a long line of people walking along a narrow cow path (My family is no longer there) I am walking at the end of the line, by myself, with the two women in front.

On each side of the trail there are grassy fields, outlined by fences with gates here and there. Occasionally I see a run-down barn. Beyond the fields, there is forest in each direction. Suddenly we're not walking, we're riding along the cow path on a bus and I'm looking through the window. Gunshots start up all around us. I feel very much afraid and try to figure out what we can do to get away. I know that my initial reaction is to get away completely, to change the situation. But I also realize that there is nothing that we can do except to keep on going, toward our destination. The gunshots continue, and I'm very much afraid that we'll be hit.

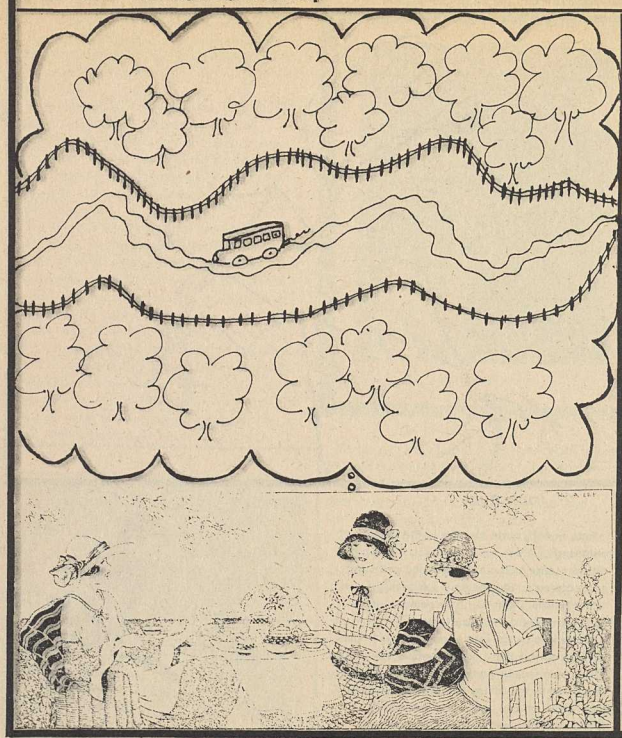
Two younger boys from the school, who had started out before the rest of us, come riding up to the bus on wild horses that they had harnessed. They are trying to get into the bus for safety, and two of the older people grab them in through a window. I am sitting in the back of the bus feeling very much afraid.

Suddenly, I think about the Old Woman. I centre on my pelvic area, and communicate with her. As I centre on her, I get a sense of my own power. The Old Woman understands me, and I her. With this connection, my fear disappears. Before, I wanted to hide. But now that I have remembered the things that I believe in, and remembered again who and what I am, what was making me afraid loses all relevance. So I look at the shooting, to see what it consists of. Nothing can hurt me, because I do not feel threatened when I am at one with the Old Woman. That sense of relating to her and centering on myself gives me a feeling of power and indestrctiveness. I recognize that I am much more than a physical being, that I would still be there even if I were killed. I have a feeling of identifying with the Old Woman as a symbol of my spirit. I feel very secure in the way I interpret things through her. The forces out to destroy me have no real understanding of all this. They can't destroy me as long as I remember who I am, because I am so much more than I appear to be, to them.

With my new found strength, my fear disappears, and so does the bus. We are walking again. The only people with any connection to me are the women in front, and now two more who come up behind me. I put out my hand, to take them in. One, however, starts to drag us down until we begin to lose sight of the rest of the group. I realize that this is happening, and not wanting to be broken off from the others, I break away, and run to catch up.

As I reach them, the journey is ending. We are walking into a building, and it seems like an official occasion. The dream ends with me standing in a in a rustic kitchen scene, looking over cans of sugar cookies.

I really felt the idea of getting in touch with the Old Woman as getting in touch with my own centre my womb. At the instant that I felt my centre, I sensed as well my own universal spirituality. At that instant, I grew. The sense of myself became very big, and I felt no aloneness or separateness. It made what was frightening very insignificant. It was a great sense of being strong and that what was frightening me was unable to affect me. I got a cerain sense of the importance of my beliefs. It reminded me of one of my basic philosophies: that as long as I remember in what I believe and know to be real, I maintain strength.



I was walking along a canal, nighttime. Selma walked softly up behind me, we gave each other an arm and kept walking. We also had a conversation over bonds.

Further, I was leaving a school building with two old school friends, I was helping one with a can (sort of a milk can) it was heavy. The other had a long cement tube. A large group of school people stood waiting for us with a teacher in the center. I said this can feels as heavy as cement, a girl took it from me and she whispered to someone else "Oh it is not at all so heavy". The teacher took it but she made no comment about the heaviness. I had the feeling she knew I was exaggerating but she said nothing. I walked with her to the top of the hill. She wanted to talk. I don't remember anything in particular, apart from a handful of money she gave me. Then I wanted to walk back to the group and catch the bus with the others. She said no we can catch it here. One bus went racing by. We ran a bit after it down the hill but another one came, I knew everyone would catch the first one so I'd miss riding with them. We go on, Joyce also, Joyce wanted to pay one fare but the teacher kept saying --but buy two cards of four tickets. Its much cheaper, there developed a long debate and we were blocking the way for alot of people. I stood by Joyce full of anxiety and kept saying just pay, just pay.

BETTY

book review—

Deb T.

THE WORLD SPLIT OPEN: FOUR CENTURIES OF WOMEN POETS IN ENGLAND AND AMERICA; 1552-1950. Ed. with introduction by Louise Bernikow, perface by Muriel Rukeyser. Vintage Books, New York, 1974. $3.95.

1-- The World Split Open; etc.

This anthology is, to the best of my knowledge, the first of its kind. It is as the subtitle indicates, an anthology of specifically women's poetry that spans four centuries. Having been an English Literature major at one time in my life, it is for me like a revelation. I am seeing suddenly those four centuries of literature from a woman's point of view. Certainly I have encountered some of these poets before: those few women poets who, through no fault of their own, are considered acceptable enough to be included in the (otherwise male) anthologies we are subjected to in school. In the entirety of my education, I had the good fortune to encounter one course which dealt exclusively with women writers. But they were all novelists, and the earliest dealt with was Mary Ann Evans (George Eliot). Here, in this anthology, I am treated to the eloquent opinions of women poets who were the contemporaries of Shakespeare and Alexander Pope.

There is one poem among these earlier ones that brings me particular pleasure. It is a scathing reply by one Lady Mary Wortley Montagu (1690 - 1762) to some "libelous remarks" by Alexander Pope. This is a result of a particular bias of mine, however, for I never liked Alexander Pope much. He had always struck me, even in my less enlightened days, as the epitomy in male arrogance and smug, patronixing humor.

The book begins with an apt quote by Muriel Rukeyser from which the title is taken:

"What would happen if one woman told the truth about her life? -- The world would split open." Muriel Rukeyser,

"Kathe Kollwits" from The Speed of Darkness

The anthology includes: a short preface by Muriel Rukeyser; a lengthy (necessarily so) and excellent introduction by the editor; a section on the poets of England beginning with Elizabeth I and ending with Marjorie Battock; a section on the poets of America beginning with Anne Bradstreet and ending with Muriel Rukeyser; and lastly two very good indexes (always to be appreciated in anthologies) - one of the authors, and one of first lines. If I were to make any criticism of this book it might be that an index of titles would be useful to those of us more prone to remembering titles than first lines.

The introduction is a splendidly informtive piece on the plight of the woman writer down through the centuries. I was moved to great rage when I thought of how many women were never published at all and what a distorted view we have gotten of those that were. I and a great many others, have been roundly cheated in my education of a literary history meaningful to me. Here at last is one that is.

The cut-off date of 1950, by the way, is quite deliberate. It is a time well before the feminist movement reached its peak, before, in fact, civil liberties movements of any kind had begun on a large scale in America. The voice of the oppressed begins to surface rapidly after that time. So, previous to 1950, we are dealing largely with poets who have either not been published widely or have not feminist poems, (though they have indeed written them). That is important to remember when reading the book: that it is herstory, one that you can be proud of.

Each group of poems is accompanied by a short biography of the poet and a picture of her. Where possible, the editors have gotten statements from the poets themselves. This provides an interesting glimpse into their lives for those interested in such thing. For me it was particularly fascinating to see what all these poets looked like. Most of us are quite familiar with the appearance of say Ezra Pund of Dylan Thomas but not so familiar with the appearances of women poets of equal stature (Muriel Rukeyser, Marianne Moore, Denise Leventor).

To conclude, I am going to give you a short statement by the editors which states better than I could, the purpose of this anthology. Let me only say first that in my opinion, they have accomplished their goal.

"This new anthology is a stimulating collection of poetic expression that provides an opportunity to examine what women have been thinking and feeling for the last century. Because representation in most of the poetry anthologies of the past has not gone beyond tokenism most women writers have remained minor figures in the male-dominated literary world. This book is an attempt to make both men and women aware of the vital force women poets today present."

RISING TIDES: 20TH CENTURY AMERICAN WOMEN POETS. Ed. by Laura Chester and Sharon Barba. Intro. by Anais Nin. Washington Square Press, New York, 1973. $1.95.

2--- Rising Tides: etc.

I don't really feel I know an anthology well until it has been with me for awhile, long enough for me to have read all or nearly all of it in my piecemeal anthology fashion. In this respect, I feel I know "Rising Tides" the best of the three of these. It's been with me for almost a year now.

"Rising Tides" is an anthology of less range than the previous one (it deals only with 20th Century American Women poets), but no less of an eye opener for all that. There are no fewer than seventy Women poets in this volume and all of them, as far as I can see, have managed to get published somewhere. That, to me, is a rather remarkable fact, a tribute to the fortitude and unflagging determination of many women writers. I know, too, that there are women poets (published and unpublished) that aren't in this volume. The thought is staggering, There are probably hundreds of women writers in America alone! And when you include Canada . . . .

The earliest poet in the book is the inimitable Gertrude Stein. The most recent poets include a number that I am familiar with (Judy Grahn, Erica Jong, Nikki Giovanni) and many new to me. Between those two lies as rich a collection of Women's Voices as one might desire. I have discovered a whole passel of new soul mates among them.

In a few instances with poets I know well, like Edna St. Vincent Millay, I found that I probably would have selected other poems than the ones the editors did. But I have no better reason for this than personal taste, so I don't feel in the position to criticize. It is a part of editorial privilege, for the editors to be able to excercise their own tastes in their selections.

WE BECOME NEW: POEMS BY CONTEMPORARY AMERICAN WOMEN Ed. by Lucille Iverson and Kathryn Ruby. Bantam Books, Toronto

3 - We Become New; etc. $2.25

"We Become New" is the most specialized of the three anthologies. It deals with women poets who are alive today and actively publishing and/or writing. The exception here is Ann Sextion whose death occurred after the book was published. With tragic foresight, however, the editors included in her selections a poem about the death of Sylvia Plath ("Sylvia's death").

The poems here are not accompanied by biography and/or picture here as they were in "Rising Tides" and "The World Split Open". Though I enjoyed those glimpses into the poets in the latter two (indeed for "The World Split Open" it was quite necessary to establish the poets in herstorical sequence), I have here equally enjoyed not having it. The poems stand alone in this collection and one is forced , therefore, to judge the work independently of the author. That is, if you are not already familiar with her, as I was not with the majority of the poets in this anthology. I tend to think that gives the individual poems a better chance to be judged each upon their own merits rather than as part of the work of, for example, Adrienne Rich.

As in " Rising Tides", I found myself encountering and delighting in some new voices. There is a fair amount of overlap between the two books. In some cases, the same selections were even chosen for the same poets. But there are a sufficient number of welcome additions in this book, poets that I, personally, had missed in "Rising Tides", to make the reading of it worth my while. Two of those welcome additions are Robin Morgan and Rita Mae Brown, both prominent voices of the feminist movement. For Rita Mae Brown, it is something of a dissenting voice as she speaks of her early experiences as a lesbian in the Women's Movement.

Speaking of lesbians, I was generally gratified to find a goodly number of open lesbian poets among the forty-three women published here. Actually all three anthologies are quite open about and to the subject of lesbianism, which pleased me a great deal. My feeling in "Rising Tides" was that the treatment was somewhat token but that may be merely because of my particular bias. On the whole, lesbianism was not, as has previously been the case in most poetry anthologies, a subject to be avoided.

The primary difference between this anthology and the other two is that it is not, as they are, a scholarly working addition to being a collection of women poets. The poets and their selections are not arranged in chronological order or accompanied by pictures or explanations of any herstory. There isn't even an index. The purpose of the anthology is basically to give women poets a chance to be published and/or to publish feminist pieces henceforth kept tucked away somewhere. It accomplishes this purpose well. The poems speak for themselves, and they do so eloquently.

I was interested, and pleased, to find that the section on Poets of America included a section on "The Blues". It is composed of songs written by well-known women blues singers such as Bessie Smith and Gertrude Ma Rainey. I have never seen blues song in an anthology of poetry before and, until now, I had not realized what a grievous omission was being made. These songs speak with openness, honesty, and eloquence of the pain of being "twice damned" black and a woman. They are certainly deserving of their place among creative works.

There is also a section of the songs of women union organizers. To anyone familiar with the bittersweet history of union organizing and the strong part women have played in it, this is a welcome addition.

The rest of the poems speak for themselves, communicating joys and sorrows very different from and not so unlike our own. They tell the herstory of the frustration and despair of the creative woman in a male society. And they tell of the warmth and sensitivity of women for each other and the world.

It goes without saying that I recommend this book. Better than that, I welcome it like a lost friend, with open arms and open heart, and tears on my cheeks.

AUTOMOTIVE MAINTENANCE

Anyone can tune their own car, even if their knowledge is limited. The job simply doesn't require any specialized knowledge or tools. The only thing you have to able to do is twist a screwdriver and follow directions. The exhorbitent amount of money those "specialists in automotive tuneups" rip you off for is merely for their time and experience, not their unattainable abilities to deal with those complicated engines. There just isn't that much in tuneups that is complicated. A tuneup consists mainly of adjusting elements in the carburetor and the distributor, and changing the points and condenser.

The tools necessary can be divided basically into two groups; the necessities and the specialized tools and gauges.

NECESSARY TOOLS:

1. Medium bit screwdriver
2. Set of small ignition wrenches
3. Sparkplug wrench
4. Set of open-end wrenches
5. Pair of needle-nosed pliers
6. Feeler gauge
7. Compression gauge
8. Timing light

In total these tools will cost between $60 and $80.

You may think this is alot of money to spend on tools but remember that you would probably pay that amount for a one shot deal to the garage. These tools will last a life time and many tuneups. They will soon pay for themselves.

Basic Tune-ups

The parts you have to pay for will depend on what has to be replaced or repaired on your engine. Usually the sparkplugs, points and condenser, rotor, air filter, oil filter, and sometimes fan belt and radiator hoses. There's really no way of knowing until you check out the car's engine It's usually a good idea to have a check list of some kind either on paper or in your head. This avoids confusion when you start in. I usually write out on a piece of paper the things I don't want to miss.

A good place to begin is the source of all the electrical power- the BATTERY. Check to see if the charge is okay. This can be done by testing the starter to see if it turns easily, and if the lights are bright, and do not dim to much when you hit the starter. Check the cables from the battery to the ground and to the starter. If the battery is pretty corroded and dirty, clean it with a solution of baking soda and water. The acid on the top of the battery will foam and should be washed off with water and dried. Take the cables off the battery and clean the posts and the inside of the connector . Replace and tighten the connections.

Begin to check the battery cables, following the electrical wiring to the STARTER. COIL, DISTRIBUTOR. and SPARKPLUGS. Things to look for are: loose connections, broken wires, cracked insulation, cracked boots and oil soaked wires. If any one of these is spotted, make sure that it is taken care of. Don't leave it until later! I can guarantee that it won't get better and will probably end up costing you twice as much.

After checking all the wiring connected with the ignition system, remove one of the sparkplugs wires and take out the sparkplug. If the old sparkplug shows alot of wear, it should be replaced. (Usually every 10,000 miles. Make sure you know the best plug to buy for your car's engine).

While the plugs are out, check the compression of the engine with a compression guage. This is not that essential unless you think there are internal problems. But if you have access to a gauge, take a reading. An engine with bad compression can not be turned satisfactorily.

After the compression check, gap the new plugs. Even though they are brand new and are the correct plugs for your make and model, the gap must be checked. Gapping means checking the measurement of the space between the centre and the side electrodes. Take care that when replacing the wires they go to the plug they came from. Every engine has a different firing order for the plugs. This means that the plugs do not necessarily go 1-2-3-4. My Datsun 1300 for example, has a firing order of 1-3-4-2. Check the specifications for your car's engine. It is certainly worth your while to buy a manual for your car. It contains everything and anything you'd want to know. Usually you can purchase them at your car's dealer.

Next, remove the cap from the DISTRIBUTOR and check for cracks, corrosion, pitted or burned connections and "carbon tracks". Carbon tracks are black streaks running between terminal connections. This usually indicates a short circuit. If any of these things appear, it is best to replace the cap. If it is just dirty, clean the inserts and contacts, making sure to remember where every wire went. I usually do one at a time or put tape on the wires with the number of the correct position.

Inside the distributor and on the top of the cam, is the ROTOR. This should be checked for pitting and burning. Sometimes they get cracked as well. If any of these things are evident, the rotor should be replaced. Standard tuneups kits come with the rotor in it, so if the points and condenser have to be replaced you might as well replace the rotor while you are at it. Make sure you get the right kit for your car.

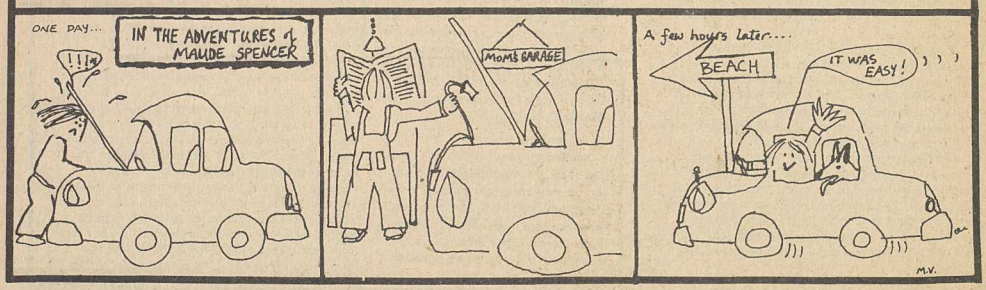
Now that you are inside the distributor, check the POINTS and CONDENSER making sure you remember where and how the little wires are connected. If the points and condenser are bad or have been in there for 10,000 miles ar more replace them both. Never just replace the points. The condenser and points must always be replaced together. The points, like the sparkplugs, have to be gapped by using what is called a feeler gauge. This gauge consists of ten or fifteen flat medal pieces varying in width. My points are gapped at .018mm to .022mm. To gap the points, take the feeler gauge and slide it between the two contacts. It should fit snuggly, but not too snuggly. Your Manual will illustrate adjustment procedures. It is pretty difficult to get it together the first or even the second time. It takes practice, but keep at it.

Check and replace if necessary, the AIR FILTER. It's important that this be done before you adjust the carburetor since a dirty filter will restrict the flow of air to the engine.

Check the timing of the engine. This is merely making sure the sparkplugs fire at the right time. This is done with a timing light. Make sure the VACUUM ADVANCE is disconnected and plugged. The timing is adjusted by loosening the hold-down bolt on the distributor and rotating the distributor to bring the timing marks on the flywheel into alignment. This can be tricky, so if in doubt, check with someone who has done timing before.

"Sometimes I get so FRUSTRATED I could scream."

Maude Spencer



Rape Relief. 1027 West Broadway Crisis no. 732-1613, Business no. 732-1716

Gay People of SFU - 291-3181

*DROP-IN at Women's Resource Centre 3rd floor Vancouver Public Library 10-2:30PM Monday- Friday

*Counsellors and Referral at Women's Information Centre. 9-5PM YWCA 580 Burrard.

SFU Women's Centre, Rm. 217 Rotunda 291-3670 Mail c/o SFU Student Society SFU Burnaby, B.C. V5A-156

17. HELPFUL INFORMATION AROUND VANCOUVER

WOMEN'S COURSES

The Women's Office at UBC will have brochures available in mid-August for courses beginning at the end of September. Some of the courses being offered are women and the law, Women and Architecture, Women's Writers Workshop, and Women in Film. All the courses are for women. There is a minimum charge of $5. All courses will last 10 weeks with one exception' There will be a Lesbian and Feminism Workshop meeting once a month all year. For more info call the Women's Office, 228-2082.

WOMEN'S ART

The Vancouver Art Gallery at 1145 W. Georgia has a variety of Special events by women. Many of the events are by Vancouver women. Programs are available at the Gallery, open from

10am-5pm Monday 10am-10pm Wednesday
Tues. Fri.
Thurs. 2pm-5pm Sunday
Sat.

Admission is Free

SOMEBODY TOLD ME THAT EVERYONE IN THAT GARAGE IS QUEER! PHOTO BY ALFRED ANDERSON FROM THE AD COMPANY CALENDER

Now that you have totally dealt with the distributor and timing, the CARBURETOR should be looked after. Check the lineage for binding or too loose throttle (check the automatic choke for free operation). Look for any leaks and check the hold-down bolts to make sure they are tight. If the carburetor is really dirty you may have to take it out of the car and clean it. Usually this isn't the case. Then adjust the mixture and reset the idle speed if necessary.

Before completing your tuneup, check and tighten your fan belt, radiator hoses, and smog hoses and devices.

All these things should be checked periodically. All or none may have to be dealt with. I will include at the end of this article, a small glossary to help you understand the terms used.

Some good books to get acquainted with and which I use frequently are:

1. Fixing Cars: A Peoples Primer by Dimwit Auto Group
2. Peterson's - How to tune your car
3. Peterson's - Basic Auto Repair Manual No. 6
4. Motor's Automobile Trouble Shooter 10th edition.
5. Automotive Tune-ups For Beginners by I.G. Edmonds

GLOSSARY OF TERMS USED–

1. AIR FILTER - Filter for air entering carburetor.
2. CAM - The lobed shaft in the centre of the distributor, which push open the points.
3. CARBURETOR - A device for mixing air/fuel in the correct ratio to burn in the engine.
4. COIL - An electrical device for increasing voltage.
5. COMPRESSION - The squeezing of the fuel in the cylinder into a smaller area order to increase the car's power.
6. CONDENSER - An electrical "sponge" to absorb current when the points open in the car's distributor. It stores energy while the points are open.
7. DISTRIBUTOR - A device with a rotor inside to direct ignition current to the correct sparkplug at the right time
8. ELECTRODES – The bottom terminals of a sparkplug.
9. FIRING ORDER - The numerical order of cylinders firing.
10. IDLE – The slow turning of an engine when the wheels aren't moving.
11. IGNITION SYSTEM - A combination of battery, ignition switch, coil, distributor, wiring and plugs. The system causes the air/fuel mixture in the cylinders to ignite or "fire"
12. MIXTURE - The ratio of air/fuel in the carburetor.
13. POINTS - Two contacts through which current flows. Opening them breaks the current and a spark flies between the two contacts.
14. ROTOR - The rotating cap inside the distributor that sits on the top of the cam shaft. The rotor makes contact with the inserts to direct current from the plugs.
15. TIMING - Adjusting the spark to fire at the correct number of degrees before the cylinder reaches its highest position(top dead centre).
16. VACUUM ADVANCE - A device attached to the carburetor for advancing the spark from the sparkplug.

Mom's Repairs is a place where women of all ages can come and learn about their cars. It's a place for women to share their experiences and knowledge. We are a collective of four women, funded by OFY for the summer. We invite and encourage women to use Mom's Repairs. We have all the tools, books and knowledge to do basic tune-ups. Come see us at 4465 Quebec St. (in the alley) or call between 10 and 5 at 876-0635.

bookkeeping .... 18.

Yvonne Johnson

OFY PROJECTS
(This is for OFY Projects but most gov't grants are handled in a similar manner)

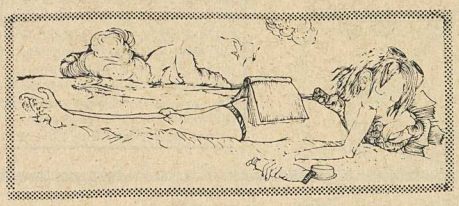
If you follow a few basic rules you should have no difficulty at all with your OFY project books. You must use the forms supplied by OFY and they must be kept up to date and available for inspection at any time by your project officer and/or a government auditor. Don't let this freak you -- a maximum of one half hour a week should suffice to maintain up to date records.

First off, enter every cheque in your cheque book. Do not forget this. Every cheque, every withdrawal must be entered on your book by cheque number, date, amount of cheque, who to and what for. You must also have a receipt for every cheque you write (or an invoice) and this receipt should be stapled to the cheque stub. This saves having to look for it later.

The information from the cheque stubs must then be transferred to the sheet marked "Record of Receipts, Salaries and Misc. Expenses". (use illustrations in your guide)

Your first line will be the amount of your first cheque and you enter it as follows: Date; Details; Receipts (amount of cheque); Running Balance (amount). Leave all else blank. All later Deposits are done the some way. Now you can start listing cheques by date, who to, cheque number, amount and you also enter amount of cheque under one of the other columns. (see diagram in OFY manual) Then adjust your running balance by the amount of cheques. It helps if every time you enter a cheque on the sheet you put a cheque on the stub. This way you know exactly where you stopped entering cheques and you don't leave any out.

You may occsionally write a cheque in payment of a bill that covers two or more areas. In this case you enter the amount of the cheque in the column and divide that figure between the appropriate areas. (i.e. $210 cheque = $105 equipment rental and $105 materials) Make sure you divide the sales tax correctly. The easiest way to do this is to add 5% on to the larger figure and the remainder on the smaller.(i.e.$210 cheque = $105 and 5% = $157.50 and $50 plus 5% = $52.50) Then your figures again must equal the total.



After you finish your entries for the first page add up the totals in each column and write in at the bottom of the page. This makes it easy to check your entries. The first step is to add the totals of columns marked "Salaries" through others. This figure should equal the total of the column marked "amt. cheque". The second step is to take the opening balance (for first page this will be $0) and add total of Receipts column. Subtract total of amt. cheque column and this figure should equal your last amount in the Running balance column. If either of these two proofs do not balance recheck you entries for an error. Also recheck all addition and subtraction.

Once page one balances you continue by taking the first line on page two and writing "Balance forward" under "details". Then enter your column totals. A reason for all this is that by carrying forward your column totals you know at any time how well you are sticking to your budget, how much you've spent in each area, etc.

Once a month you will either receive in the mail or pick up at the bank your statement and the cancelled cheques covered by it for the previous month. Not all of the cheques you have written will have gone through the bank by their cut off date, so you have to reconcile their closing figure to yours. The first step is to verify their figures. You do this by comparing your cancelled cheques with their entries. For example, if the first cheque on the pile is for $25 you go down the columns until you find a $25 figure then put a line through the figure and a check on the cheque. Do this until all the cheques have been checked. You should have only one figure remaining in the Debit column and it will probably have an S or SC (service charge) by it. If this is true then all is well. If not go through the cheques again. If there are still extra entries go to your bank and talk to the accountant. There will usually be one or more figures on the credit column and these should correspond to deposits. Check these also. If all this checks out you're ready to go on. Put your cancelled cheques in numerical order (or by date if they aren't numbered) and compare them to your "Record of Receipts, Salaries, etc." entries. Again you should put a check on the cheque as you find it and also along the "amount cheque" column. When this is done all your cancelled cheques should have two checks and there should be the same number of checks on your sheet as there are cancelled cheques. Also check off any and all deposits. (a credit memo is the same as a deposit is used when it is put directly into your account without you getting a cheque, and should be so entered.)

You reconcile your statement by taking the last figure in the balance column of your Bank Statement, subtracting all cheques you have written that weren't included in the bank statement, adding all deposits to get a total. Now, take your "Record" sheets and find your last figure. On the next line enter your bank service charge as if it were a cheque (in details coumn put SC and leave cheque number column blank) to get a new Running balance. This new Running Balance should equal the total you got by adjusting the statement. If it doesn't, recheck all your steps. If it still doesn't take the whole works to the bank and talk to the accountant. It has to check out because all you have done is to bring the bank's figures up to date by entering information they hadn't yet received.

Your manual will tell you most everything else you need to know and If you have problems you can't find an answer to, call your project officer.

WOMEN WRITE FOR THEATRE
A National Playwriting Competition.

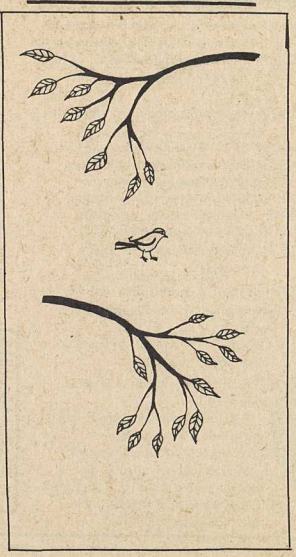
The Playwrights Co-op is honoured to announce that it has been awarded a grant from Ontario Arts Council (from the International Women's Year Fund) to co-ordinate a women's playwriting competition.

Plays by and about women are the focus -- one act and full-length plays with women as major characters. The aim of the competition is to introduce more women writers into the existing theatre structure.

Further details will be available by August 31. The deadline for entries is January 31, 1976, with the leading plays to be announced by March 31, 1976.

Please write to us and we'll include you on our mailing list for further information.

Connie Brissenden,
Co-ordinator/Women Write for Theatre,
c/o Playwrights Co-op,
344 Dupont St.,
Toronto, Ontario.
Phone: 416--961--1800



ROLIG ANNOUNCEMENT

There will be a meeting of the Rights of Lesbians Interest Group of the BCFW on:

Wednesday Aug. 5th
8 P.M.
Vancouver Women's Bookstore
804 Richards St.,
Vancouver, B.C.

We will be discussing how to set up and strengthen a province wide network of women, organizing around the acceptance of lesbianism as a valid life-style. All women are welcome and we would especially encourage women from outside the Vancouver area to attend. (contact us if billeting is needed)

If you cannot attend the meeting but would like to be on our mailing list for copies of minutes etc., contact:

P.O. Box 4294 Main P.O.
Vancouver, B.C.

hot flashes!

Persona:

Peggy Thompson -- studied theatre at UBC, taught children's theatre.

Warren Larson -- UBC grad, stage manager at Frederick Wood Theatre for one year; director and author.

Miriam Weinstein -- U of Winnipeg grad; member of Theatre Women in Winnipeg.

Jennifer Henr -- UBC grad, taught children's theatre, lots of acting experience.

Kathy Daniels -- UBC grad, Member of Globe Theatre in Regina, professional actress.

Peter Weiss -- UBC student, actor and writer, making his directing debut with Hot Flashes.

Maureen Sheeron -- UBC grad, directed for Burnaby Players.

Hot Flashes is an exciting new theatre company dedicated to promoting women's talents in all aspects of theatrical production. The group, consisting of five women and two men, is touring this summer with four plays and a collectively-written revue. They will open in Vancouver at the Equinox Books Theatre July 24--27 inclusive.

The members of the group want to perform plays by and about women, and fill technical stagecraft positions with women wherever possible. Traditionally, a female dramatic role has meant portraying a neurotic or else a one-dimensional supportive character. The Hot Flashes repertoire for the summer includes four plays written by local women, and the group is interested in working with writers to develop raw scripts. They attempt to do a professional job within their present OFY budget, and aim for a high standard of work. They see no reason why works by local writers can't be produced in such a way as to be commercially successful.

Briefly, the works now in rehearsal are;

1) Betty Windsor's Blue Plate Special -- by Carolyn Bell: a light - hearted look at a young woman's struggle to understand her own sexuality.
2) No Guarantee -- by Nora D. Randall: a friendship between two women is tested over the moral issue of abortion.
3) Sounds Like a Carnival -- by Nora D. Randall: a fantasy-like piece concerning three women students and their disillusionment with politics and each other. The play takes place on a highway overpass that was once their playground and where they meet to have a picnic.
4) Egg Tooth -- by Peggy Bellerieves: concerning the frustrations and anxieties of three women discontent with their roles as mother, worker and artist.
5) Not for Sadie Only -- collective: combining music, poetry, and sketches to provide a humorous look at the frustrations Canadian men and women feel at the fragmentation in their society.

Hot Flashes is planning to continue performing in the fall, and will be glad to appear for anyone anywhere. Their agenda now includes Vancouver, the lower mainland, Victoria (The Open Space Theatre at the end of July), Duncan, Courtney, Campbell River, and possibly the Gulf Islands. They are performing largely for women's groups, and are also booked at Oakalla.

The company operates collectively, which includes building their own sets and making their own bookings (And if anyone reading this has a large bus they'd like to unload, Hot Flashes will be glad to oblige!)

Writers and potential audiences may contact Hot Flashes at the New Play Centre -- 736-4047, or through OFY--873-4734 (sak for Carolyn, Linda or Marriane.)

Judy Morton

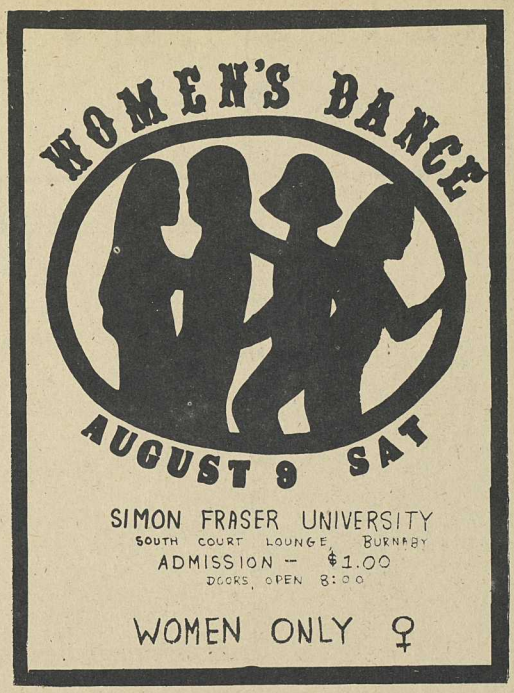
The **B.C. Women's Research Center** is now in action. We are interested in gathering all kinds of information concerning women and disseminating it to the women's community at large. For more information contact: Jane Gaskell, 4585 W. 6th Ave., Vancouver,B.C. or Dorothy Smith, 4198 W. 12th Ave., Vancouver 8, B.C.

Western Canadian Women's News Service (WCWN), a feminist news service serving British Columbia and the Yukon will send you its monthly news releases for $5 a yr. (individuals) or $10 a yr. (institutions). Previously printed resource articles are available for 50 cents each. Write for an index sheet of available materials. The "Guide to the B.C. Women's Movement"is on sale now at the WCWN office for $2.50. Call or write WCWN at 2029 W. 4th Ave., Vancouver, B.C., (736--3746)

Feminist News Service
Copies of the first FNS news packet are available from The Pedestal office (6854 Inverness St., Vancouver, B.C.). This first packet is a collector's item of great herstorical value and FNS is asking $5 each to cover its printing costs. It should be noted that FNS is completely run, owned, and written by Canadian women, which makes it even more of a collector's item. For more information on what it's all about write:
Feminist News Service
K. Middleton,
25 Dupont St.,
Waterloo, Ontario.

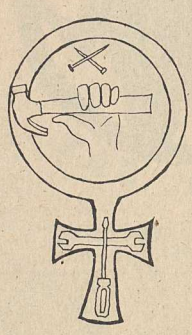
The **B.C. Women's Music Project** will be in Vancouver beginning August 4th. We are interested in taping women doing music, particularly their own. We are not necessarily looking for professionals. For more information, contact us at Suite 412, 207 W. Hastings St., Vancouver. (861-8734)

Myth of Madness, a booklet about lesbians and mental health, experiences and attitudes resulting from contact with Canadian Mental Institutions is now available from the Long Time Coming office, Box 161, Station E, Montreal, P.Q.



AUGUST 20. 1975

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1	2
3	4 7:30-9:30 PM People's Law School Course 138 E Cordova - Unemployment Act	5 7:30 PM Law School Course. 8:00 PM - Meeting for the Rights of Lesbian Interest Group. 8PM - Lesbian Drop-In at SFU Women's Group by Phone 6-8PM Pine Tree Clinic Self-help nite	6 8PM - Lesbian Drop-In at 804 Richards Street 7:30 - Law School Course	7	8	9 WOMEN'S DANCE at SFU South Court Lounge Adm $1 8:00PM To...
10 8PM - Jane Mortle & The Helpinghand Band at Van East Cultural Centre 1895 Venables 254-9578 Adm $2	11	12	13 8PM Lesbian Drop-In at 804 Richard's Street	14	15	16
17 8PM - Alexis in Concert at the Van East Cultural Centre	18 7:30-9:30 at The People's Law School - Course on Pollution + Environmental Law at the YWCA 580 Burrard St	19 7:30 - Law School Course	20 12:10-12:50 Poetry reading at Vancouver Art Gallery 7:30 PM - Law School Course	21	22	23
24/31 24th Joni Taylor 31st The Provisional Brace tack Band Both at the Van East Cultural Centre	25 A Radical Feminist Conference - Women's Community Planning Miami Beach, Fla for Info Contact P.O. Box 391964 Miami Beach, Fla USA	26	27	28	29	30



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