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Ms. Cathy Leaycraft

[0:00:01]

Interviewer: This is an interview with Cathy Leaycraft. On September 24, 1976, Cathy is a University of Delaware student and I guess we might describe her as part of the woman's movement as it is today in the campus.

Cathy, could you talk about yourself and how you see the movement now and -- at the university and why you are a feminist.

Ms. Leaycraft: When I started -- what was it, the question?

Interviewer: Talk about yourself in terms feminism and this part of the women's movement as it is today, for example, the ERA fight seems to be having a doldrums period or at least achieving the result.

We are having fewer women elected in congress but with -- on the other hand, certainly consciousness raising is evident or raised consciousness is evident.

Could you talk about your own interest in it and how you happen to become a feminist?

Ms. Leaycraft: Okay, when I first got involved in the women's movement, I as married at that time, basically, I guess my interest in the women's movement arise from the fact that my mother was divorced when I was about four years old and she had to bring up two children by herself in a very hostile environment that time to the divorce women and I saw the struggles that she went through trying to do that and I think it made me vey aware of the problems that women face.

And then I got, like I went to a now meeting and I got involved in women's movement there and I recognized the kinds of things that I was into, how being a wife in the suburbs and having two children, my life was really restricted that my abilities and intelligence as a human being were not being used, that I had potentials, that we're not going to be allowed to grow in that kind of an atmosphere.

So I ended up leaving mu husband and children. It was very hostile and until I got in to the women's movement. Now if you want -- well, I got married when I was almost 20, I was four months pregnant at that time, so it was to late to have an abortion, so I ended up getting married.

I quit college, I got in the year before I had this kid and I found myself moving to Delaware with a husband who was working for DuPont and got into being this role of housewife.

I had it in the back of head that, you know, I was not going to stay I this role, that I wanted to go ahead and get an education, complete my education and become, you know, a total person on my own but more and more, you know, my life kept getting tied in with his and in the environment I was in, I'd get -- I would get more and more frustrated seeing, you know, that -- am I going to be able to get out of this?

And I had a second child, mostly because, I said, "Okay, well, I've had this first one." And, you know, society says, it a bad thing to have only child, so you go ahead and you have to have another one. So I said, "Okay, well, I'll get this all over with, out of the way, I'll have another kid."

So I had the second one and then we moved in to like a four bedroom house in the suburbs type thing and my husband started getting more and more restrictive of my behavior.

I wanted -- I started going to NOW meetings which was a really big step and it's really hard for me to do. I heard about NOW for a meeting a in Delaware watching the 12 o'clock news on television, there were some women on, one of which is Helen Thomas, you might want to talk to her.

And I saw that they were trying to form a NOW chapter in Delaware and I immediately latch on to that and said, "Wow, I'm really interested." So I called up channel 12 and I said, "I saw these people on your news program, can you tell me to reach them?" And so they gave me Helen Thomas's name and I've called her and they told me where they were meeting and stuff like that.

So I went to a consciousness raising group that some of these women were having in the home, in a rental, and I was really nervous and scared because you have all these visions, I've never been in a women's meeting and especially when it was just beginning, all these horrible images of what these women were, et cetera, et cetera.

So I went really scared and discovered that they were all really marvelous women and there was nothing to be afraid of and we really got into talking about where we were and what we thought about where things were at.

[0:05:18]

The people at this meeting were mostly women like myself who were strong women, who were intelligent, not weird freaks running around wearing their bras or any of the kind of stuff that I expected to find. They were most -- for the most part house wives and were married, we had children, et cetera, but they were -- I think the thing that stood out was the fact that they were really intelligent people and they were really thinking and I really like that, so I started going to NOW meetings and my husband started getting upset because I was getting involved in something outside of him.

He had this vision that when you're married, it's the old two become one and everything you do you're supposed to do together and you're not supposed to have outside interest with the other person who doesn't hold and this sort of started pulling us apart more and more because my interest outside of his became stronger and stronger and I've devoted more energy and time to that area, then he became more and more threatened by that.

And so our marriage deteriorated rather quickly and I became very, you know, angry because I --well, I was really, really restricted, I was -- not only by him but by my children, I could see more and more how having two children and having to be in this whole role of mother, et cetera, et cetera, was restricting what I really wanted to do.

And with that point, all I could see that what I wanted was to go back to school and got my degree which had been stopped with this whole business of getting pregnant and married.

And so he finally he gave in a little bit and I started going to school part time but that wasn't really satisfying, and I guess it finally built up over a period about two years in this constant hostility and fighting over the new directions that we were going in to the point where I felt that I really had to leave.

My hostility turned my children got really severe; I've really resented their presence. I even ended up taking it out of them physically.

Interviewer:

Do you mean that could've had or has the psychiatrist by any chance told you wherein you're reading, do you feel that might have come from your background where perhaps your mother without being able to really express it she probably felt very -- well, she was probably in a constant state of anxiety bringing up her children.

Ms. Leaycraft: She was. Very definitely. I remember her going into like the living room at the place where we were living once and she was just lying there and crying and crying and I didn't understand why she was crying but -- other than I knew that she was really tired and, you know, there were all these hassles in her life that -- and she was just so upset trying to keep it all together.

Interviewer: So you could probably trace your feeling -- at least it seems to be obvious that your feeling towards having to care for these children might come from your mother's feeling that you've maybe understood subconsciously?

Ms. Leaycraft: Yeah, that could be. I didn't really thought about it.

Interviewer: Well, how did you make the break?

Ms. Leaycraft: Well, it's a long involved tail light and then I had was presently, I mean, the last year of my marriage where I was having an affair with another man which really, you know, get in my marriage. And there arrived a point in this -- between, you know, the conflict over my outside interest and my affair with this other man which made attention so great that I just couldn't stand it anymore and the woman I knew in the women's movement offered me a place to go.

She said, "If you want to leave, you can come here, I'll put you up, you can stay in my apartment." So one day I just decided, okay, she's offering me a place to go and if I stay here, I will probably kill myself because I had attempted suicide once.

So I packed everything in the suitcase one day out of the clear blue, everything I thought I could get in there was important to me and fixed an elaborate dinner, made arrangements for somebody to pick me up at 6 o'clock and when my husband got home I told him I was leaving and at 6 o'clock the car arrived and I left.

[0:10:03]

Interviewer: Well, then, did you have to do further -- I mean, you had to go through the divorce didn't you?

Ms. Leaycraft: Yeah, but at that time, you know, I didn't care about divorce, I have absolutely no plans of ever being married again and as far as I'm concerned, anything having to do with legal aspects were absolutely

absurd, I mean, living in a state has absolutely no right to write down a piece of paper saying your married or divorced or any of that as far as I was concerned.

Interviewer: How did you get the -- well, first of all, you had enough anger to give yourself the courage, in other words, you would've had to move -- the anger and courage probably went together. And then what happened, you were living in the apartment of a friend?

Ms. Leaycraft: Yeah, I moved in with these two women in Newark and I didn't even have a job or anything, and I -- one of the women there was painting the apartments where we were living, they were redoing them and stuff and so I ended up doing painting -- apartment painting and started, you know, earning money that way.

And I did -- I decided that the really important thing was to work out some kind of separation agreement, so I went to see a lawyer because I wanted to make sure that I could see my children and that was really important to me. So as far as the legal aspects I managed to work through that one. It took quite a while because there is a lot of hostility.

Interviewer: Because of you having left?

Ms. Leaycraft: Right. And Bill was threatening to do things like drag me into court and prevent me from seeing my children again and there were threats running around, you know, that if it ever gotten into court that he could use lesbianism against me and, you know, claim I was a lesbian and prevent me from ever seeing my children again and a lot of -- a lot of hassles like that, it was really awful.

Interviewer: But you must have had a good lawyer then?

Ms. Leaycraft: I thought he was pretty good.

Interviewer: Did he always fought for your case?

Ms. Leaycraft: Well, at that point, you know, I was just so glad to be out of the marriage, I didn't really want to fight, so I ended up giving up just about everything my lawyer fought me.

Interviewer: To make you want more?

Ms. Leaycraft: Yeah, right. And I just didn't. Like, all right, when I first went to see him.

Interviewer: But what about the visitation?

Ms. Leaycraft: That I got, I got what I wanted, I mean, as far as visitation which is all -- I mean, really, it was after at that point. I said, okay, you can have all the -- pretty much you can have all furniture in the house, I didn't have any need for it. He said the only real provision I got in the separation agreement was the fact that when he sells the house, it's in both of our names, that I get one-half of the profit, that's a long term thing.

I don't know, he has to sell the house by the time Junis [0:12:45] [Phonetic] my youngest daughter is 18, so eventually I will get some money out of it.

Interviewer: What about the reaction from your children? How old were they at the time of the divorce or separation?

Ms. Leaycraft: So my son was eight and my daughter was around six, five or six.

Interviewer: And so what was it, do you recall, for instance, the first time you visited them, do they seem to know what was going on?

Ms. Leaycraft: No, they said -- it took them at least, until just about now to be able to understand, to really calm down about the whole thing. They were really freaked out. My husband's really into the Methodist Church and he was telling them stuff like, oh, you know, mommy's been possessed by the devil and you should pray for her every night and pray that she comes back and she regains her senses and she'll return.

So they, you know, when I saw them, they'd be into this thing about, you know, "Mommy, when are you coming back, we pray for you every night and..."

Interviewer: Has he remarried?

Ms. Leaycraft: Yeah, he just recently remarried and they're really into this routine of trying to get his new wife to be their mother, they call her mommy and stuff like that.

Interviewer: Do you think that's threatening for them, has that threatened you at all?

Ms. Leaycraft: At first it sort of bothered me because it's like he's really trying to completely force me out, it's like he's going to convert them, you know, I am no longer their mother, this is their mother now,

But then I said, I thought, well, that's ridiculous, you know, they know that I'm their mother and it doesn't make any difference that they want to call her mommy or, you know, whatever they want to do.

Interviewer: Right. Because you made the original decision in the first place, you needed to be separate.

Ms. Leaycraft: Yeah, that it's his problem, you know, if he's going to think he has to do that, it's his problem not mine.

Interviewer: Well, how do you think now back again to where you were within the University of Delaware community, do most of the people do you feel now in the movement feel that the woman must protect her own identity and must be allowed to for example be the one after divorced without the children?

[0:15:05]

Do you feel that most women feel this way that we need to break the old usual way of dividing children?

Ms. Leaycraft: I think a lot of women are beginning to see that, of being this state that they don't have to take the children. Although there's like I've got incredible pressure from everybody around me, I mean, just everybody was so upset when I did that.

I got negative stuff from everybody including my mother, people who just said, you know, this is the most horrible thing any woman could ever do, to leave her children.

Interviewer: It took a lot of courage.

Ms. Leaycraft: How could you possibly do that, you know.

Interviewer: How could you? It was the pressure of your own needs that you needed to take care of?

Ms. Leaycraft: Yes, it was. I mean, it was my survival because I really felt that if I didn't leave and if I didn't do that, that I was going to end up killing myself and I wanted to live, I didn't want to die, so.

Interviewer: Well, where are you right now in your own career, in your academic career?

Ms. Leaycraft: I'm in a pretty strange place right now because like for the past year I went full time here at the university last year, I got a grant to pay my tuition and worked out finances so then I could go but I'm now thinking about stopping because I don't -- I don't have, you know, the traditional career aspirations that other people have, I don't want, you know, a job from 9:00 to 5:00, five days a week like most people have.

I'm getting a degree in sociology, but I don't really -- I have no intention of using a degree in sociology, I don't want to be a social worker or anything like that. The kinds of things I really want to do with my life don't involve having a college degree.

So I'm beginning to realize that there isn't any sense of my being here or getting a degree that I am just wasting my time and energy.

Interviewer: Where do you want to be, do you have a place where you think you might rather be in terms of geography or is it just your own place in your mind?

Ms. Leaycraft: It's a place in my head, it's like I now over the past two years I've discovered who I am, I've discovered where my talents are, what I do well and I really want to pursue that.

Interviewer: What are your talents?

Ms. Leaycraft: Okay, I've discovered that I'm really good at doing things like video tape for one thing. I started doing things in the area of video. Video art which is sort of like an underground type thing video art that's not really recognized establishment wise yet but I've discovered that it's a fantastic medium and then I do it well.

So I'd like to really pursue that, I like to have more time to do video and I'd like to make if it was possible, I could make some kind of career out of it. The other thing I've discovered is I can write.

Interviewer: So, then will you be planning to leave at the end of this semester?

Ms. Leaycraft: That's the plan, yeah, I'm going to leave.

Interviewer: And are you going to New York to try to do video tape?

Ms. Leaycraft: No, I'm -- there's a video collective here in the area and I do video tape around here. There is a possibility I may move to Woodstock, New York because I have friends and connections up there, I don't know.

Recently, like I put out this publication NewsSpace via Time *[phonetic]* **[0:18:35]** and this was my sort of attempt to understand print medium.

Interviewer: And then you were the person, who began this publication, it was your idea?

Ms. Leaycraft: Yeah.

Interviewer: Well, talk some about it please.

Ms. Leaycraft: Okay. Being in the Newark area and then the women's movement, now, I'm on a different aspect of the women's movement. When I first got in the women's movement I was in NOW which is sort of a traditional in the system type of way of dealing with the women's movement, I have since left that and I'm not in any like formal group, they're just women in the Newark, Wilmington area who consider themselves feminist, who are trying to work out some way of living that.

And these women are creative, they have talents, they're artist, they wrote poetry, they create art, they sculpture crafts, you know, writing and things like that but there's no outlet for it, there's no magazine or anything that speaks to their needs.

Interviewer: What about women's experience, I haven't seen the publication but is it a new publication?

Ms. Leaycraft: It's a fairly new publication but it is -- it's just -- it's awful, it's oriented -- I mean, how do I explain to it, it's like reading or looking at somebody's yearbook.

Interviewer: It's like going womb to womb?

[0:20:03]

Ms. Leaycraft: It's got ads in it for wedding gowns and china and silver, I mean, this doesn't speak to what the new woman, I mean, who she really is, women who are intelligent, thinking and doing things, it just doesn't do that all.

The other publication is New Directions from women in Delaware which again is not as bad as the woman's experience thing but it's more oriented toward the now type of woman who is into, you know, working

in the system or having some kind of career in, you know, what's happening and conferences and that kind of orientation.

And I wanted some kind of publication that was -- that spoke to I guess what would be considered the radical elements of the woman's movement; the women who barred into the system, the women who were trying to create some kind of alternative lifestyle.

So I said, okay, you know, I want to find out about the print medium, I want to see, you know, what can be done in print and it would also give these women a chance to see some of their stuff in print because there's nobody else who would print it, so.

Interviewer: Well, why don't you talk a little bit then about it, this is your first volume, you have 5,000 copies.

Ms. Leaycraft: Yes, this is the first publication. We are in 5,000.

Interviewer: And when is your next? I mean, in other words, is this going to be a one shot?

Ms. Leaycraft: Well, when I started the project, that's what I had in mind, it was my summer project between semesters at the university, I wanted something to do, you know, like et cetera, et cetera.

And I was just going to do it once and see what kind of reaction I got, and even before I had a chance to get it off the press, I had women involved in it who said, "Oh no, you can't just do one. We've got to do another one."

So, and since it's been published I've had a lot of really good comments on it, a lot of women really like it and they really want to see it continued and people have been giving me money to put out the next issue, so probably I'll wait about six months until I have the energy and time and stuff and then myself and the women who did it the last time plus some of the women who have gotten interested in it and we'll probably put out another one.

I have -- I sort of in the back of my head that it will maybe come out twice a year every six months.

Interviewer: What about other women's groups like yours, are you in good contact in other places with what you might describe as a more radical group than now? Are you having a communication with the other groups?

Ms. Leaycraft: There is communication but not in the formal sense. I mean, there's communication because it's, all right, various women's groups in the country put up publications which we know about, see, et cetera, and we know some women in different parts of the country or into the same kinds of things we are into.

We have connection like, there's another part of women's theater group and...

Interviewer: Talk some about that, what is the -- are you going to be having productions this year?

Ms. Leaycraft: Well, that depends, we've haven't met over the summer we're just beginning to get back together, and try and decide what direction we want to go in. Since we're into video a lot of what we'd be doing probably will involve video. Our last performance we've started experimenting in the area of combining video tape and theater, we designed a performance around the body movement and video piece.

And I'm really interested doing more of that, seeing how you combine -- can combine living bodies, doing things around video -- using video.

Interviewer: Has *[inaudible]* [0:23:48] to have done some of these...

Ms. Leaycraft: I don't know what that is.

Interviewer: Okay.

Ms. Leaycraft: A video is basically like your tape recorder here, except that along with the recording sounds, you also recorded visual image and you play it back on a television set or in a video monitor and what we do -- well, this one piece we did, we designed a tape, it was -- it went along with a poem by Adrienne Rich called Diving into the Wreck, and we designed a video tape which reflected what was happening in this poem, you know, the kind of unconscious things and images that went with this poem.

And we used this tape along with the body movement performance interpretation of the same poem, so while the poem was being read live there was a -- it was being acted out bodily, at the same time there were two monitor set up in the middle of the body movement so that you could either watch the body movement or you could watch the images on the TV screen and they were all taking place at the same time.

[0:24:59]

Interviewer: What do you see as threats to the women's movement as it now is?

Ms. Leaycraft: I guess the basic threat I see right now is the fact that the systems as it were, all right, that's a terrible term. It's -- there are attempts presently to buy out the women's movement.

Interviewer: in what way?

Ms. Leaycraft: All right, just the area of commercials are -- and things like they're starting to play up to the women's movement to make it look as if they're really giving women what they're asking for, they're not. I mean it's like, it's a big farce but they're saying, oh, you know, it seems like you've come a long way baby, you've got your own cigarette, et cetera, which is, there's just another way of segregating women.

And women are -- I see more and more women deciding they're going to, you know, take jobs, climb the ladder to success within the present male hierarchy systems and I think that that's a real mistake. That women should not do that, that my joining, you know, male systems which we're doing is perpetuating the present power base type of relations.

Interviewer: Then you think that women have to have a separatist movement almost of their own?

Ms. Leaycraft: I definitely do to be honest, I am a separatist.

Interviewer: And that's going to be very, very difficult and you know that.

Ms. Leaycraft: Yeah, I know that. The thing is, I think separatism is really necessary at this space and time, other wise you're not going to get people to move anywhere, you have to have radical elements in order to draw anybody from the conservative view in order for change to happen.

So where it is, you know, the ultimate goal maybe equality for men and women certainly that you're never going to get there unless you have -- unless say no, you know, we do not want any parts of this male system.

Because you basically -- right now the problem is that you have a power system wherein there are people to talk with power controlling people at the bottom and as long as people continue to operate in that kind of a mode, society isn't going to get any better.

Interviewer: Of course you'll always have power in any relationship.

Ms. Leaycraft: Presently.

Interviewer: However, in terms of men between women or between men and women or between men and men, and there is always a hierarchic goal kind formation in any organization.

Ms. Leaycraft: Right.

Interviewer: You recognize that?

Ms. Leaycraft: Yes, I'm just saying that it would -- that it's important to start trying to eliminate that your goal has to be to eliminate power.

Interviewer: That's impossible between people.

Ms. Leaycraft: Well, I don't really think so.

Interviewer: Because one of the major needs of people is mastery, so called, the psychologists call it mastery. If you don't have love, as love, you have your, in terms of your subliminal kinds of needs, you very often substitute mastery and control and so you're going to find in your women's group, you're going to find formation of power structure separate from men but still a power structure because that's the way people are.

Ms. Leaycraft: Yeah, but I think you hit upon the point though, the point is that what you needed to develop is self-love and if you develop self-love, then you don't need to have power over other people. I mean, you don't need to put them down or anything, it's just isn't necessary.

So that's what I feel should be happening in the women's movement, the women should be trying more and more to care about themselves.

Interviewer: Do you feel that you are going to have -- do you foresee that because of your need to support yourself and to have, well, support yourself that you're going to wish or need a degree in the future? How do you see it?

Ms. Leaycraft: Well, that's a real problem.

Interviewer: How do you see it hitting the system and quotes without your degree or without a formal training card sort of.

Ms. Leaycraft: Right. Well, that's basically why I've been here because I felt that I had to have this degree that somehow, you know, this was really necessary in order for me to validate myself as a person but I am beginning to -- I knew this before but I never really was able to really believe it.

[0:29:52]

The fact that by doing that, I was saying the only I can validate myself is within the present value systems of this society and if you get to the point where the value systems of the present society are completely irrelevant to you as a person then you don't need to validate yourself that way any longer.

And that's at the place where I hope I'm getting to finally. I'm finally beginning to be able to self-validate myself.

Interviewer: Are you enjoying your independence?

Ms. Leaycraft: Yeah. It's great. Yeah.

Interviewer: Do you find that your anger is gone, your anger at what you left, you don't have -- you don't have to confront it anymore, so it's not there?

Ms. Leaycraft: Yeah.

Interviewer: you're not having the old anger, it doesn't bother you?

Ms. Leaycraft: I still have a great deal of anger toward men and that's...

Interviewer: Well, what about the affair when you left your husband, did you continue to have affairs?

Ms. Leaycraft: No. that particular affair broke up.

Interviewer: After that one?

Ms. Leaycraft: Yeah, I've had affairs since then.

Interviewer: But you don't find them satisfying?

Ms. Leaycraft: Yeah, to a certain degree I do because I like, I really like relating to people and -- but I can't really say that.

Interviewer: But you still have your anger toward men even in the moment of having a real attachment for men, you are still looking of him as one of the *[inaudible]* [0:31:20].

Ms. Leaycraft: Yeah, I still in the back of my mind, I have to keep in mind that I just have to be worried because I really feel that all men have been brought up in this power structure and they still unconsciously no matter, you know, how together they may seem unconsciously they still believe that they're superior to women.

Interviewer: Do you think that this goes back to the time of early years in childhood where you might have seen your father as less than a man in terms of your mother or you and yourself?

Ms. Leaycraft: It goes back -- I guess it definitely probably goes back to my feelings about my father, I don't know if in the sense that you talk about, I think it's more in the sense that it was always run into me as the big kid that my father didn't care about me.

And he would never send support money or anything or never even particularly wanted to see us, it was a real struggle, you know, to try and get out of town to visit him, et cetera, so I think a lot of it has to do with that; the fact that I really feel that men do not care.

Interviewer: Okay, what your attitudes toward men in terms of yourself and women toward men in our society?

Ms. Leaycraft: I don't know if we can answer this. I just had this real feeling that men have this innate hostility toward women like I said before they just -- no matter how liberal they are or wherever their heads are at, it's like underneath somewhere they really believe that they're superior to women, that, really, I don't -- I don't know if I can expand on that anymore.

Interviewer: All right.

Ms. Leaycraft: All right. There is a lot of reaction to this publication because of this drawing on the bottom half of the first page which is a woman with her legs and a hand in her cunt masturbating.

I get -- I wasn't really prepared for the reaction to this mostly because I was -- I think the drawing is fantastic when Cookie *[phonetic]* [0:33:41] gave it to me, the woman I asked to illustrate this article.

I just flipped out, I thought it was fantastic, it was really beautiful, there's -- it's a really strong image of women, it's really defiant and it's just sort of -- it's like it's me, you know, I feel like that's the way I am, I want to be a really strong defiant person who's just going to say, "Fuck you all," you know, and so I liked it.

But there have been comments about it saying that reflects sort of, well, first reactions I remember getting to it where the fact, "Oh, this is something that you can see on the wall of men's rooms. This is the kind of way men depict women." And so put down.

And I didn't see it that way at all, so I was really surprised at that kind of reaction, that that's the way many people were viewing it but it become - - and I can see it increasingly so that this kind of reaction that people are repulsed by this image. They see it as, you know, this is sort of a negative view of a woman as, you know, this cunt just stuck up there with these two legs, you know, to be fucked.

[0:35:06]

And so I can appreciate that, I can see what they're seeing there but also at the same time I think it's because they have that orientation in their head. It's because they see women that way, and maybe they should look at the drawing and, you know, try and see what I saw, the beauty there, you know, the strength in womanhood.

Interviewer: Did you hear anything from official university administration, were they reacting or not?

Ms. Leaycraft: Well, nobody has in the administration has come to me directly; all I've gotten from the administration is sort of indirect things like, well, the Vice-president picked up a copy and took to President Trabant and President Trabant was horrified and sad it was pornographic, so, you know, that's the only kind of feedback I've gotten from the administration then.

Jean Lanyon who did the cover of the publication of the top half of the page has gotten most of the bad feedback because her -- well, she works in the administration, her name, you know, is visible, they just sort -- they just automatically assumed that she did the drawing on the second half of the page which they find extremely offensive so like she's been -- what she calls interrogated by some of the people in the administration at the university.

They've come in and rant and raved and wanted to make sure that she hadn't done any of this in the university time that this was not a university publication and no money of the university was involved in it, et cetera, et cetera.

There were some rumors that they wouldn't allow it distributed on campus which were as far as I know completely unfounded. There's really no way they could prevent anyone from distributing anything on campus.

It's just like as Jean says it. They had some fantastic quotes from her in here that, you know, people will have these hysterical, absolutely ridiculous reactions. Most people can't even get passed the first page of the paper to find out what's inside which is really a shame that they, you know, that they let this stop them.

And of course, I can get into a place where I feel bad about that like maybe I shouldn't have, you know, I should made in different decisions editorial wise and put the article inside somewhere other than the fact that I really think it's working out really well because it's bringing a lot of attention to the publication which you probably wouldn't never haven't gotten otherwise, you know.

Interviewer: Absolutely.

Ms. Leaycraft: It probably would have just been there in campus...

Interviewer: New space, new time would have been spaced out.

Ms. Leaycraft: Right, yeah, and nobody would have never seen it or something, you know, but in this way at least it's causing a startle and people know it's there. So that's been -- in that way I think it was a really good editorial decision however it has been.

Interviewer: The trouble is you're going to have to top it.

Ms. Leaycraft: Yes, I discovered that will be definite problem. The next issue will be a real let down for most people, I'm sure. Because I certainly -- I don't think I could top that one.

Interviewer: I think it is interesting what you're talking about that this might be found on the wall of a men's room because it seems to me the problem of the women's movement itself to be strong in terms of knocking down the

double standard and at the same time, not hurting themselves and their image.

Ms. Leaycraft: You know, I think it has -- I like the idea of taking what men use against you and using it for you, it's just the way I look at this particular drawing.

Interviewer: Right.

Ms. Leaycraft: And I think there are a lot of things like that and I've discovered more and more like using the word bitch, you know, I really think that that's a word that's really been used against women and most people have this horrible reaction to but I like to go around and say, you know, "I am a bitch."

And it make people really think about what that means and turn it around and use it for you, you know, I keep saying I want a button, you know, I am a castrating bitch because I think that's really -- that's really good, I mean, people have to deal with that.

Interviewer: Have you had any offers to, you know, join a new publication after your first editorial venture?

Ms. Leaycraft: No, not yet. No, everybody just wants t know when...

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