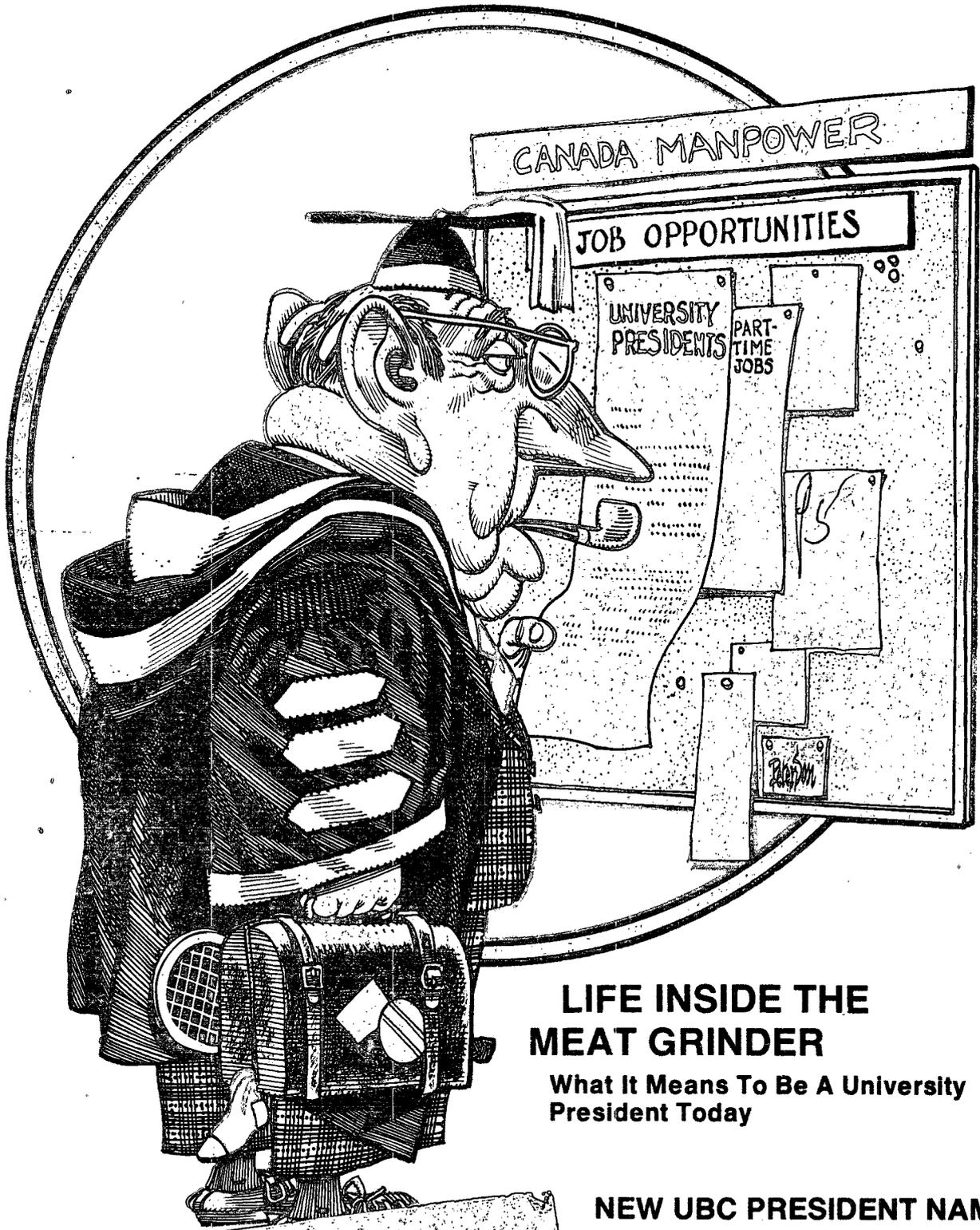


# UBC ALUMNI Chronicle



## LIFE INSIDE THE MEAT GRINDER

What It Means To Be A University President Today

NEW UBC PRESIDENT NAMED

... page 5

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# UBC ALUMNI Chronicle

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## President's Message

The term of office of the 1974-75 Alumni Association Board of Management has just begun and we have already heard three major announcements affecting the University of British Columbia.

In mid-June, the Minister of Education, Eileen Dailly, introduced to the provincial legislature a new Universities Act. As early as 1967 the association was on record as favouring a coordinating agency for the province's universities. In our submission to the government's committee on university governance in January 1974 we recommended the inclusion of faculty and students on the board of governors of the university. We welcome these changes as progressive steps forward in the rationalization of higher education in B.C.

The new act, as it was introduced to the assembly did, however, reduce alumni participation in both the board and the academic senate of the university. We were most gratified when the minister introduced an amendment which gave us the opportunity to participate on the board.

Our alma mater has a first-rate academic tradition. Your association believes that the graduates of UBC have a strong interest in maintaining that excellence and we will continue to work toward a greater participation in the senate than the new act provides.

The Minister of Health, Dennis Cocke, announced in June a proposed chronic care facility at UBC. This is not, as some skeptics have suggested, merely an old folks home. British Columbia has twice the national average of senior citizens in its population on a per capita basis. We, thus, have an obligation to lead the nation in teaching and research in the fields of aging and those diseases and disabilities which become more prevalent with advancing years. We welcome this opportunity which increases our teaching and learning facilities in the extended care area of the medical field.

The third major announcement was the appointment of Dean Douglas Kenny of UBC's Faculty of Arts as successor to President Walter Gage, who retires as university president in June 1975. Dean Kenny is an alumnus of UBC (BA'45, MA'47) and has spent 25 of his 51 years as a teacher and administrator on our campus.

When Dr. F. Kenneth Hare resigned as president in early 1969 he wrote "To succeed in the job, a man must not merely have a tough constitution and a thick skin; he must also be able to call on the resources needed to meet the university's inescapable responsibilities, and he must be able to give his colleagues some assurance that there is light at the end of the tunnel."

Dean Kenny's administration of the Faculty of Arts has shown him to have a tough constitution when he feels it called for. He has a great deal of respect and support among his colleagues and should prove a man capable of success in the presidency of UBC.

We join with the university community to wish him well in his year of preparation and his term of office.

As the newly elected board of management takes office we are hopeful we can be alert to expanded opportunities to contribute to the whole university, serving not only our members but also the university community and the public. New issues will arise, new announcements will be made and new responses will be required.



Charles Campbell, BA'71  
President

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... Wouldn't you like a place in the sun?



**Introducing:  
UBC President-Designate**

# Douglas Kenny

UBC Dean of Arts Dr. Douglas T. Kenny, who has been chosen to succeed Dr. Walter H. Gage as President of UBC, believes one of the major challenges of his new role will be to help improve the climate towards higher education in B.C.

"The University of B.C. must try to explain to the population at large the true nature of the university," said Dr. Kenny, a 51-year-old psychologist, following the announcement June 17 that he would succeed President Gage when he retires on June 30, 1975. "I believe that the central goals of a university should be to offer high quality instruction and to encourage research. The latter is something that the public does not seem to understand — why should a university devote such a large amount of its resources and time towards research? But I believe that improvements in society come about through fundamental research. If research falters, scholarship falters and this will have a deleterious effect on society as a whole."

Dean Kenny's appointment concludes a search which lasted more than a year by a special 24-member committee representing all sections of the university community. The committee considered 150 candidates before submitting a short list of recommended candidates for the board of governors to make the decision on the appointment.

Dr. Kenny has been head of the faculty of arts since 1970. He has been deeply involved in university affairs since he joined the faculty in 1950, serving on several key university and senate committees, including chairing the 1968 senate committee that resulted in opening senate meetings to the public.

A native of Victoria, Dean Kenny attended Victoria College, then affiliated with UBC, from 1941 to 1943. He then moved to UBC where he completed his BA in 1945 and his MA in 1947. From 1947 to 1950 he was a teaching associate at the University of Washington where he studied for his doctorate degree in psychology. In 1950 he became a lecturer at UBC and two years later received his PhD from the University of Washington.

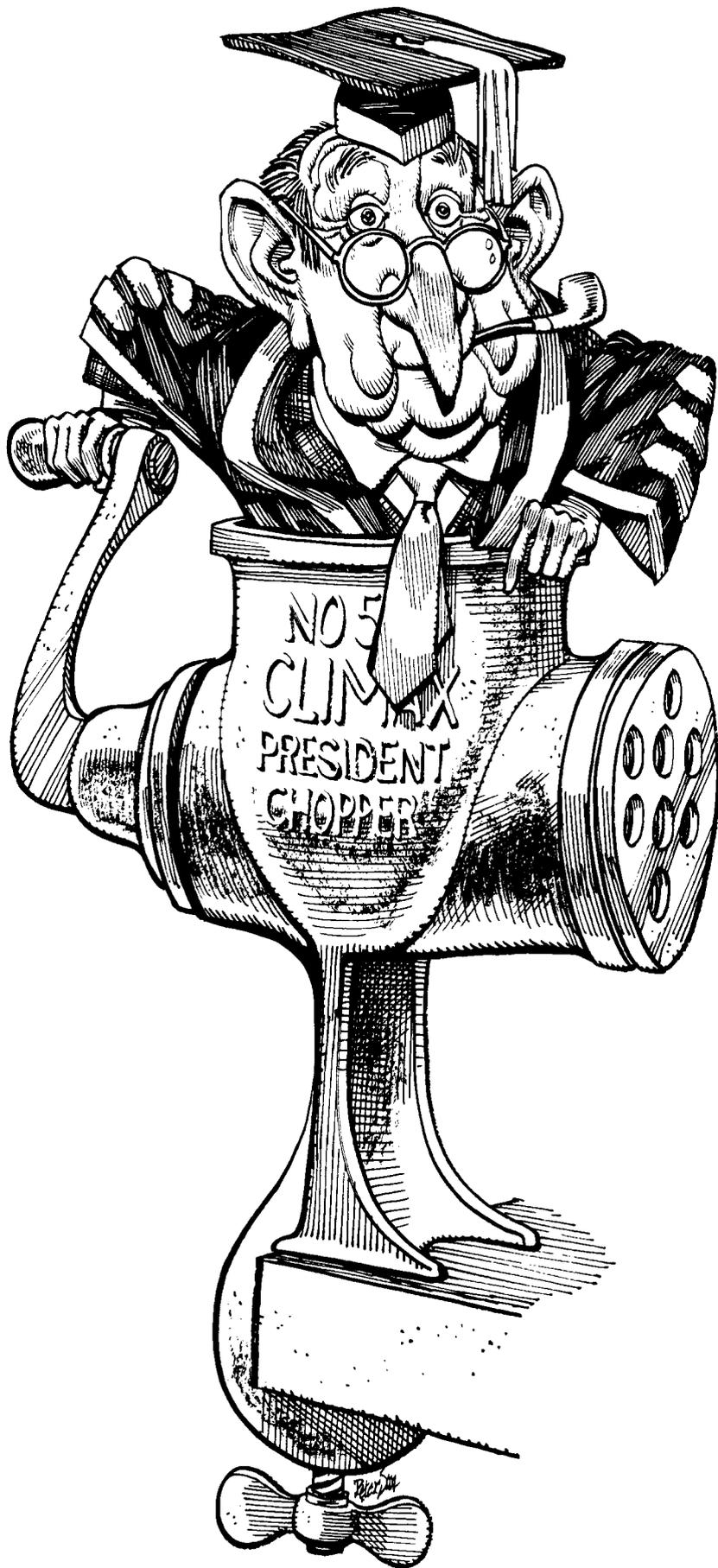
Dr. Kenny, whose research interests are personality and learning, developmental psychology and patterns of child development, rose to become head of UBC's department of psychology in 1965. He became associate dean of arts in 1969, rising to dean of arts a year later.

From 1963 to 1965 he was on leave of absence as a visiting professor at Harvard University and a visiting lecturer in Harvard's Graduate School of Education. He was also a member of Harvard's Laboratory on Human Development and the Centre for Research in Personality.

Dean Kenny is generally regarded as having wide support among faculty in assuming his new position and somewhat less among students, having been the object of criticism by student leaders for his handling of several issues in recent years as dean of arts.

A more complete report on President-designate Kenny will be run in a subsequent *Chronicle*.

Vancouver Sun



# Life Inside The Meat Grinder

## What it means to be a university president today

Murray McMillan

"The University of Victoria invites applications from or the nominations of, candidates qualified for the position of president ..."

"Mount Saint Vincent University, Halifax, Nova Scotia, will appoint a president for a term commencing ... applications and nominations will be received ..."

"York University invites applications from highly-qualified individuals for the position of president ..."

"Nominations, applications and inquiries are invited for the position of president and vice-chancellor, University of New Brunswick ..."

"The University of British Columbia will appoint a president with effect from July 1, 1975 ..."

The advertisements seem endless. Universities, community colleges, technical schools, all inserting expensive ads in newspapers and journals of academic administration; all looking for that one special man or woman whom search committees have been charged with discovering.

But why would anyone want the job? The hours are exhausting, the pay (compared with what a man with the required skills could demand in industry) is not spectacular.

His academic credentials must be impeccable, his politics appealing to a plethora of factions, his capacity for consumption of rubber-chicken dinners beyond that of most other men's digestive systems, his finesse as a mediator little short of phenomenal, and his public relations sense finely-honed.

Bruce Partridge, former president of

the University of Victoria once came up with a fine comparison. Administering a university, he said, is a bit like trying to operate a meat grinder from the inside.

Presumably the office-holder goes in a whole man and comes out as very expensive ground round.

So why would any sane man, secure in a post which he finds interesting, want to leave it and subject himself to such a torture test?

In the past year, while Simon Fraser University was hunting for someone to fill the spot being vacated by Dr. Kenneth Strand, more than 90 names were put forward for consideration. During UBC's search for someone to take over when Walter Gage retires on June 30, 1975, well over 100 persons applied or were nominated.

Apparently scores of men and women are anxious to attempt what undoubtedly is one of the ultimate academic challenges — to administer a university, administer it well, and come away after one's term of office with a feeling of accomplishment (and with skin intact.)

"There shall be a president of the university, who shall be the chief executive officer and shall generally supervise and direct the academic work of the university," states section 57 of the new Universities Act which was introduced at the spring sitting of the B.C. legislature. The act continues:

"... the president has the power

"(a) to recommend appointments, promotions and removal of members of the teaching and administrative staffs and the officers and employees of the

university;

"(b) to summon meetings of a faculty whenever he considers it necessary or advisable to do so, and at his discretion to convene joint meetings of any or all faculties;

"(c) to authorize lectures and instruction in any faculty to be given by persons other than the duly-appointed members of the teaching staff; and

"(d) to establish such committees as he may consider necessary or advisable."

The list goes on.

The Universities Act says the president has the *power* to do certain things.

The man may have enormous *influence* on campus, but in reality his powers are not great. Much of the time he recommends certain actions. On one side of him sits the board of governors — men and women charged by the provincial government with the good management of the university, and on the other side is the senate, in which is vested the academic governance of the institution.

He holds seats on both, must abide by the decisions of both, and must act as a communication link between them.

Beyond the decision-making bodies are thousands of men and women employed by the university, to whom he is their day-to-day boss, and there are many more thousands of students beyond them, whose lives his decisions affect.

Looking back on his brief tenure as president of UBC, Dr. F. Kenneth Hare comments: "A university president is much like the mayor of a big city.



*You can find a good administrator, you can find a good academic and you can find a good public relations man, but the problem is to find a combination of the three.*

He doesn't have enough resources, he is subject to the provincial government, and he is criticized for not doing things when it is really not his fault — he doesn't have the power to do them."

The man who preceded Dr. Hare in the post, Dr. John B. Macdonald, outlines some of the problems presidents face:

"The most fundamental difficulty has been that their responsibilities as chief executive officers have continued, both legally and in the expectations of the public, while their authority within the university to meet those responsibilities has been greatly diminished.

"If the president views his task as that of providing academic leadership he is thwarted by the complex structure of senate, faculty councils and powerful departments which consider matters of academic policy to be their prerogative. If he wants to up-grade the quality of faculty he is subject to the advice of committees selected by faculty and these may be more interested in the preservation of the status quo than in making creative new appointments that may rock the boat.

"When he defends academic freedom in the face of unpopular positions taken by faculty members, he may lose the confidence of his board or the government which supports the university.

"If he argues for a higher priority for his university among the competing demands for public expenditure he is greeted by indifference if not hostility, by a public and a government grown weary of trouble on the campus."

The position doesn't sound appealing, but it does have its material advantages, such as they are.

There is a president's house at UBC, built at a cost of \$61,219 in 1950-51, which is perched on a three-acre site on the cliffs above Wreck Beach. It is doubtful that anyone would consider it an architectural masterpiece.

At present it doesn't even house the president. Walter Gage prefers to live in his Vancouver apartment, so the official house has become headquarters for the department of adult education of the education faculty.

There is a six-year-old green Oldsmobile which goes with the job. Travel and entertainment budgets are, of course, part of the deal. And then there is salary.

How do you decide what a president is worth per year in terms of hard, cold cash? President Gage receives more than \$50,000 a year for performing his tasks. His successor, Dean Douglas Kenny, will receive \$60,000.

When Simon Fraser University hired Dr. Pauline Jewett to become its president effective this September, the financial arrangements made public were: \$50,000 per year for five years, with possible cost-of-living increases,

plus a year's sabbatical on full salary at the end of the term.

Money might be a strong underlying incentive to many who apply for the job, but it is seldom mentioned in discussions of what might attract applicants to the position.

The task of ferreting out the right man to be the institution's chief executive falls to a search committee which must sift through scores of nominations, letters of praise and curricula vitae — considering, pondering, rejecting, eventually interviewing, and possibly, just possibly, at the end of it all coming up with names of people they'd like to see fill the post.

The final decision rests with the board of governors.

In May, 1973, when President Gage announced his intention to retire, the board struck a broadly-based, 24-man advisory committee to begin the laborious task. It included board members, senate members, deans, faculty members, alumni, undergraduates and graduate students.

At SFU the procedure was similar. An 18-member committee eventually submitted three names for consideration by its board of governors and from that list Dr. Jewett was chosen.

As well as asking for nominations and applications, the UBC committee asked anyone interested to give his or her ideas on what qualities are most important in a president.

Repeatedly, in any discussions about the requirements of the job, the word that comes out is "leadership". What the man lacks in actual power he must make up for with leadership.

John Bremer, who for almost a year was the man appointed by the provincial government to examine B.C.'s education system, and whose groundwork laid the foundation for the new Universities Act, says a university president must have *great* powers of leadership if he is to succeed in the job.

"I don't think the president, as an officer of the university, has much power, but an appointed president can bring with him enormous powers of leadership that will enable him to *move* the institution.

"He must be not only a leader in the academic community but he must be accepted as a leader of the greater community and be accepted as such outside the university. You can find a good administrator, you can find a good academic and you can find a good public relations man, but the problem is to find a combination of the three."

Former president Macdonald, now executive director of the Council of Ontario Universities, sees the president's task as one of trying to synthesize the "forces for progress" in the university into an expression of the university's goals and purposes and to get that



*I think the dilemma of the president is in finding the golden mean: enough authority to function and not too much to become a one-man band.*



*Administering a university is  
a bit like trying to operate a  
meat grinder from the inside.*

statement generally (though not unani-  
mously) accepted.

"That is the beginning of academic  
leadership, and it's just as important  
now as it ever was," says Macdonald.

He sees the president's office as the  
only place from which the university is  
viewed as a whole.

"The university should be able to rely  
heavily on the president's judgment to  
resolve conflicts and overcome the  
conflicts of interest which affect almost  
everyone else in the university. Such  
reliance on the president is unusual  
today and I think universities are the  
worse for that fact."

But how do you rely on an office that  
is weak in basic structure?

UBC's presidential establishment  
has traditionally functioned with one  
man at the centre, two deputy presi-  
dents and some secretarial help, and  
that's about it. There are no executive  
assistants who are permanently at-  
tached to the office and who would act  
as problem-solvers and planners for the  
man at the top.

A large amount of the administrative  
work which might be handled in the  
president's office, were it much  
stronger, is now taken care of by faculty  
at the departmental and faculty levels.

At Simon Fraser, one-third the size of  
UBC, there are three vice-presidents,  
each with administrative assistants,  
who aid the chief officer. By sheer num-  
bers alone they add a good deal of  
strength to the presidential office.

The result of the weak office at UBC  
is an incredible workload for the presi-  
dent. Walter Gage has been aptly de-  
scribed as a "work-aholic." It is seldom  
that one walks by his parking spot be-  
tween the Lasserre Building and the  
Main Mall administration building that  
the 1968 green Oldsmobile isn't parked  
there.

Gage is president, dean of inter-  
faculty and student affairs, and a work-  
ing professor. He spends 11 hours a  
week in the classroom, teaching  
mathematics. Whether the man who  
takes over from him will keep up the  
teaching load and the seven-day-a-week  
schedule remains to be seen.

Like John Macdonald, Dr. Norman  
MacKenzie looks back on his years as  
president of UBC from 1944 to 1962 and  
sees that there has been an erosion of  
authority from the office.

"I think that I had, and was expected  
to have, more influence on university  
affairs than would be possible for a presi-  
dent today. Whether this was good or  
not would depend on the points of view  
of the people involved and on the nature  
and the temperament of the individual  
who happened to be president.

"It was more or less taken for granted  
that in the final analysis somebody in the  
university had to make a decision, popu-

lar or unpopular, and it was understood that this person was the president, myself. I wasn't restricted in the way that the president today is likely to be restricted by committees and representatives of the various groups within the university. It was voluntary and informal."

During the terms of the three men who have served as president of UBC in the past decade, the power of the office has diminished.

Says university librarian Basil Stuart Stubbs:

"The old idea of a university president was really some kind of educational super-power — a man to actually manage the university and take it where it should go. John Macdonald said 'this is going to be a graduate institution' and by god he made it one. I don't think a person could do that anymore — perhaps by indirection, but not through direct power. I think the dilemma of the president is in finding the golden mean: enough authority to function and not too much to become a one-man band."

In September Pauline Jewett becomes president of Simon Fraser University. Why did she take the position?

"I had been interested in the idea of being in a position whereby I could, let's say, run something ... a position whereby I could have some direct influence on curriculum or educational

programming. I wanted to be involved in the developing of exciting programs and getting through to the public and government on what the university is all about and why in the years ahead, a university education will be more important than ever. I felt I could put my convictions across more if I actually was the president of a university."

She leaves a post as director of the Institute of Canadian Studies at Carleton University to come to SFU. She has served as a member of parliament and feels it is important to have at least some high academic officials who are comfortable in the spotlight of public attention, acting as champions of higher education.

"I happen to be a public sort of person and I think to have those sort of people is desirable, someone who can relate to the public and talk to them and tell them what you are doing and why it is important. I'm not saying that everyone who is in the president's position should do this, but I think a few of us should."

She looks to the challenge of the task with great enthusiasm. "The idea of working a lot doesn't throw me — I do it now. I tend to be a person who works very full-time when I'm working and then I have to do something completely different to get a break. The idea of a 100-hour-a-week job doesn't bother me."

What are her hopes for her term of office?

"I think any president wants to see intellectual growth, otherwise you could be just conducting any kind of business. You want to see first class people come into the university and you want to look back and see that there has been the excitement of challenge for faculty, staff and students, that there has been a kind of ambiance which was intellectually stimulating."

Simon Fraser is a young, compact institution, and within that framework it might well be possible for one person to achieve those goals.

But the University of British Columbia is far larger, far older, much more hobbled by its traditions — much more diverse in every aspect, and that makes the challenge all the greater for the man who takes over from Walter Gage.

Many people wonder if it is even possible to govern something the size of UBC, let alone create any sort of atmosphere on campus which would bear the trademark of an individual.

Says John Bremer: "The one thing a president at UBC might hope to do is keep the thing on an even keel, at least keep it afloat, even though it may not be going anywhere." □

*Murray McMillan is a fourth year arts student and a part-time writer for the Sun.*

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# Mutterings Among The Spear-carriers

## Must Theatre at UBC Remain a Cultural Museum?

Barry Pavitt

"I strongly believe that Vancouver is where the next cultural explosion will take place in Canada," says Stephen Katz, artistic director at Vancouver's Playhouse Theatre.

"When it comes to Canadian theatre, UBC is irrelevant," says George Ryga, playwright.

The deep rift between town and gown could not be more pithily summarized. It is a deeply unfortunate rift in this period of growing concern over Canadian culture.

But why does such a gap exist at all?

One reason is the stated philosophy of UBC's theatre department. The department according to its head, John Brockington, operates as an academic

discipline, a program within the university's liberal arts curriculum. He insists that he does *not* run a theatre school nor a professional training course. But the balance between academic and practical work in theatre is delicate and difficult to maintain.

After all, from an insider's, a student's, point of view there *are* those practical courses in acting and directing. Students *are* allowed to participate in the "semi-professional" productions on the main stage of the Freddie Wood Theatre. And many of the people in Vancouver's professional stage world *have* come out of UBC.

Small wonder, then, if students have difficulty in appreciating that academic

emphasis or the denial of repertory theatre functions.

Outsiders are even less inclined to respect the fine distinction. They asked pointed questions about the relationship between the university and the community. They regard the Freddie Wood's facilities with admiration (it is one of the best equipped theatres in Canada), and the amounts of money which can be spent on productions with awe. Given these facts, they ask, why is the Freddie Wood season so confined (four productions per year), and so limited in its repertoire? Why is there so little emphasis given to contemporary and Canadian drama? Why is UBC not in the forefront of Vancouver's theatri-



John Mahler

cal awakening, leading it, rather than serving as a museum of the classical and traditional canon?

It is as if a kind of self-imposed hermetic seal isolates UBC from Vancouver at large.

Consider these facts.

Some eighty per cent of the seasonal subscribers to the main stage productions are from the university community itself.

The recent Arts Access meeting at Simon Fraser University, which was sponsored by the provincial government and which was attended by more than a thousand delegates, received no input from UBC's theatre department. And that meeting was held with a view

to establishing an Arts Council in B.C. comparable with those in Ontario and Quebec.

The B.C. League of Playwrights held a seminar in December to which all radio, television and theatre producing units in Vancouver were invited, simply with a hope of opening lines of communication. None of the universities sent representatives; the only academic interest (and that not encouraging), was shown by Vancouver City College.

It is hard to believe that our theatre department had its origins in UBC's old *Extension Department* — the only one with direct contact with the outside community!

A comparable situation pertains to

*Spear carriers sans spears ... students playing thugs and prostitutes in UBC main stage production of "The Three Penny Opera."*

the choice of plays for the Freddie Wood season. When the B.C. League of Playwrights wrote and asked for a list of the main-stage productions for the past five years, the answer showed that there had been one contemporary English play and two contemporary American plays. This would indicate that there is not quite an unbroken emphasis on classical drama for one thing. But it also indicated that Canadian theatre is *persona non grata*, to be relegated to very occasional productions in the Dorothy Somerset Studio.



John McKay

*Last winter's student production of the musical comedy "No, No, Nanette" was a smash hit, which goes to show what students can do with an opportunity.*

Writing on this point in the *Canadian Theatre Review* recently, UBC theatre professor Dr. Donald Soule suggested: "But giving respectable productions to more new Canadian plays *could* be just giving us the illusion that we're creating a national culture, while in fact maybe we're just congratulating ourselves on being here. The fact is (and it's true in most countries), there aren't very many good Canadian plays, past or present. And for any theatre a *good* play is still more worth doing than a merely *Canadian* play."

That negative "there aren't very many good Canadian plays" must mean there are *some!* Which ones? When are they produced at UBC?

(The real Vancouverite would also add that not only do we want to create a national culture, we also desire a regional one, and if we look hard enough we have the ingredients for it!)

Professor Soule goes on to write about the necessity of creating proper conditions for new playwrights to discover and develop their talents. "This means the playwright should enter not a *production* situation but a *workshop* situation."

Well and good. But what is the case at UBC?

A student playwright, accepted in the creative writing department needs to have one of his plays produced in order to earn his degree. A student director in the theatre department must produce a play in order to qualify for *his* degree. Simple enough: collaborate.

But then the difficulties arise. That aspiring playwright needs a good experienced and well-tested director to give him the help and encouragement he requires. He wants technical discussion and time and space to explore his talent and create a good script. But the theatre department's faculty are tied up by the academic and practical demands of producing those main-stage extravaganzas which are their pride and joy.

The aspiring director will be *examined* finally on his production. Among his problems are finding actors, designers, stage managers and technicians (those who can fit this work into their own course requirements and assistance in main-stage plays), to help him mount a good — that is, a passing — production. He is therefore very disinclined to add to these worries the uncertainties of an unknown script. It is much safer to go with an established play.

Result? What might have been a fruitful, cross-fertilizing process is virtually non-existent in practice.

So a promising inter-departmental

program has been in operation for some years, but is the despair of its participants. Eight playwrights have actually graduated since 1965 and of these, two went outside the university to get their plays put on.

Despite the protestations of lack of time and overstrained facilities, one gets the impression that a more basic reason for the failure of this program is lack of faith. The theatre department simply does not believe that the talented playwrights are there among the students and so will not commit itself to such a program.

The possibility of UBC serving as a theatre school for actors is just as unforthcoming. Some time ago the department discussed establishing a bachelor of fine arts in acting. It decided that the National Theatre School in the east was sufficient to meet the needs of available Canadian talent (the National School accepts sixteen students each year out of the 400 or so who audition for a place!)

Yet the fact remains that until the Playhouse began some voice and movement classes, UBC was the only local institution where an actor could get *any* good training. As far as the west is concerned most knowledgeable people recommend the University of Calgary. Not a praiseworthy situation for UBC, one of Canada's biggest universities in Canada's third largest city.

Yes, student actors do participate in the main-stage productions. The reason why these are called "semi-professional" is because Equity actors are cast in the plays as well as the students. One well-known local actor says it is a pleasure to work in these performances because of the high quality maintained, the long rehearsal time allowed and "what we learn from the students!"

He is reluctant to be named, certainly when he is critical of the lack of repertory experience offered to a student actor, and he knows about this from first-hand experience, for fear that it might jeopardise his chances of further work at the Freddie Wood.

Students who have taken part in the glossy productions are divided about the educational value of the experience. Some are obviously pleased and proud to have worked with the pros. Others resent the fact that they cannot get more than "spear-carrier" roles. (Like student playwrights, designers and directors, they are too amateur to be inflicted on paying audiences!) They also complain that often the Equity actors are aloof or "director-oriented" — that is, so concerned about their relationship with the director that they haven't the time or energy to help the student actors in their work.

(Incidentally, most students are fearful of being quoted by name — the kind of disease that permeates so many departments in this university, where anything may be said in SUB or the Graduate Centre, but nothing may get back to the faculty for fear of reprisals).

At best the concept of a "semi-professional" season will permit students to experience some of the actualities of commercial theatre in operation (especially its heartbreaking disappointments). At worst it makes a mockery of the overriding philosophy of an academic emphasis, because so much of the time, energies and resources of the faculty and permanent staff are devoted to an avowedly professional enterprise. In this the students are an essential work force, but only on the periphery of the exercise.

Some kind of assurance that the accent on academic work in the department was part of an effort to maintain and increase the vitality of theatre in Canada (and especially in Vancouver), would go a long way in calming suspicions about UBC.

If its faculty directors were invited to work in other theatres locally or nationally; if its academic writings were well-known and influential; if famous dramatists, directors and actors were brought in to work with students in the Freddie Wood or Dorothy Somerset Studio, then one could be more confident that UBC was fulfilling a public trust.

But is this the case?

Peter Hay, a Vancouver drama critic, says that he "bitterly resents the misuse of public money" when he considers that a publicly-financed institution can be so autistic as to ignore the urban community in which it functions. He points this remark by recalling that as a critic who broadcasts and writes for national media he cannot get complimentary tickets for review purposes. This remoteness is underlined by another critic, James Barber, when he states that "putting through a call to John Brockington is like putting through a call to God." This is in contrast to the other, more P.R.-minded theatres in Vancouver.

This may not mean much to faculty secure in their occupation and reputation, but it affects students as anyone can tell who has spoken with them after big "first night."

In the article by Professor Soule, already cited, approving mention is made of the Playhouse, the Arts Club,

Tamanhouse Theatre Workshop, Troupe and Theatre One for their pioneer work in "developing ... native playwrights and plays." He offers special commendation to the New Play Centre for its encouragement of Canadian playwrighting.

But UBC's participant in the adventurous exercise of the New Play Centre is Professor Doug Bankson of the creative writing department. Very rarely does one see people from UBC's theatre department there — except, of course, students. One student who attends all of the New Play Centre's readings and productions says bitterly, "the only time you see a theatre department prof there is when he *has* to attend because he is grading some student's play."

Another point worth making, in passing, is that the Universities of Alberta *Students performing in experimental drama at the Vancouver Art Gallery ... something rarely seen at UBC's Freddie Wood.*



Carol Gordon



*Students at least have important roles backstage ... operating (top) the theatre lighting and (bottom) doing performers' makeup.*

and Saskatchewan have both sponsored open play-writing competitions in the past year, and have also had playwrights-in-residence. Such ideas don't seem to have caught the imagination of the UBC department.

Alright, if UBC's theatre department is not in the forefront of the novel, the contemporary, the Canadian, the innovative and experimental theatre, what does it do?

Most people agree that there are excellent courses, well-taught, offered by the department, and that hundreds of students are given a solid and critical academic appreciation of theatre and theatre history. Well, that is how it should be; it is an academic teaching department in a first class university, after all.

But the problem remains that the Freddie Wood season is the high profile and it is on this that the department is most often judged. The philosophy be-

hind the choice of plays is "broadly educative"; it teaches the audiences. The program is essentially of the museum and laboratory kind; with a preservative and re-discovery function. In essence, classical theatre.

No thoughtful person could argue with the need for this in Vancouver, or with the justification that plays within the traditional canon must be known in order to have a balanced appreciation of what theatre is.

But, only four plays a year? Only lavish, high quality productions? Only faculty directors and professional back-stage staff (designers and technicians), with "assistance" from the students? Only an emphasis on paying customers with season tickets? Only a melange of Equity and student actors? Only famous plays from Europe and the States?

For that is the pattern, year after year after year.

Last summer the students produced a summer stock series which was a delight, even if the standards were not of the highest sophistication. And, what's more, it was very well attended so that they were able to repay the small financial subsidy they had received and

still have a little over to pay to themselves.

It makes one wonder why there is not more uninhibited student theatre at the university. Apart from occasional Mussoc productions in the old auditorium, it is difficult to recall any performances outside the regular theatre department seasons.

One alumnus of UBC, now enconced in provincial politics, regrets the passing of the Players' Club. Most politically he too declined to be named, but he feels that the absorption of this club within the theatre department spelled the end of real student theatre at UBC. Now just about everything which is done on stage here comes under the aegis of the department — the Freddie Wood itself is fully integrated into it.

This is tantamount to saying that every theatrical experience at the university is bounded by the philosophy and practice of the department. Not much chance for anything different from its overwhelming influence. Perhaps unadvertised things do happen in the engineering building basement or the poultry sheds. If so, one would certainly like to know about them. Theatre can always do with both expansion and, more important, variety.

Granted that in the ages-old debate about what communities a university should serve and what demands (from conservative education to cultural avant-gardeism) it can properly meet, the departments of an arts faculty have the most difficult balancing acts to perform. Granted, too, that theatre, because it displays itself so prominently to the public eye, is a focal point in these controversies (and perhaps there is an added edge; that artistic temperament which emotionally supports all lovers of the Artful Seductress.) Still, if the demands and expectations cannot be reconciled within one department, then at least they should be aired and discussed. The barriers between UBC and Vancouver, between faculty and students should be breached.

There is still too much basic mistrust of students; too little real search for potential talents. One could go further and claim that a lot of promise is stifled and dies stillborn under a weight of "rigorous academic standards." We have not yet reached that comfortable era when there is genuine and free cooperation between all the elements which compose a university department, and in this situation the theatre department is no exception.

If as Stephen Katz and anyone who moves around the theatrical world of Vancouver believe, we *are* on the verge of exciting developments here then UBC will have to make some modifications to its attitudes. If it doesn't, then its sole contribution will be in the shape of disgruntled drop-outs.

V.L.A.D.

## CREATIVE WRITING CONTEST WINNERS:

On the following pages are excerpts from two of the winning entries in the first-ever *UBC Alumni Chronicle* Creative Writing Contest. *Trench Mist* by David West, Arts 2 was awarded first prize. A radio-play, *Tyson's Chair* by Ian Slater, a graduate student, was second and collection of poems, *Ten Poems* by Robert Bringham, another graduate student, was third.

# TRENCH-MIST

David West

## *The Road*

Toward the Etruscan nightmare of flying pinwheels the caisson joggles along the rough dirt road, its four horses and the driver listening to the curses of the man who rides the second-out-horse.

Their flat steel helmets glint in the seeming sheet lightning which covers the horizon ahead and the scene seems a still shot taken from an old camera — grainy and blurred with the possibility of a raindrop on the lens.

To either side of the gouged track, half-gnawed trees stand, stumps black in the never ending flashes, and an occasional branch shaking to the reverberations of distant thunder.

A long whistle parts the air and then explodes in a flash and stench and shock of bursting blood vessels at the side of the road. Undisturbed, the caisson bounces up over a hump in the road, its two wheels flailing mud up into the cold evening air. The two men huddle necks closer into their gray overcoats. They press on, bouncing more quickly.

A sudden squeal parts the earth from the sky and the stars from their fire — the men, their mouths open, raise hands to ward off the projectile — flesh crawling and bumping up in defense.

With a plop the eruption of a sun, mud flies from beneath the horses hooves as the shell drops to the ground — and stays silent beneath the slowing wheels, the neighing — the grim jubilation of the horseman as he turns to speak of luck ...

## *The Road: Renny*

Renny is held by the reins in his hand. He cannot release them. He cannot feel their weight in his calloused, glove-protected hands.

The road curves around a hill up ahead, and to the side there are apple trees. The woods are black and bare and the air nips at Renny's nose. He feels his horse sway in step with the other horse in the team and he sees the faint puffs of vapor on the air every time the horses snort. The puffs remind him of some childhood memory: an express

train or perhaps a burning village. Renny has a brown mustache which is cut in the military manner. His uniform is neat despite the hole in one glove. His .45 is no weight at all on his hip. He holds his crop curled and rigid. He can use it to salute in the smartest manner. The lieutenant thinks Renny is the smartest trooper in his squad. Except for the lieutenant, Renny has no friends. But to see him smartly astride his mount is to worship him. Renny would like to be either a soldier, or Jesus Christ. He is a soldier. And horses like him, which is important on the Road.

Renny does not understand horses. But he has the crop. When he uses the crop, sends it scalding the air like lightning, the horses understand him.

The rest of the squad is up ahead. Somewhere beyond the next hills. Renny has been left behind to bring the new cables on the wagon as soon as they arrived. He steals a look back at the wagon, loaded with the large spools of wire. The squad has had several hours lead on him in getting to the front, and the wire will soon be needed.

He twitches the reins lightly as the team starts around the bend. The hill is to his left and the horses are pulling to the right. Renny can almost sense something in their mood. But the crop gently nudges the left horse.

The road is fairly wide here and the team snorts louder. His horse begins champing and the pace is broken. The horses rear up in harness. Renny drops his elegant crop, clutching to stay mounted, gripping with his knees. The team turns, with the wagon lurching, then righting itself. The team breaks into a trot. Impossible dust rises from the road. Renny struggles to stay on and finally calms the team before they have gone too far. With difficulty he turns them up the road. The horses protest with painful noises. Renny is confused. He steps down and picks up the crop. The horses snort and sneeze at him, as if to spread their emotion on the air. Renny grasps his crop and mounts again.

This time he uses the crop firmly. The

horses turn their heads to the side. He strikes. They turn to the left. He nudges with his knees. The team slows, but Renny feels certain of his victory and they continue to advance. The horses cower and shiver. And suddenly they are around the corner.

The stench of powder and blood nearly overpowers Renny. He stares at the two dead horses, lying strewn in bits on the ground. He pieces together the fetlocks and pieces of wagon-wheel. He shudders at the sight of tree stumps and jagged branches and craters torn in the ground and even in the road itself. From the scattered rations he guesses that a supply convoy has been shelled by the heaviest artillery.

Suddenly, Renny understands his horses. He becomes horse. He smells horse. He is torn, bleeding horse from his guts. He leans forward in the saddle and vomits.

Finally, weak and empty he looks up. The clouds are gray and the trees are bare. There is only the wind. The fresh wine. It is pure and cool on his face. But it dies down. Now the stench is back. He must move on.

Ahead, there are more trees and another bend. The horses have become used to the stricken road for they turn the corner with only slight hesitation. Renny clutches his crop, and the team comes to a stop. His fingers around the crop are white through the holes in his glove. He stares, the whiteness spreading with the fear, through his empty gut and into his face.

On the ground lies a headless figure wrapped completely in a ground-sheet. Renny is held helpless by this nameless ghost. And the great black horse stands over the figure, cut loose from his traces, dripping blood from the great sheel tear in his crest, dripping foam from bloody lips. The sad muzzle swings from Renny to the fallen out-rider, stares wistfully for one moment, then, with strange foreboding in his eyes, fixes his gaze on Renny.

### ***The Road: The Trench***

Renny doesn't care about the lines as, with the warm weather, the troops

withdraw before the advancing enemy. The road crawls with lines of men and horses moving westward. New trenches are dug that cross the line of retreat and the lines of men disperse along these trench lines. On the maps, lines stabilize and the army is at rest.

Renny blinks in the sunlight. He looks at his new friends, Eddie, Walker and a fellow called Hal who has just been transferred to the new unit after recovering from his wounds. The men don't belong to Renny's unit. Renny has lost his unit — the cable wagons and horses — during the retreat. So now Renny is temporarily attached to the trenches.

Renny ponders the grimy cards in his hand. Then he raises Walker fifty cents. Walker throws in his hand and Renny takes the pot. He doesn't show his hand.

The Corporal comes up and laughs at the expressions on the faces of the other poker players. He knows Renny's secret. Walker can accuse him of cheating, but the Corporal knows. Renny is lucky. This is his fourth win and the others are starting to glower from where they squat around the close little circle and the money on the bedroll between them and the ground. And Renny knows the secret as well. He has known ever since the bleeding black horse turned to him.

Eddie takes the cards and shuffles. He says they'll play baseball. Renny likes baseball. It's the one with seven cards and lots of wild cards. They ante-up. Renny tosses the coins from the top of his pile while Walker and the others reach into their khaki pockets for spare change ...

The Corporal watches the game. It's between Renny and Walker again. Eddie has left the game and is nowhere to be seen. And Hal is just sitting there, his eyes far away. It's a big pot this time and Walker bets heavily. The Corporal looks at Walker's hand and sighs. He doesn't think Walker will pull off the bluff.

The betting is finished. Walker's bluff has failed. And Renny lays down his cards. The Corporal counts the wild cards in disbelief. He's never seen any-

thing like it. Walker's face falls and he tosses the cards down on the bedroll. Renny looks at them and rakes the money over to his side of the bedroll. The game is over but it reminds the Corporal of a game he played once. With a good hand once too often, when every one hurled their cards into his face. That had been a lucky day.

The shelling is drawing nearer now and something about the noise seems strange to the Corporal. The sound is not the explosion of shrapnel. He looks up at sudden near explosions in the direction of the forward post. He sees a mist of steaming yellow rise from the ground of the copse. He watches geysers of it heave with the explosions as the shells march from the copse to the trench. Then he is clutching frantically through his gear stacked in the trench, grasping the ugly, goggled snout of a mask and slipping it into place, forcing himself to breath slowly, with the fingers of mist groping towards and around him.

He stumbles to help the others. Walker, he sees, has his mask already in place. But the figure is growing blurred and he stumbles forward. Even Hal takes his eyes off the leaves long enough to don his mask, then he stumbles, near blindly, away from the trenches. The Corporal watches him go, bewildered but needed elsewhere.

He sees Renny, the lost trooper, without his gear, clutching madly at eyes and throat, mopping wildly at his face with a soiled cloth, choking and then rolling on the ground, screaming then lying still again as his hands close about the bedroll, upsetting the stacked coins in a sudden rain of silver in the sunlight and yellow mist.

Eddie staggers up to the Corporal and Walker. They gaze at Renny for an instant with compassion, and then the three move forward to man the trench wall against the attack that is sure to follow the gas.

And as they pass Renny, it seems to the Corporal that a triumphant neighing is followed by hooves clattering down some road into the distance, but the sound of his breathing is loud in the mask, and he will never be quite sure □

## LOVE SONG

This will sing in the margins  
of the darkness like a reason  
for the interims for which  
there never will be any reason.  
I made it to make meaningless  
the questions  
of three lovers.

One was very much afraid;  
one wanted all my days;  
one wonders  
where I go on autumn nights  
like this, when there is death in the air.

## ESSAY ON ADAM

There are five possibilities. One: Adam fell.  
Two: he was pushed. Three: he jumped. Four:  
he only looked over the edge and it unsteadied him. Five:  
nothing worth mentioning happened to Adam.

The first, that he fell, is too simple. The fourth,  
fear, has been tried and proved useless. The fifth,  
nothing happened, is dull. The choice is between:  
he jumped or was pushed. And the difference between these

is only an issue of whether the demons  
work from the inside out or from the outside  
in: the one  
theological question.

## THE STONE AND THE WING

The spindrift of the stone  
over the motion of the chisel,  
latticed into the crosscut of the light,

and the glistening umber  
dust off the caught  
wing of an uncaught moth

climbing the thumb,  
a pumice with a glint like  
flint, almost evaporating,

almost reassembling the air.

Robert Bringhurst  
— from *Ten Poems*



HENRY ELDER

# The Art of Living and The Joy of Experience

Geoff Hancock

Like a medieval scholar, Henry Elder gets a sense of joy just by signing his name. His signature belongs on an illuminated manuscript, with golden dragons, deer, birds, rabbits coiled in the design of the H, the rest of the letters accented by the clear blue sky of knowledge.

This knowledge comes only after you pass through what the medievals called "clouds of unknowing." A distressing period when the mind has to reject conformist ideas, Elder says.

"But once you get through the clouds of unknowing you get a sense of joy by filling the mind with one's own ideas."

Joy. The key word to understanding Henry Elder. He repeats the word in his writings, in his conversations, in his twinkling blue eyes and silvery goatee above his trim bow-tie.

Not just blue eyes. *Twinkling* blue eyes. A standing joke in the school of architecture is that empty bottles of twinkle drops have been found in the wastebaskets because Elder always seems so happy.

"Architecture is concerned with two things: the art of living and the joy of experience." His soft voice shows just a trace of his Lancashire, England, birthplace. "Joy is the test of knowing you are doing the right thing."

Elder retired in June after twelve con-

*Henry Elder, joyful retired architecture department head, glows happily over his plans for his retirement home on Saltspring Island.*

troversial years as director of UBC's architecture school. Since he succeeded Frederick Lasserre in 1962, Elder's concern has been with understanding the role of architecture in the future. Is architecture a practical discipline using science and technology or is it an academic discipline with conflicting theories and ideas?

Elder says architecture is academic. The role of the architect is changing and there is no new definition. That means a search for a new meaning of architecture. Experimentation with teaching methods. Controversy in the profession. Within the department. And because creativity is difficult to teach, the school of architecture became a unique place which did not fit into the university.

Sitting at a comfortable teak table in his Lasserre office overlooking Freddy Wood Theatre and, to the north, the mountains and waters of Howe Sound, Elder, never without pencil in hand, quickly draws a number of small sketches. The square with the arrows pointing inwards represents the system. The camel-humped line is the process.

"Universities have to choose between a system and a process. The university system is learning and regurgitation. But the process is indefinite. One can't really determine what comes out the other end," Elder says.

A system is an argument with a series of self-contained parts going in depth. All problems are pushed into the system.

"In the past to introduce creativity, errors have been introduced in the system. The error is the thing that causes wonder, like the most beautiful of errors, the Virgin Birth."

But the whole of creative effort falls into the process, Elder says, and the trouble with universities is they are bogged down by systems. The system becomes a prison and "it is very hard to go over prison walls." The school of architecture and all the creative arts do not fit into the university at present. A system can be taught but not a process.

"There is no system of grading within a process. All you can do is recognize the potential of a student and see that he works to that potential. Universities have to start thinking in terms of admitting there are two alternatives. The trouble is, it's easier to deal with things you can prove than things that are plausible."

Elder stresses that good architecture develops sensual response. "For example, the medieval church. Music to hear, incense to smell, colour and pageantry to see, the chalice and rosary to touch, the taste of bread and wine. This then, is the real meaning of architecture, the excitement of the senses. The more senses excited, the more successful the work is."

Elder calls architecture his mistress, a jealous seductress who demands time and attention.

One of Elder's students, Sean McEwen, third-year architecture, points out, "Henry chose architecture

*The difference between an experience and an education is that everything in an experience is unknown. So there is a need for innovation. The best way of learning is to get the courage to make mistakes.*

for a purpose. He didn't fall upon it. Architecture is the only discipline that can and has to cover everything because it deals with environment, people and change. It's the only field where you can do everything. That's why Elder calls it the mistress of the arts."

McEwen said Elder has been a man of ideas throughout his career but never deeply involved with building design. This is what causes the controversy. Architects build buildings, don't they? "Henry's concern is more environmental, the issues of life style and the joy of existence for the human being."

Elder calls his philosophy "wholism". It means seeing everything in terms of everything else. A building may look nice on a drawing but it causes a wind tunnel in the street which badly affects people. Ideally, architecture is like a Japanese garden. House, garden and landscape are one with harmony between them, yet there is a distinction, a high sense of order and symbiosis.

McEwen said he felt Elder's years were largely unrewarding because of pressures which started downtown in the construction industry. "They can't approve of 'wholeness in diversity'. They want to see students as budding members of an anachronistic view of what architecture is all about."

Downtown architects, however, say that students do not receive enough of a practical architectural training to be useful in an office. After graduation as a bachelor of architecture, a student must apprentice for two years before writing the Architectural Institute of B.C. registration exam. Zoltan Kiss, a Vancouver architect, says nobody in the profession can afford the time and money to train a student during his apprenticeship. Kiss said it is unfortunate that after seven years of training an architect is of limited use for another one or two years. "They can write good reports and speeches. I call them half-people."

Warnett Kennedy, architect, agreed with Kiss in that Elder's philosophies do not cover the true situation of practical architecture. "Some of us in the profession say there is an air of unreality about Henry's teaching."

Kennedy said putting up a building is like playing a fiddle, that is, you actually have to pick up the instrument and play the tune. This cannot be done by the

intellect or an understanding of musical theory.

But architect Ned Pratt thinks Elder is taking a courageous step. "Any stupid guy can learn to draw nuts and bolts at industrial school in a year or so," Pratt said. Pratt was impressed with Elder's insistence that the profession was more valuable if people are aware of social, city and living problems. Unfortunately, Pratt added, most offices want to see some working drawings.

Students say architecture is more than just putting the windows in the right place. Charles Haynes, third-year architecture, says Elder changed his life. "I learned how to think."

Both students and faculty are quick to point out that the belief that the school turns out "artsy" types is obsolete. More students from UBC go into offices than ever before because of their ability to appraise an architectural situation.

Sean McEwen said the Faculty of Applied Science, of which architecture is a department, has a traditional "put up buildings" viewpoint which was a source of friction with Elder's enlightened ideas.

"Henry's the action and there has been a reaction constantly. He tries to bring so much and can't succeed because he is always fighting the bureaucratic Neanderthals."

Elder's only course, Experiments in Space, was packed every year. Some students took it for three years. In this course, Elder looked at architecture with a lifetime of structural, political and philosophical thought.

"Except for this course the pressures on him kept the creative energy in," says McEwen.

The main pressures, said McEwen, seemed to stem from continuing disagreement between the Faculty of Applied Science and the architecture school over Elder's approach to architecture, from the fact that tenure decisions are made outside the school and from the fact that off-campus activities have been constantly resisted by senior university administrators.

Elder says there are bound to be differing opinions among the sixteen faculty members but he prefers to turn the term 'conflict' into 'diversity'. One faculty member said simply and non-committedly that there will always be

strong sides pro and con. Donald Gutstein, a part-time lecturer, says Elder didn't interfere with teaching methods but he didn't control them either. "If two members had dissenting views he would support both," Gutstein said.

Student Peter Chataway said, "Henry's so together but the school is so apart."

Throughout all this Elder maintained a low profile. He has been called an invisible man.

"I think the energy should be inside the school, not outside. The students should express themselves rather than the director. The school is not a leader but a partnership," Elder says.

What does Elder do when he goes home? As director he was often out three or four nights a week but he did find time to relax in his modernized settler's cottage on the banks of the Seymour River in North Vancouver. Here he is no longer a scholar but Henry Elder, harpsichordist. Bach enthusiast.

"The harpsichord is so much more musical than the piano, more full in tone. A wonderful instrument. It gives satisfaction, you see."

For those extra quiet moments Elder has a clavichord "which is so quiet you can get up in the middle of the night and play it, as I often do."

As a retirement gift the architecture school presented Elder with a new harpsichord.

He is also fond of eighteenth and nineteenth-century English poetry. "Sometimes the answer to an architectural problem is found in poetry." Elder was a member of poetry clubs in London, England and at Cornell University, New York, when he headed the graduate program in architecture. He was a founding member of the Canada Council Poetry Club.

Elder has accomplished three things at UBC. First, he created a school concerned with understanding architecture rather than with producing architects. By changing the emphasis from form as the end of architecture and placing it on the process, Elder opened a path for architects to explore other ways of solving life's problems. The answer may not be in buildings but something else.

Secondly, he established a graduate school for architects, the only one in Canada. A first degree is required which is supposed to guarantee academic

maturity. Most other schools in Canada have a five-year program starting in second year. "Although Henry would rather accept students on the basis of their sketches instead of on their marks," one student said.

Third, Elder established a school which places responsibility and creativity over technical competence. The Commonwealth Accreditation Committee praised the school as "unique in the English-speaking world" on granting accreditation a little over a year ago. The University of Toronto was banned for five years because its formal approach was not up to par and the University of Manitoba was put on a two-year probation. One member of the committee said in a private letter to Elder that he had "created a paradise of architectural education."

Unlike the rest of the university Elder has tried to do something different each year. The aim is to sharpen the creative sense of his students with "spring adventures."

"The difference between an experience and an education is that everything in an experience is unknown. So there is a need for innovation. The best way of learning is to get the courage to make mistakes," Elder says.

One class was deposited by helicopter on a glacier. Another class was deserted on an island. Last year's workshop was spent on Mayne Island and at

Ocean Falls. One workshop was on a barge in English Bay.

By disorienting students you can find out who they are. "You see who eats the blackberries first," says student Charles Haynes.

Besides novel lectures and tutorials, Elder has tried many experiments. Notorious projects include the impossible problems. Design an edible fruit. Design an experience on a white sheet of paper using a felt pen. Design a space within a space. More conventionally, he has brought in guest lecturers, preferably the best in a field, and directed study abroad. Last year, second-year students went to Greece.

"A student sees a new world of images and asks why they exist. This is part of the creative challenge. It lies at the question level of why and ends in how. Difficult to get the answer back, however," Elder said.

Ten years ago the school was turned over to students for a week in the spring term. "From this we could find out what the students wanted to do. They always wanted to go downtown. One of their favourite places was Beulah Mission. Because it was a 'no place' it could become a 'place'." Through downtown involvement, faculty and students played an influential role in stimulating redevelopment of Gastown and False Creek.

On January 1, 1975, Prof. Robert K.

Macleod, BArch'56, a native of Vancouver who is currently director of the Institute of Advanced Architectural Studies and professor of architecture at the University of York, England, will succeed Elder as director of UBC's school of architecture. Prof. Wolfgang Gerson will serve as acting director until Prof. Macleod joins the faculty.

Has Elder's experiment succeeded or failed?

A major tenet of his theory of education is that it is not possible to fail an experiment. The important thing is the experiment. If you have not done what you set out to do, then maybe you have done something else. Finding out what you have done is part of Henry Elder's learning process.

Elder intends to retire to Saltspring Island where, like some medieval scholar on the edge of a Renaissance, he will continue to process, experiment and discover.

"The procedure from chaos is always towards order. We've probably gone through chaos as part of the educative process," Elder says. "The challenge now is not in the schools but in learning, not in houses, but in living." □

*Following his own teaching, Henry Elder's new Saltspring Island home is to be in harmony with the environment.*



*Architecture is concerned with two things: the art of living and the joy of experience.*

## Redefining the Borders of Tedium

### Lowry

by Tony Kilgallin  
Press Porcepic  
Erin, Ontario, \$8.95

### BARRY PAVITT

The rich reserves of Malcolm Lowry's genius have created an academic industry. Books, articles and dissertations flow from academic assembly lines with the regularity (and similarity) of Model T Fords.

When reading a study like Tony Kilgallin's *Lowry*, one wishes that an intellectual energy crisis could brake the output.

Although an obvious labour of love, it suffers from all the disabilities of unimaginative drudgery. It will neither inspire new readers for the novelist nor excite old admirers.

Kilgallin writes while wearing two mortar-boards; biographical scholar and literary critic. His book is divided into three parts (cabbalists may be able to do something with this.)

The biographical Part I is a collage of long quotations from eminences like Sir Michael Redgrave, William Empson, Earle Birney, and also such lesser luminaries as the proprietor of the Deep Cove General Store. Its value is doubtful (since Kilgallin makes no attempt to synthesize it all), and its interest purely ephemeral.

Oh yes, if you suffer oppression from a literary know-it-all you may squelch him with tidbits like the fact that Lowry's father won the Sandow medal in 1904 for being "England's Best Developed Man, in his category." Or then again you might enliven a tedious party by remarking, en passant, that "on his active days (Lowry) was able to wolf down a lamb chop dinner for five then abruptly leave the table to play Haitian tunes on the piano."

But do petty inconsequentialities need a scholarly memorial?

Occasionally Kilgallin ventures a generalization of his own, summing up the stormy relationship between Lowry and his wife as "an un verbalized symbiosis, an association advantageous and necessary but also ironically harmful, parasitic and destructive for one or both Lowrys." And that — judicially comprehensive — is that!

While the comments adduced to the long quotations are as penetrating as a decorative jam spoon, consider this conclusion to the whole of Part I, "his

life ended by necessity; but to alter Auden's eulogy on Yeats, his writing, forever metamorphosed in the guts of living admirers, will always be *The Voyage That Never Ends*."

Far be it for anyone to discourage biographical research, but surely the craft of the biographer must be more thoughtfully creative than assembling a mish-mash of details, impressions, anecdotes and reminiscences, or else what is the point?

Just as there is little of value in this biographer's scholarship, so the literary critic's work is calculated to re-define the borders of tedium. Part II is meant to elucidate Lowry's novel *Ultramarine*, but before this we are treated to a summary of the plots of his school magazine short stories. Although this exercise is utterly pointless ("histrionic description, confident narration, unconventional plots and situations as well as easily recognisable literary references and unpredictable endings — an interesting and precocious beginning if neither outstanding nor extraordinary"), it does prepare us for what is to come.

Those "easily recognisable literary references"!

When not gleefully chasing them down and bombarding his reader with a multitude of allusions, analogies, influences and quotations, Kilgallin resorts to judgments of supremely pompous vacuity, "the contrasts between Dana's thoughts and the stichomythic dialogue of the crew throughout the book are emphatically ironic in illustrating interior and exterior modes of consciousness. The abrasion of these modes creates not only double perspective but the important interfacing conflict of values that wages within Dana."

Was ever student in this way wooed? Was ever reader in this way won? Thank Heavens that "space prohibited" including all the literary allusions in *Ultramarine*.

And Part III, on *Under The Volcano*, is no better. Following Lowry's own exegesis of the novel, Kilgallin's "consideration ... will parallel its chapter-by-chapter commentary, expanding where possible on the depth-charged symbols and themes."

Well, it was possible all right. An extraordinary symbol-hunt and reference-trade ensues. In one section, for example, he ponders the names used in the novel. This is the shortest of his remarks, "although Geoffrey (beloved of God) Firmin does have a namesake in Thackeray's Philip Firmin, he seems to be closer to Saint Firminus, martyred at Amiens, and San Fermin, patron saint of the Spanish bullfighting town of Pamplona celebrated by Hemingway."

How many students have breathed a sotto voce "so what" when given this

kind of literary scholarship? Add to this the fact that there is the whole of literature, the cinema and cabalistic lore in which to track Lowry's original inspirations and you may well shudder at the scope of Kilgallin's subject.

It is a pity that a book so handsomely produced (beautiful typesetting, illustrations and binding), on a topic enthusiastically embraced by its author can offer no more than pedantry.

*Prof. Kilgallin was an assistant professor of English at UBC from 1967-73.*

## As Contemporary as Button-down Boots

### Contemporary Voices:

**The Short Story in Canada**  
selected by Donald Stephens  
Prentice-Hall, Toronto  
\$5 cloth, \$2.95 paper

BARRY PAVITT

When I first read Morley Callaghan's story "Let Me Promise You," I stopped in amazement at the third sentence: "In her black crepe dress with the big white nun-like collar and her black hair drawn back tight from her narrow nervous face she looked almost boldly handsome." It cried out for red-pencilling. Never have so many adjectives done so much disservice in so weak a sentence. And Callaghan has written much better stories.

Going on to Mavis Gallant's "My Heart is Broken" (a very slight tale), one discovers the elderly wife of a road-construction worker using speech like, "to resume what I was saying to you." She probably cooked his baked beans in Chateaufort du Pape!

Hugh Garner in "Red Racer" has a Quebec farmer "listening to the nasal twang of a pseudo-cowboy from a New Brunswick station singing a lament while he chorded dismally on a mail-order guitar." Authorial intrusion about as contemporary as button-down boots and bombazine black!

Oh God, three tedious stories. Here were Canadian Davids hurling their pebbles at Literature — and missing by a country mile. It was a shame. And these were stories selected for a volume entitled *Contemporary Voices*.

It's lucky that years of academic prospecting have persuaded me to ignore the rubble at the entrance to any mine. I dug on and found gold salted away.

Margaret Laurence is here, evoking a

Prairie sensibility in the most skyscraper-bound reader. Her command of childhood feelings and speech is masterly. So too is her ability to move one through a complex of developing emotions until character and reader merge into one another imperceptibly. "Horses of the Night" is a finely-written story, delicately toned and beautiful.

Quite different, but just as absorbing, is Jane Rule's "Theme for Diverse Instruments." This superb piece of writing is more like a study than a conventional story. It is the rendering of a character — a strong-willed mother of extraordinary dimensions — and a family formed and partially crystallized within a field of force laid down by that extraordinary personality. Mythic, allegorical, ritualistic and hymnal modes are dove-tailed into colloquial statements with neither a join nor crack to betray the workman's hand. Jane Rule's style in this piece is sharp and powerful; utterly unsentimental but full of the strongest feelings. The end effect for the reader is not so much that he is introduced to a character as to an art. "Theme for Diverse Instruments" stands before one like a classical sculpture, complete of itself, demanding an observer's aesthetic admiration.

Centre-piece for this volume is Malcolm Lowry's rambling story "The Forest Path to the Spring" — not exactly "contemporary" but very, very good. Never having been an aficionado of Lowry, I was lucky to catch, for the first time, his unique rhythms (mental and literary) and become hypnotized into conversion. This is heightened autobiography and beautifully moulded prose, where Dollarton's mud-flats are endowed with the reality of Faulkner's Yoknapatawpha County or Dylan Thomas' Llangyfelach, and the story flows into and out of Lowry's mind-environment like a brilliant, viscous tide. It is a piece conceived on a large scale and its flaws are unimportant scars in all that poetic grandeur.

Below the level of these are a number of good interesting stories (the volume contains fifteen in all) and, praise the editor, west coast writers are well represented for a pleasant change. A wide range of Canadian experience is included. Regional areas are mapped out from sea to sea, and even abroad. Stephens' selection is as carefully checked and balanced — with the exception that no French-Canadian writers are included — as anyone could wish.

But overall the stories follow tried and true formulae. The selection is not quite adventurous enough. There is little experimental writing. Most of the stories lack the taste of newness, of the 1970s contemporary.

Then, in his short preface, Stephens

comments on the multiplicity of styles and diversity of backgrounds of the writers, "both academic and fiercely non-academic." This theme is compounded in the irritatingly brief headnotes which introduce each contribution, where bibliographic information lingers on the writers' academic backgrounds (if any). Why?

A preoccupation with the university is a bug-bear of Canadian literature. Many writers are as influenced by this association as the critics. But if what is contemporary in Canadian writing is to be found only within the academic orbit (attracted or repelled) then it is an unhealthy cultural situation.

And if *Contemporary Voices* is truly and completely representative of the "growing body of creative writing in Canada," then our vein of gold is not yet an Eldorado.

*Donald Stephens, UBC associate professor of English, is associate editor of Canadian Literature. Barry Pavitt is a doctoral student in English at UBC and a freelance writer.*

## Drifting Home on A River of Cliches

**Drifting Home**  
by Pierre Berton  
McClelland & Stewart  
Toronto, \$6.95

GEOFF HANCOCK

In the summer of 1972 Pierre Berton, his wife, seven sons and daughters, a boyfriend and a nephew drifted 600 miles down the Yukon River on three fat rubber rafts. This summer vacation is immortalized forever in Berton's twenty-first book, *Drifting Home*.

The book is a short triple-layered account of a leisurely journey which begins at Lake Bennett, British Columbia, and ends two weeks later, in Dawson, Berton's home town. The journey nicely coincides with the publication of the revised edition of *Klondike*, Berton's 1958 bestseller.

Berton's little odyssey follows the route of the original gold seekers of 1898 and along the way Berton points out certain visible remnants of the goldrush days. But the real interest of *Drifting Home* comes not from the rusting relics, but the insights into three generations of Berton's.

Berton looks at the Yukon through three sets of eyes; his father's, his own and his children's. Through his father's eyes, Berton shows a goldrush Daw-

son, the largest city north of San Francisco. Through his own eyes, Berton sees a decaying mining town, characterized by heaps of tin cans and no Coca-Cola until another summer vacation took him to Banff. And through his children's eyes Berton speculates on a new goldrush into Dawson — rich with tourists and reverently reconstructed historic sites.

The touching memories of Berton's father provide the most interesting anecdotes of *Drifting Home*. Francis George Berton, who came to the Yukon seeking gold and stayed on as a government mining recorder, was a man who enjoyed life with a rare enthusiasm. His interest in everything from butterflies to animated cartoons obviously sparked young Pierre's formative years.

Each chapter in *Drifting Home* represents a day on the journey and from this loose vantage point Berton leisurely explores the past, present and future. A lake named after an obscure officer plunges him into a childhood memory. An entry in his father's diary recalls the bustling days of the Klondike. Berton notes attempts to restore the historic Dawson and fears the Dawson of tomorrow will be crammed with chicken palaces, motels and asphalt, something that has already happened to Whitehorse. And throughout these memories and speculations, the chubby rafts are drifting down the everchanging river.

Regular Berton fans will probably be disappointed in *Drifting Home*. Berton's famed journalistic eye vacillates between such stale thoughts as whether civilization's onslaught will destroy the north and "I find the odyssey of the salmon miraculous." When these pithy insights dry up, Berton thoughtfully provides the lyrics to the singsongs around the campfire.

As an archeologist Berton never fails to dig up interesting details about rotting log cabins and sunken paddlewheel hulks. But as a prose writer Berton's imagination is not his strong point. *Drifting Home* is clogged with limp pools, shocks of red hair, impish grins, pixie faces and sleepy hamlets nestled beneath great mountains.

There is also familiarity to much of this book. With liberal excerpts in *Maclean's* and *Chatelaine* prior to publication (including more interesting photographs), Berton has got a lot of mileage out of a two-week vacation.

Berton hopes the evocation this journey provides his children will be passed on to posterity. But aside from Berton's well-deserved fame, this time he's produced a pot-boiler.

*Geoff Hancock, BFA '73, is currently working towards an MFA degree at UBC. Pierre Berton graduated from UBC with a BA in 1941.*

## Recycled Essays Of Dubious Value

### Dramatists in Canada:

#### Selected Essays

edited by William H. New  
University of B.C. Press

\$5.50 paper

MICHAEL MERCER

In the introduction to his *Dramatists in Canada: Selected Essays*, W.H. New refers to his edition as "a loose retrospective survey and summary of Canadian drama." To call this volume "loose" however, is to call a flea-market a little cluttered; and to find value in either, one is compelled to rummage through a great deal of rubbish. With the exception of four previously unpublished essays, it is simply an indiscriminate gathering of material that has appeared in *Canadian Literature* over the past twelve years. All brought together, it would seem, on the unsteady premise that good or bad, they have something to do with Canadian drama.

At the outset, Mr. New informs us that "in order to preserve the chronicle-like aspect of the collection, the writers have not been asked artificially to update their work." I'm not sure I understand why the process of updating the essays should be considered 'artificial', but I do know that the economic consideration of doing page reproductions from *Canadian Literature* far outweighs the cost of commissioning new articles and setting them up in type. But then again, what matter if it works. The unfortunate thing is that it generally doesn't. Age, even in a flea-market, is no guarantee of value.

Thus, within *Dramatists in Canada*, the reader will find an article on radio drama by George Robertson that first appeared in 1959. A rather pedestrian and uninformative piece that reads like a pep-talk to discouraged continuity writers, it makes reference to no Canadian plays and no Canadian dramatists. It closes with an optimistic glance to the future and a hope for better things in radio and television. Fourteen years have passed since it was written, and there is no indication in Mr. New's book of what transpired in the interim; and since there is no indication in the essay of what occurred even before 1959, I fail to understand why it was included.

With the better pieces, the reluctance

to update, artificial or no, robs the reader of valuable insights into the movement and development of theatre in the past decade. A case in point is William Solly's "Nothing Sacred" — a highly sensitive examination of the levels of humour in Canadian drama. It was originally published in 1962, and as a result is unjustifiably out of date in its frame of reference. With Solly's lively awareness of the living theatre around him, he is given to quick incisive comment on the contemporary — McGill's *My Fur Lady*, *Spring Thaw* or Wayne and Schuster — and what he might have added if given the opportunity to reflect on the decade that followed could hardly be considered an artificial addition.

One essay, however, that warrants no alteration is Canadian playwright Merrill Denison's 1928 appraisal of the state of our theatre. Ironically enough, this highly eloquent and despairing assessment is the least dated in the volume — an indication, perhaps, of how little things have improved for the Canadian playwright. "Until the national intentions of Canada are greatly clarified," he asserts, "the theatre would at best be an artificial graft supported with as great travail of the spirit and the purse as a native orange industry."

Denison's essay, in fact, would have made instructive reading for some of the contributors. Most particularly, his assertion that: "No great play was ever written for publication. It was created to be played, and until this consummation, it is still a chrysalis." A truism in dramatic criticism — that is, responsible criticism — is the belief that print is a way of preserving plays, and not of presenting them. But notably few of the selections in *Dramatists in Canada* demonstrate a sensitivity to the living theatre, or even the vaguest awareness that *something* lies beyond the printed page. The criticism is literary as opposed to dramatic, and, to borrow Denison's metaphor, is more concerned with the chrysalis than the developing creature within.

One of the most blatant offenders in the volume, Ann P. Messenger's "Damnation at Christmas," a study of Herbert's *Fortune and Men's Eyes*, is a classic in irresponsible criticism. The essay opens with the incomprehensible claim that the play succeeds only by virtue of the fact that its final scene is set at Christmas. Without it, the drama would "be little more than a piece of rather pedestrian dramatic journalism." The statement is incomprehensible because, as even the most casual theatregoer must know, a play can never be saved by its final act — chiefly because the audience wouldn't be there to see it! A drama inevitably unfolds in time. It is a linear event in reality, in spite of Miss Messenger's literary perception. Con-

sidering the North American success of *Fortune and Men's Eyes*, both on stage and film, her final claim that "for a first play ... it has unusual quality," seems haughty in the extreme. But this haughtiness takes on a ludicrous quality when considered in the light of one of the statements she makes within the body of the essay. "The play I think would stand or fall on the character of Mona, though I hesitate to make such a statement without having seen the production." Without having seen the production! Her apparent belief that a play can be redeemed by its final act may find some explanation here — as might the pitfalls of studying a chrysalis.

Since this is one of the four articles prepared specially for the volume, one might be tempted to question the editorial discretion of Mr. New. His own essay — also one of the four — is a turgid and imprecise study of the plays of Simon Gray. One might question initially what it's doing in a volume entitled *Dramatists in Canada* since Gray lives in London, England, writes for the BBC and the West End stage and all his plays' characters are Englishmen. Considering that the book totally lacks any assessment of a number of the recent Canadian playwrights — Beverly Simons, David Freeman, David Watmough, and David French to name but a few — the choice of Gray is a contentious one.

As it stands, the article may be questioned on a dozen different levels. From such foggy statements as, "The telescoped form of the drama, however, gives Gray an appropriate medium for his sharp tongue" — whatever that may mean! — to the divine inference that a split stage showing "adjoining rooms in a hotel" is somehow "the stage counterpart to swift camera changes and montage." At one point speaking of the impact of one of Gray's dramas, Mr. New concludes that "*Sleeping Dog* captured its audience." The play in question, was in fact a BBC television production, and one is at a loss to grasp how he came to this judgement without the assistance of a comprehensive survey. Such evidences of the airy sweep of unsubstantial criticism are not restricted to this essay, unfortunately, but to much of *Dramatists in Canada*.

"The very existence now of so many active young writers," we are told at the end of the introduction, "augurs the need for encouragement and continuing criticism." But one despairs of the fate of the young playwrights if they must look to such as this for either encouragement or criticism.

*Dr. W.H. New is associate professor of English at UBC and associate editor of Canadian Literature. Michael Mercer, MA'70, is a Vancouver freelance writer and author of several radio dramas for CBC. □*



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## Branches Activity Grows and Spreads

Vancouver readers may disagree violently as to whether *Vancouver Sun* columnist Allan Fotheringham is a "poor, pathological, dim-witted bastard" (as one put it) or "the greatest cobweb blower and guff remover in Canadian journalism" (as another enthused), but UBC alumni in Toronto and Ottawa were united recently in their appreciation of his talents as a wit and political raconteur.

Once described by *TIME* as "the most consistently controversial columnist in Canada today," Fotheringham, BA'54, took time out from following the federal election campaign to speak to a sell-out alumni luncheon in Toronto on June 7 and a lively wine and cheese party in Ottawa on June 13. By all reports, both events were immensely successful, with Fotheringham providing witty and irreverent insights into British Columbia's current political scene.

The events were among the highlights of a very active spring branches program.

It began with an alumni branch seminar at UBC which attracted branch representatives from all over Canada and the U.S. The seminar was held to discuss common problems and consider ideas for improving the program.

On April 6, Edmonton alumni held a dinner dance at which former B.C. Hydro chairman Dr. Gordon Shrum, DSc'61, gave

*Former U.S. Secretary of the Interior Stewart Udall (top, right) answers a question from two very interested ladies following his speech to the annual alumni dinner in May. More than 300 alumni turned out to hear Mr. Udall's forward-looking speech on energy in which he argued for an end to the North American style of wasteful living.*

*Also at the annual dinner, alumni past-president George Morfitt (centre) congratulates former B.C. Hydro co-chairman Dr. Hugh Keenleyside (left) on being awarded the Alumni Award of Merit. Dr. David Suzuki, UBC zoology professor, was named an Honorary Life Member of the alumni association. Both also received gifts of original Indian art and (below) special events committee chairman Mrs. Mary Wellwood took a special interest in Dr. Suzuki's tooled copper motif.*



an informal and — as usual — amusing talk. Due to the air strike, it turned out to be a very eventful trip for Dr. Shrum: it included a harrowing 20-hour train ride (complete with derailment) followed by an 18-hour bus ride back to Vancouver. For his dogged endurance, Dr. Shrum was later awarded the Order of the Battered Suitcase.

The first UBC alumni branch meeting in Newfoundland was held on May 10 and it was a big hit: almost half the grads living in that colourful province attended the dinner in St. John's. The attractions, of course, were Leona Doduk, BA'71, alumni field secretary, who spoke of new developments at UBC, and Canada's only living "Father of Confederation", the Hon. Joey Smallwood, LLD'54.

The Powell River alumni branch began a program of community involvement on June 7 with an informal seminar co-sponsored by the Chamber of Commerce in which alumni and others explored Powell River's future. Speakers included Dr. Timothy O'Riordan, SFU associate professor of geography; Phil Paulson, UBC graduate student in planning; city planner Doug Robinson; and, representing the alumni association, alumni board of management member-at-large David Dale-Johnson, BA'69, a UBC graduate student in urban land economics.

Finally, on June 29 graduates living in the Tokyo, home of one of our newest branches, held an informal social evening where, it is reported, they got all nostalgic while viewing slides of UBC.



*In Toronto and Ottawa alumni gathered to hear the Fotheringham philosophy. At the Ottawa function (top) James Munro, BSF'50 (right) and C. Vernon are in deep discussion and (above) Stan Fogel, MA'70 and Toomas Vilmanen, MASc'70 (right) seem to be enjoying themselves. Guest of honor, Allan Fotheringham (right), listens unbelievably to all the nice things branches secretary, Leona Doduk (below, right) is saying about him in her introduction. In Toronto, Cecilia Long, BA'32 and H. John Funk, BA'48, (below, left) were part of the standing-room-only audience.*



## UBC Series Features Noted Lecturers

The Vancouver Institute will celebrate its 58th anniversary this fall with what promises to be a first-rate program of distinguished lecturers.

The new president of Simon Fraser University, Dr. Pauline Jewett is expected to open the 12-lecture fall series.

The Institute, a program of free Saturday evening lectures, is intended to involve



members of the community in the intellectual life of the university.

"The program is open to anybody and everybody," said Institute president Elsie Armstrong. "We try to present a program of distinguished speakers dealing with a wide range of topical issues. This year we think we've got a particularly exciting program."

Other speakers confirmed for the fall include: Dr. Ken North a petroleum energy expert at Carleton University; Dr. Bernard Saint-Jacques, UBC associate professor of linguistics and expert on bilingualism in Canada; architect Arthur Erickson who will give "A Personal View of China"; Lord Wolfenden, speaking on "Crime and Sin"; UBC English professor Dr. Geoffrey Durrant, speaking on "The Educated Man" and B.C. Human Rights Commissioner Kathleen Ruff speaking on women's rights. The full list of speakers will be announced later.

Three other speakers who appear likely to be coming for the spring series of the Institute are philosopher Karl Popper; Elizabethan music expert and minstrel Martin Best, who will give a lecture-demonstration; and the noted Canadian literary critic Northrop Frye.

This year the Institute program will be put on in the Instructional Resources Centre in Health Sciences, instead of the Buchanan Building. The move was made because of the need for more space and improved audio-visual facilities.

## New Class of Senior Students on Campus

Senior citizens from all over British Columbia are coming to Point Grey this summer to become students again.

Up to *Chronicle* press time, more than 200 people aged 65 or over had enrolled for a variety of regular undergraduate credit courses and special interest courses under UBC's new Summer Session program for senior citizens.

"The response has been most enthusiastic," said Dr. Norman Watt, UBC Summer Session director. "As a result of telephone calls, we've mailed out from this office over 500 questionnaires. Out of that, I think we'll get a total of between 200 and 300 people signing up."

Under the senior citizens program there are no tuition fees for the courses, no exams or essays (unless the people choose to write them) and free bus service to and from the campus and free campus housing. It is all part of a move by the university to provide greater access to higher education.

In the credit courses, Dr. Watt said the senior citizens had enrolled for everything from Chinese art to philosophy to physics.

In the special interests courses, which were developed specially for the program, the greatest interest has been shown in studying creative writing, nutrition, gardening, geography of B.C., history of B.C., fitness and estate planning.

Dr. Watt said 30 people from places as far apart as Grand Forks and Nanose Bay had applied for free campus accommodation.



*Alumni Branches in Edmonton and Newfoundland had distinguished guest speakers. In Edmonton, (above), Dr. Gordon Shrum chats with Mildred Kennelly, BA'67, secretary-treasurer of the Edmonton branch executive. In St. John's, Joey Smallwood, (right) wowed them with his speech. In the background is Pat Draskóy, BA'61, branch representative and chairperson for the dinner.*



## Volunteers Wanted To Help Foreign Students

International House is looking for alumni volunteers to help foreign students entering UBC this year to find accommodation and adjust to Canadian society.

More than 300 new students from 70 countries will enter UBC this fall. As it has done for several years, International House is running an Emergency Housing Program and an orientation program, Reach-Out '74, for these students.

In the Reach-Out '74 program, alumni are needed to correspond with overseas students on an individual basis to acquaint them with Canadian customs prior to their arrival. In addition, such alumni can be helpful in meeting the foreign student on arrival, assisting in finding accommodation and generally acting as a personal contact in Vancouver.

In its emergency housing program, International House would also like to develop a list of people who are willing to board an overseas student for one to three days after arrival until they get settled.

Alumni wishing to help International House in either of these important and useful programs, should phone 228-5021.

## Alumni Bursaries Aid Part-time Students

UBC Alumni Fund expansion of its bursary program is making it possible for an important and growing segment of the student body to receive financial aid — the part-time students.

The fund has contributed an additional \$5,000 to the Alumni Association Bursary Fund, making the total available to this program \$30,400. The bursary fund is now also to be made available to help part-time students, many of whom are married women and working people, who often need financial help as much, if not more, than full-time students.

Continuing generous donations by alumni to the Alumni Fund has made this possible. Last year, alumni giving totalled \$320,600. So far in the 1974 campaign, donations continue to flow in at a healthy rate.

A look at Powell River's future was on the program, (top) and Molly McLaren, BA'23 and Craig McArthur, editor of the Powell River News were there to learn at the seminar, co-sponsored by Powell River alumni. (Below) Nadine Johnson, BHE'65, home economics division president, welcomed the new home economics grads during their ring ceremony at the Graduate Student Centre.



## Big Band Bash For Reunion Days '74

Reunion Days '74 promises to be a swinging affair — and with a little difference twist for grads of the 40s.

The grad classes of 1939, '44 and '49 plan to hold a Big Band evening at the Commodore Ballroom with Mart Kenny and his band on Saturday, October 19. So dust off your stomping shoes!

Otherwise, the other graduating classes returning to campus on October 19 — the grads of 1929, '34, '54, '59 and '64 — will do their swinging (following a campus tour) with a hot rum party and banquet.

For the athletically-inclined, there will be a men's golf tournament — a women's golf tournament (dates to be announced) at the University Golf Course and the 3rd Annual Chronicle Squash Tournament and Bunfeed. This bizarre event will take place October 5 in the Thunderbird Sports Centre. □



# Branches Anyone?

Interested in becoming involved in alumni branch activities in your area? Here are your local representatives:

### BRITISH COLUMBIA

**Campbell River:** Jim Boulding (Box 216).  
**Castlegar:** Bruce Fraser (365-7292).  
**Cranbrook:** David Shunter (426-5241).  
**Courtenay:** William Dale (338-5159).  
**Dawson Creek:** Roger Pryke (782-5407).  
**Duncan:** David Williams (746-7121).  
**Kamloops:** Bud Aubrey (372-8845).  
**Kimberley:** Larry Garstein (427-2600).

**Nanaimo:** James Slater (753-1211).  
**Nelson:** Judge Leo Gansner (352-3742).  
**Judith Bussinger** (352-7277). **Penticton:** Dick Brooke (492-6100). **Port Alberni:** George Plant (723-2161). **Powell River:** Randy Yip (485-6309). **Prince George:** Neil McPherson (563-0161). **Salmon Arm:** W.H. Letham (832-2264). **Victoria:** Kirk Davis (386-2441). **Williams Lake:** Anne Stevenson (392-4365).

### THE PRAIRIES

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**Edmonton:** John Haar (425-8810), Gary Caster (465-1342). **Winnipeg:** Gary Cooplund (453-3918).

### EASTERN CANADA

**Ottawa:** Gerry Meyerman (232-1721).  
**Toronto:** David Papau (488-9819).  
**Montreal:** Lyn Hobden (866-2055).  
**Halifax:** Carol MacLean (423-2444).  
**Newfoundland:** Pat Draskóy (726-2576).

### UNITED STATES

**Denver:** Harold Wright (892-6556). **Los Angeles:** Don Garner (342-2967). **New**

**Mexico:** Martin Goodwin (763-3493).  
**New York:** Rosemary Brough (688-2656).  
**San Francisco:** Stewart Dickson (453-1035). **Seattle:** Gerald Marra (641-2714).

### FOREIGN

**Australia:** Christopher Bangwin (12 Watkins Street, Bondi, Sydney). **Bermuda:** John Keffe (P.O. Box 1007, Hamilton). **England:** Alice Hemming (35 Elsworthy Road, London, NW 3). **Ethiopia:** Taddesse Ebba (College of Agriculture, Haile Sellassie I University, Dire Dawa, Box 138, Addis Ababa). **Hong Kong:** Thomas Chung-Wai Mak (Department of Chemistry, New Asia College, 6 Farm Road, Kowloon), Ronald S.M. Tse (Department of Chemistry, University of Hong Kong). **Malaysia, Singapore, Indonesia:** Kwong-Hiong Sim (51 Wayang Street, Kuching, Sarawak, Malaysia (East)). **Scotland:** Jean Dagg, (32 Bentfield Drive, Prestwick). **South Africa:** Kathleen Lombardi (Appelthwaite Farm, Elgin, C.P.). **Tokyo:** Maynard Hogg (1-4-22 Kamikitazawa, Setagaya-ku, Tokyo), Paul Richardson (2-1-15 Minami Azabu, Minato-ku, Tokyo).

# SPOTLIGHT

## 20s

Now that he's retired to Winnipeg, **Harry Mosher**, B.A.'27, has taken up lawn bowling in a big way. Last summer he was a member of the Winnipeg team that represented Manitoba in the Canada Games ... As a librarian, **Doris Crompton Andersen's**, B.A.'29, (BLS, Washington) business was other people's books. Now she's very busy as an author herself. *Blood Brother* and *Ways Harsh and Wild* both have B.C. settings — and it seems she has another one underway on the Yukon ... Veteran *Vancouver Sun* columnist **Mamie Maloney Boggs**, B.A.'29, has semi-retired her typewriter. She has stopped writing a regular column, but there will be occasional dispatches from Ladysmith-By-The-Sea.

## 30s

After 18 years of carefully looking after the Squamish Public Library, **Freda Lasser Clarke**, B.A.'31, has retired. She worked as a volunteer for most of those years, building the community's public collection from a few cupboards of books in the Legion hall, to its present 7,000 volumes ... Principal of the B.C. Institute of Technology since 1967, **Dean H. Goard**, B.A.'32, retired at the end of June after 34 years in the field of vocational education. Prior to moving to BCIT he was principal of the Vancouver Vocational School ... The Toronto Men's Press Club honored colleague **Stuart Keate**, B.A.'35, in February, making him a member of the Canadian News Hall of Fame. Keate has been publisher of the *Vancouver Sun* since 1964 ... Professor **Robert W. Wellwood**, B.S.F.'35, (M.S.F., Ph.D., Duke), of UBC's forestry faculty will be a Commonwealth Visiting Professor at the University College of North Wales, Bangor in the coming academic year. We understand that **Mary MacKenzie Wellwood**, B.A.'51 is having a go at the Welsh language and is looking forward to meeting some Welsh nationalists.

The Chemical Institute of Canada has honored Dr. **Genille Cave-Brown-Cave**, B.A.'39, M.A.'40, for his contributions to chemistry. A professor of chemistry at McGill, he is winner of the Fisher Scientific Lecture Award for his work in analytical chemistry ... **Patricia Macrae Fulton**, B.A.'39, has been appointed B.C. regional manager of the federal government's New Horizons program which encourages senior citizens to remain active in community life and fosters



Vancouver Sun

### Pat Proudfoot

It's a very nice office, (comfortable, she says) a wall-full of law books, nice chairs, Mexican prints on the wall, an enormous, yellow marigold growing in a pot and a sign on the door saying Judge Proudfoot.

Patricia Fahlman Proudfoot is the first woman to be appointed to the federal bench in B.C., as a judge of the county court. Law has always been her "big thing. I can never remember ever wanting to be anything else but a lawyer."

But being a lawyer took some doing. She took a BA in history and psychology at UBC in 1949. "I thought maybe I wouldn't have the ability or maybe wouldn't like law once I got into it." If this happened "I could drop back and go into counselling or something. I'm fond of people". She graduated in law in 1952.

She recalls that there was not much student financial aid available and "as the youngest of ten children there wasn't too much money around." She worked at the Hudson's Bay, in a machine shop and at Safeway. There are still times now when she packs her own groceries. "Kids now just toss the tomatoes in the bottom and throw the cans on top. They ruin everything — and with the price of food ... The girl at the cash register always says 'My, you pack that well'."

She went straight into articling and a year later set up her own practice. "Law was probably more work than I thought it was going to be." And she only managed to take her first holiday in 1957. In 1959 she married Arthur Proudfoot "and had a weekend honeymoon" before carrying on with the law. This pace kept up with very few breaks until 1969 when she and Arthur travelled for a few months "but I got itchy feet and came back into practise in the middle of 1970."

In 1971 she was appointed to the provincial court. "I never thought about being a judge. I was too busy with my practise. A provincial court judge was one thing but I certainly had no idea that I would be appointed to the federal bench." The county court deals with more serious crimes — all criminal indictable offences with the exception of

murder and rape — the summary convictions appeals, civil cases not exceeding \$3,000 and appeals on the provincial court. "And then I'm sitting in appeal on my former colleagues," she says with a laugh.

She's never felt affected by discrimination. "I know that other women have had problems, but I just haven't felt it." At university it was marks that mattered and extra help was willingly given to those who needed it. "I can't say I had any problem finding a spot to article — everyone did." For her it was just a problem of finding a spot with money. "They were offering \$40 a month and I was supporting myself. One lawyer even suggested I pay him for the privilege of being there. Eventually I got a spot paying \$100 a month."

"I can only recall one person coming to see me — Pat Fahlman — and objecting to my being a woman. He was a middle aged man, about 55. I never got his name. He came in the door and said 'Oh, a woman', turned around and walked out." She thinks it's great that women are moving into new areas — pilots, auto mechanics, truck drivers — and at the same pay. "I wouldn't like it if the men made more than I did for the same work."

There is one small ambition that Pat Proudfoot would have if she ever happened to leave the bench. "I'd like to see if I could get myself up the ladder of the commercial world" — something like the board of directors of a big B.C. corporation, MacMillan Bloedel or B.C. Tel.

What does she think of today's law students and young lawyers? "I could be wrong, but I get the impression that many more students are interested in looking after people's rights than looking for money." The system of legal aid today makes this kind of involvement possible. "I enjoy the young lawyers. I enjoy talking to them, I'm a good listener in court, if a young chap has done a lot of work I'm not going to slap my book around or throw my pen down. I'll sit and listen ..."

This summer she plans to get out her golf clubs again. "I used to have a 14 handicap — and I'm not going to spend my whole summer holiday reading law." It's your honor, Judge.

friendships among retired persons ... **John L. (Jack) Gray**, BSA'39, a former *Chronicle* committee member, is manager of the newly-formed British Columbia Dairy Foundation.

## 40s

Two more for our list of UBC judges — **A. Stewart McMorrان**, BA'41, Vancouver's long-time city prosecutor and **William J. Trainor**, (BSc, Alberta), LLB'50, who returns to B.C. from several years with the federal justice department ... **Robert W. Bonner**, BA'42, LLB'48, has stepped down as chairman of Canada's largest forest products company, MacMillan Bloedel. He joined MB in 1968 after serving as attorney-general in the Social Credit government. He plans to join **Arthur Fouks**, BA'41, LLB'49 in the new legal firm of Bonner & Fouks. They originally formed a team in their UBC days for McGoun Cup debates that brought the debating trophy to UBC ... **Paul J. Frost**, BASc'44, a supervisor with Crown Zellerbach, Camas, Wash., is chairman of the pulp testing committee of the Technical Association of the Pulp and Paper Industry. He has been active in the association since 1953 and has served as chairman of several committees. Currently he is also chairman of his local school board.

**Philip Arthur Jones**, BSA'49, (MSc, PhD, Wisconsin), is technical director, technical department, agricultural chemical division of FMC Canada, in Burlington, Ont. For the past few years he has been on the faculty of South Dakota State University. ... Canada's first vintage model track and field championships — actually called the Canadian Masters Track and Field Championships — for athletes 40 years and over was held at the end of June in Richmond, B.C. The events are all age-grouped with an emphasis on the non-competitive aspects. One of the chief organizers is **John Pavelich**, BPE'49, BED'54, a former Commonwealth and Pan-American Games shot-put competitor ... At UBC's Centre for Continuing Education there are some changes coming up, Director, **Gordon R. Selman**, BA'49, MA'63, has resigned to become an associate professor, specializing in adult education in UBC's education faculty. The associate director of the centre, **John P. (Jack) Blaney**, BED'60, MEd'65, (EdD, UCLA) is leaving to become Canada's first dean of continuing education — at Simon Fraser University.

## 50s

Heart disease researcher **Albert R. Cox**, BA'50, MD'54, has been named dean of medicine at Memorial University, Newfoundland. Dr. Cox was an associate professor of medicine at UBC before moving to Memorial in 1969 ... **Michael G. Oswell**, BSA'50, has taken over as director of the development and extension branch of the B.C. department of agriculture ... A new address for **Louis D. Burke**, BA'51, after August 1 — the Commercial Section, Canadian Embassy in Berne, Switzerland. He has served as a member of Canada's trade mission in several countries in South America

# REUNION DAYS 1974



Vancouver Sun

### Mamie Boggs

and in Australia ... Moving up in the federal civil service, **George Robert Gregory**, BSA'51, BEd'63, is now chief of manpower planning and staff training and development for the marine division of the ministry of transport ... **Arthur W. Groll**, BA'51, is vice-president of Pan Canadian Petroleum in Calgary.

Development economist, **Peter F.M. McLoughlin**, BA'51, (PhD, Texas), has joined C.D. Schultz & Co., Vancouver, as principal economist. He has had a wide-ranging academic career — teaching in the Sudan, California, Toronto, and chairing the department of economics at the University of New Brunswick. ... Veteran civil servant, **James R. Midwinter**, BA'51, (MA, Oxford) is now assistant secretary to the federal cabinet. He moved to that position from the



### Jack Gray

post of general director, resource industries and construction branch of the federal department of industry, trade and commerce. A UBC Rhodes scholar, he spent 10 years in assorted exotic external affairs posts in India, South and Central America before being posted to Ottawa ... UBC's new dean of commerce, **Noel A. Hall**, BCom'52, (MBA, California) (DBA, Harvard), has been a member of the faculty since 1953 and recently has also headed UBC's Institute of Industrial Relations. His work as an arbitrator and mediator in industrial disputes — the B.C. forest industry and the 1972 air controllers strike — have brought him wide recognition.

Children need special attention and protection when they become involved in legal matters, and British Columbia now has a



### Roy MacLaren

special court to deal with them. The Royal Commission on Family and Children's Law chaired by Mr. Justice **Thomas Berger**, BA'55, LLB'56, is responsible for establishment of the new Unified Family Court. The first two young lawyers recruited to be B.C.'s first family advocates are **Jane Auxier Ruzicka**, LLB'71 and **Gary Somers**, LLB'69 ... **Roy W. MacLaren**, BA'55, is chairman and chief executive officer of the Canadian branch of Ogilvy & Mather, an international advertising organization. ... After four years as a psychology instructor at Lane Community College in Eugene, Oregon, **Joyce Hops**, BA'56, EdD'69, has become the college's first woman dean. She is now associate dean of instruction ... While **Harry Penny**, BA'56, BSW'56, MSW'57, tries to keep the McMaster University school of social work (of

## THE OPINIONS EXPRESSED IN OUR PAPER ARE NOT NECESSARILY OUR OWN.

The editor and publishers of the Sun have certain opinions and beliefs, which are frequently expressed on the editorial page. But elsewhere in the paper you will often read totally divergent views, expressed by our own staff writers. We feel this is not only natural, given the varied backgrounds and attitudes of our editorial staff ... but that it is also a healthy and dynamic situation. Our belief is that people look to their daily newspaper not merely for accurate and factual reporting ... but for stimulating and informed opinion on the whole range of problems and issues which confront us today. We may not always agree on solutions to these problems ... but we do offer a uniformly high calibre of opinion, expressed with style, skill and integrity.

 **The Vancouver Sun**

which he is director) sailing on an even keel, he has other nautical duties as well — he recently became commodore of the Royal Hamilton Yacht Club ... **K. Marion Smith**, BSN'56, (MSN, McGill) is filling the new post of associate executive director of the Registered Nurses Association of B.C. She was previously assistant director of nursing at Surrey Memorial Hospital.

A very topical paper was presented by **Kathleen Archibald**, BA'57, (MA, Illinois) (PhD, Washington University) to the American Association for the Advancement of Science recently — *The Social Context of Inquiry: Problems of Forbidden and Discouraged Knowledge*. She is associate professor of public health and community medicine at the University of Washington, Seattle ... **William G. Meekison**, BA'57, MD'62, has taken over as director of the Boundary Health Unit in the Lower Fraser Valley. ... Devising a housing policy for a city the size of Toronto is a mammoth task, but it is being tackled by **Michael Goldrick**, BCom'58, (MA, Queen's), (PhD, London). He was elected an alderman in Toronto in 1972 and is now chairman of a city council-appointed work group on housing. "The provision of adequate shelter for citizens ought to be the most important function of municipal government," he says ... How do you prepare for being a parent? **Deborah Greenberg Hordiner**, BA'58, MSW'59, is helping parents in the San Francisco area adjust to having little ones around through a course called *Infant-Parent Relationships*, part of the San Francisco community college parent education program.

## 60s

**Edwin R. Black**, (BA, Western Ontario), MA'60, (PhD, Duke) has begun a five-year appointment as director of the school of public administration at Queen's University, Kingston. Before this appointment he was an associate professor in the Queen's political science department ... **Didericus P.H. Hasselmann**, (BSc, Queen's), MASC'60, (PhD, California), has been promoted to full professor of metallurgy and material science at LeHigh University, where he is also director of the university's ceramic research laboratory ... University of Alberta has appointed **C. Robert James**, BASc'60, MASC'61, PhD'64, to head its department of electrical engineering ... Is religious experience a therapeutic factor in the rehabilitation of drug addicts? **Katie Peters**, BSN'60, is off to New York to find out. She received a \$6,000 Canada Council grant to continue her research in drug rehabilitation. At present she is co-ordinator of counselling services at Wilfred Laurier University, Waterloo.

One of **Carolyn Johnson Bolt's**, BA'61, newest projects is a musical play on the late Maurice Duplessis, long-time premier of Quebec. It is her third play in as many years dealing with themes from Canadian history. "I'm interested in creating a myth out of Canadian history." Though she may deviate from the textbook a little to give herself some more room, she says that her characters are authentic. The new play is scheduled for production by Toronto's Young People's Theater this fall ... Economist **T. Russell Robinson**, BCom'61, (MA, PhD, Yale) is now assistant deputy minister for policy re-



**Dider Hasselmann**

search and long-range planning for the welfare division of the department of health and welfare in Ottawa ... A study of *The Collective Farm in Soviet Agriculture*, has won **Dr. Robert C. Stuart**, BCom'61, the Genevieve Gorst Herfurth award for outstanding research in social studies at the University of Wisconsin. He is currently associate professor of economics at Rutgers University.

Educators from 10 countries gathered in Tokyo in March to discuss curriculum development, and among them was **Earle K. Hawkesworth**, MEd'62, who is Alberta's deputy minister of education ... **Douglas R. Piteau**, BSc'62, (PhD, Witwatersrand) is a member of the Canadian Advisory Committee on Rock Mechanics. The group advises



**Marion Smith**

on engineering problems in rock and open pit mining and encourages mining research in Canada ... **Stuart Robson**, BA'62, (PhD, Oxford), professor of history at Trent University, was one of 20 university teachers honored for their teaching by the Ontario Confederation of University Faculty Associations.

Making every penny work for you has long been the financial philosophy of *Vancouver Sun* business writer, **Mike Grenby**, BA'63, (MS, Columbia) and his wife Mandy. Their recent book on the subject is entitled *My Darling Dollar*, and now Mike is giving some very down-to-earth financial advice in a regular column syndicated to six Canadian newspapers ... **Richard C. Malone**, BA'63, has



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taken over as publisher of the *Winnipeg Free Press*, a post previously held by his father. Before joining the *Free Press* in 1966 he worked on both the *Ottawa Journal* and the *Toronto Globe & Mail* ... **William C. Wedley**, BCom'63, (MCom, Columbia) is chairing a special committee which is examining problems in the development of the Pemberton Valley, north of Vancouver.

Forestry researcher **Alexander Jablanczy**, PhD'64, one of the refugees who fled from Hungary during the 1956 uprisings and eventually helped establish UBC's Sopron division, has retired as a scientific liaison officer for Environment Canada in Fredericton, N.B. ... **Robert C. Handfield**, BSc'65, (MA, PhD, Princeton), is leaving the academic life as chairman of geology at Catawba College, North Carolina, to be senior geologist with Gulf Minerals of Canada in Toronto ... Delta School trustee **Suzanna Vanden-Berg Kelly**, BEd'65, is a very busy woman. In addition to trying to stimulate innovative programs for the Delta schools, she has two young children of her own to look after — and she's just completed her first year of law school at UBC.

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### Suzanna Kelly

The Fraser-Fort George Community Services Board in Prince George has named **D. Anne Bogan**, BA'66, to be its executive director ... In the Kamloops area **Hugh Millar**, BA'68, (BSW, MSW, Windsor) is coordinator for the Community Resources Society ... Today it's a bit like the impossible dream, but Edmonton families who are living on low incomes but still aspire to own their own homes are being given counselling and assistance by **Leslie Bella**, MSW'69. She's a community worker with the city social services department, who takes a special interest in helping people get the most for their housing dollar ... **Bruce Houser**, BA'69, is now assistant to the president of Hy's of Canada.

## 70s

**Jo-Anne Jorowski Siorpaes**, BLS'70 and her husband, Mansueto, are going to be spending the summer operating a remote alpine inn in the Italian Alps outside Cortina — perfect for keen hikers and backpackers ... **Barrett (Barry) Soper**, BEd'70 and **Louise Lind Soper**, DDHy'70 have decided to hang up their skates and retire from amateur ice-dance competition. They have won the Canadian Senior title for the last four years and are currently ranked ninth in the world. They're not quite finished with skating though, they plan to skate professionally during the 1975 amateur skating club carnival season in the U.S. and Canada.

## BIRTHS

**Mr. and Mrs. Peter Ambrose**, BASc'64, (Diana E. Warner, BA'63), a son, Gregory David, Jan. 28, 1974, in North Vancouver ... **Mr. and Mrs. Paul Bingham**, BA'67, MSW'70 (Rosemary Smith, BSP'70), a son, Jesse David, Jan. 31, 1974, in Abbotsford ... **Mr. and Mrs. Geoffrey Bird**, BSc'65, LLB'71, (Bridget Murray, BA'66), a son, Alastair James, Jan. 18, 1974, in Vancouver ... **Mr. and Mrs. David Bohach**, BASc'67, [REDACTED]

**Mr. and Mrs. John A. Bond**, BASc'64, MASc'67, a daughter, Alison, April 1, 1974, in Ottawa ... **Mr. and Mrs. David Carlyle**, (Pat Hay, BEd'65), a son, Drake

Archie, August 19, 1973, in Red Deer, Alberta ... **Mr. and Mrs. Robert A. Deering**, LLB'71, a son, Robert Mark, Jan. 9, 1974, in North Vancouver ... **Dr. and Mrs. George W. Jakeway**, BSc'64, MD'70, (Elizabeth Scholefield, BSR'67), a daughter, Carolina Joan, May 4, 1974, in Cochabamba, Bolivia ... **Dr. and Mrs. John M. Green**, PhD'68, (Jane Scholefield, BSc'64, MSc'66), a daughter, Valerie, May 9, 1974, in St. John's, Newfoundland ... **Dr. and Mrs. Mark Mealing**, BA'60, (Kay Coxworth, BEd'63), a son, Gavin Alasdair Eric, Feb. 10, 1974, in Castlegar ... **Mr. and Mrs. Patrick Parker**, BCom'68, MBA'69, a daughter, Amanda Jane, November 14, 1973 in Vancouver ... **Mr. and Mrs. Donald F. Sturgess**, BSc'59, a son, Christopher Thomas, March 27, 1974, in Montreal ... **Mr. and Mrs. Thomas Viccars**, LLB'72, (Susan Devereaux, BA'69), a son, Thomas Michael, February 4, 1974, in Calgary ... **Dr. and Mrs. F. Graham Wilson**, PhD'70, (Adrienne Allen, BA'65), a daughter, Jill Patricia, Oct. 16, 1973, in High Wycombe, Buckinghamshire, England.

## WEDDINGS

**Atkinson - Cardin**: Richard C. Atkinson, BASc'65 to **Judith M. Shark Cardin**, BA'65, BLS'69, Dec. 8, 1973 at Whistler Mountain ... **Howes - Gehring**: Ian T. Howes, BSF'71 to Janet Mary Gehring, BSc'72, March 16, 1974 in Delta ... **McLarnon - Jamieson**: James G. McLarnon, PhD'73 to Susan V. Jamieson, BA'65, May 4, 1974 in Vancouver ... **Nichol - Sturgess**: Alexander E. Nichol, MA'70 to Kathleen Sturgess, BA'70, MLS'73, April 2, 1974 in Vancouver.

## DEATHS

**Frederick (Bud) Bailey**, BSA'51, April 1974 in Sardis. For the past 17 years he was a staff member of the B.C. Electric Co. and later B.C. Hydro. Survived by his wife, two daughters and two sons.

**John David Beaty**, BASc'41, December 1973 near Georgetown, Guyana. A long-time member of B.C.'s forest industry, he was founder and president of Beaty Laminated (now Crown Zellerbach) and most recently was vice-president of Gregory Industries and Acorn Forest Products. At the time of his death he was president of the Boys' Club of Vancouver. Survived by his wife (Jean McLeod, BA'38), three sons (Leonard, BA'69), three sisters and a step-brother.

**Thomas Wilfred Brown**, Q.C., BA'25, September 1973 in Vancouver. Editor of *The Ulysses* in 1924-25, he began his practice in Prince Rupert and was named king's counsel in 1950. Six years later he was sworn in as a justice of the B.C. Supreme Court. Survived by his wife and daughter.

**John H. (Jock) Byers**, BSA'41, (MS, PhD, Oregon State), April 1974 in Urbana, Illinois. An associate professor of dairy science at the University of Illinois, he served

as an animal science advisor at Nehru University, India, from 1968-72. He was active in the YMCA and was named the YMCA Layman of the Year in 1963. Survived by his wife, three daughters, a brother and a sister.

**Lewis John Clark**, BA'32, (MSc, Washington), (PhD, Oregon State), March 1974 in Victoria. Until his retirement in 1970 he headed the department of chemistry at the University of Victoria. Last September his book, *Wild Flowers of British Columbia*, was published. It is filled with beautiful colour photographs, and represents a life-time project of Dr. Clark's. He was an avid outdoorsman and mountaineer (climbing the Matterhorn in 1962) and was a member of the Sierra Club of B.C. and the Alpine Society of Vancouver. In the 1920s he held the B.C. records for the 100 and 220 yard dashes. Survived by his wife (Ethel Farquhar, BA'34), a son and two daughters (Shiela Clark Semadeni, BPE'61).

**Hazel Wilbrand Dean**, BA'18, MA'20, February 1974 in Oakland, Calif. Predeceased by her husband, Curtis, BAsc'23, she is survived by a son, two daughters and eleven grandchildren.

**Richard Carlyle Ellis**, LLB'50, June 1974, accidentally near Esquimalt. He was the current president of the Canadian Rugby

Union and a past president of the B.C. Rugby Union. In his undergraduate days he played football and rugby and was one of the organizers of the Joker's Club, a campus organization formed by ex-service personnel that managed to combine service to the university with some wildly assorted hi-jinks. Survived by his wife and five children.

**Donald A. Eriksson**, BArch'63, March 1974 in Edmonton, Alberta. A practising architect in Edmonton, he is survived by his wife, two sons, parents and brother.

**Rebecca Moscovich Gelman**, BA'36, March 1974 in Los Angeles. Since 1954 she had worked with The Motion Picture and Television Fund of Los Angeles as director of social services and administrator of the Country House and Lodge. Survived by her husband, daughter and five brothers.

**Janet Lee Hunter**, BA'66, (ARCT, Toronto), December 1973 in Vancouver. A teacher and librarian in Richmond, she is survived by her mother.

**Robert A. Lance**, BA'66, March 1974 in Vancouver. An active sailor with the Royal Vancouver Yacht Club for many years, he was a member of the UBC Sailing Club, serving as treasurer in 1964-65. He was a member of Zeta Psi. Through his company, Photype, Bob had been closely connected

with the *Chronicle* for the past two years. He will be missed. Survived by his parents and sister.

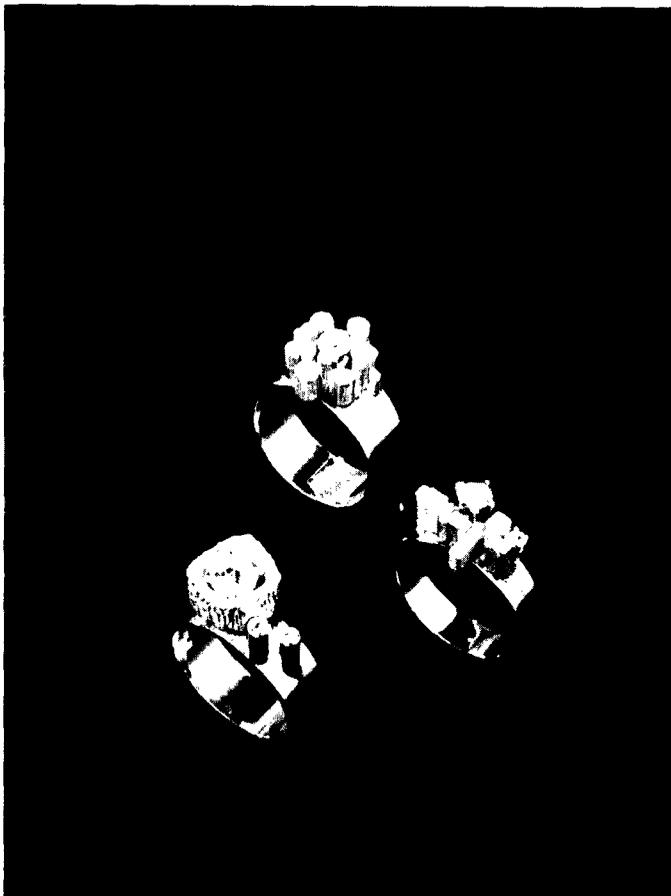
**Alexander M. Richmond**, BAsc'27, January 1974 in White Rock. He spent his early years as a mining engineer, later joining the pulp and paper division of B.C. Forest Products. Survived by his wife and three daughters.

**Esther F. Tervo**, (BA, Queen's), MA'43, November 1973 in Victoria. Survived by her sister, Clara, BA'31.

**Samuel Warnock**, BAsc'35, January 1974 in Victoria.

**Leslie Anne Whitcutt**, BA'73, December 1973 in Vancouver. Leslie was taking a qualifying year at UBC before beginning graduate work. Her photograph in the SUB plaza appeared in the Summer 73 *Chronicle* with the story on UBC's blind students. Survived by her father and mother (Ollie, BEd'73), two sisters and a brother. The Leslie Anne Whitcutt Memorial Fund has been established at UBC to help needy blind students. Donations may be made through the UBC Alumni Fund or the university finance department.

**George Brooks White**, (BA, Toronto), MA'37, December 1973 in Vancouver. A retired teacher, he is survived by his wife, son and daughter Ruth, BA'45. □



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# LETTERS

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### **Ex-Officio Members**

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### **Representatives to Senate**

Beverly Field, BA'42, T. Barrie Lindsay, BCom'58; Frank C. Walden, BA'49.

## Nepotism charge weak

In response to Mr. Klenman's letter in your Spring '74 issue dealing with the "universities' hiring of Canadians" polemic, I would like to offer the following.

If the Canadian university discriminates beyond the "two equal candidates" situation against scholars from other countries, then it obviously is settling for less than the best. In this I agree totally with President Gage. I am Canadian enough to believe that if all things considered, two applicants for a university teaching position are equal, and only one is Canadian, the Canadian should get the job.

I feel that foreign scholars who come to teach in Canada are first of all not of the narrow chauvinistic variety, otherwise they probably wouldn't have left their own country, and secondly that for the most part, in my own experience at least, they have proven most worthwhile as scholars and citizens. The only legitimate charge against them seems to be that of nationalistic nepotism. Even that charge is weak when one considers that the nepotism is institutional rather than nationalistic. The charge becomes even weaker when one considers the extreme degree of institutional nepotism and chauvinism in our own country, especially surrounding the eastern "Mecca" in Ontario.

If a foreign scholar comes to Canada to teach at a university and thereby take up residence in this country, I feel he has earned the right to partake to the fullest in the academic, social and political life of Canada, although I do feel he has a responsibility to become a citizen of Canada when he is eligible. On the other hand, I am not impressed with the credibility of a person who criticizes such a "foreigner" when that person has himself made his home in a foreign country. If I remember my UBC geography correctly, Sherman Oaks, California, is in a foreign country.

Bruce E. More, BMus '65  
Assistant Professor  
University of Victoria

## Tar and feather the sob

With your Spring '74 issue congratulations are in order. Mr. Norman Klenman's letter has hit the nail on the head and the rhetoric above him by Dr. Robert M. Jordan exposes what has been a suspect situation for too long. Our Carleton University friends have openly accused the latter of hiring Americans before advertising in Canadian media. Your editorial judgement is quite sound and hopefully readers will now mount the public protest needed to tar and feather the stuffy and hard-headed SOB back across the line.

I appreciate your moves in this direction.

Karl Ricker, BSc '59  
West Vancouver, B.C.

## Chronicle story erred

In the spring 1974 issue of the UBC Alumni Chronicle, a news item appears on page 30 entitled, "Ethel Johns Scholarship Goal of Nursing Alumni." I would be delighted if the statement were accurate that the nursing alumni division is "hoping to gather enough donations to be able to establish a graduate scholarship in honour of UBC's first director of nursing, Ethel Johns," with the goal of building up a sufficient fund "to provide a \$3,000 scholarship in perpetuity."

The nursing division is already committed to building up a Golden Jubilee Scholarship Fund for graduate study in nursing. To the best of my knowledge, the division has not reached a decision to launch a campaign for donations to the Ethel Johns Memorial Scholarship Fund. Certainly, no such announcement was made at the reception in my honour on February 5.

Since royalties alone could not possibly build up the Ethel Johns Memorial Scholarship Fund to the required level, I earnestly hope that donations may be received from other sources, particularly from members of the nursing division of the UBC Alumni. But I would be sorry if a premature announcement of intent to launch a campaign for this purpose were to place in jeopardy the initiation of such a campaign by the nursing division in the future.

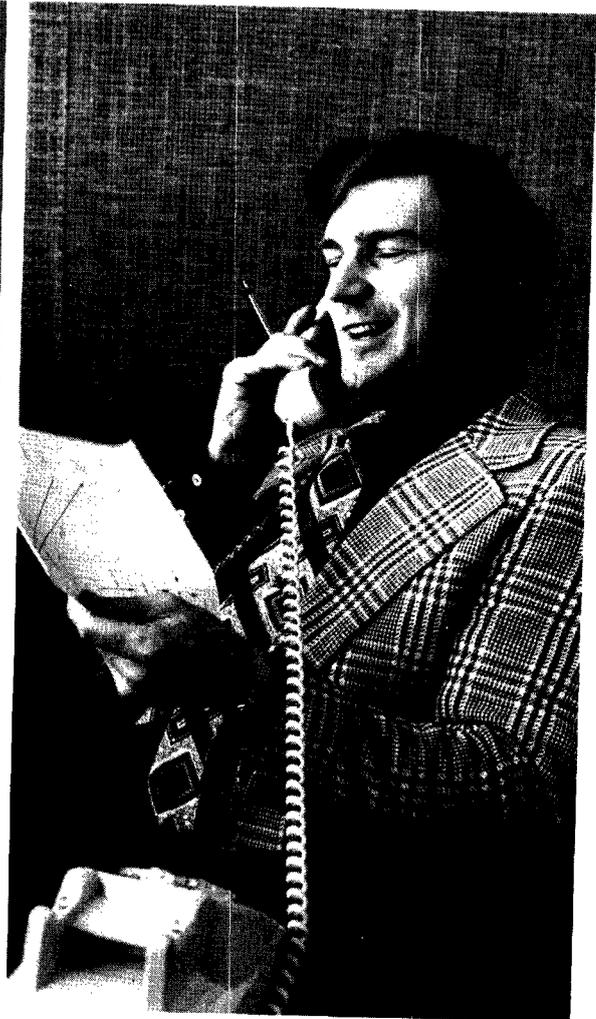
Incidentally, the same news item contained an error in the title of my book, and did not give the publisher, so that people receiving the Chronicle who might wish to order the book and to contribute in this way to the Ethel Johns Memorial Scholarship Fund will not find the necessary information in your publication. The title of the book is, *Watch-fires on the Mountains: The Life and Writings of Ethel Johns*. It was published in December 1973 by the University of Toronto Press, and the list price of the book is \$12.50.

(Miss) Margaret M. Street,  
Associate professor emerita of nursing.  
Vancouver

# Go by phone instead.



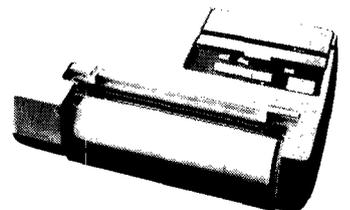
*"Steve, how do the plans I just sent look to you?"*



*"They look great. Just great."*

**It's more efficient. And economical. Long Distance. Conference Calls. Wide Area Telephone Service (WATS). Or Faxcom, to transmit documents and drawings. Go by phone. It won't hang you up.**

*"Seeing is believing."*



**B.C. TEL** 

*"You can talk with us."*

# Peter and Paul and Bloody Mary.

As far as the Russians are concerned, tomato juice is for breakfast, not for vodka. Vodka, they told us, was meant to be taken straight. Sometimes with a plate of tangerines, or some hot tea as a chaser. But *nyet* with tomato juice.

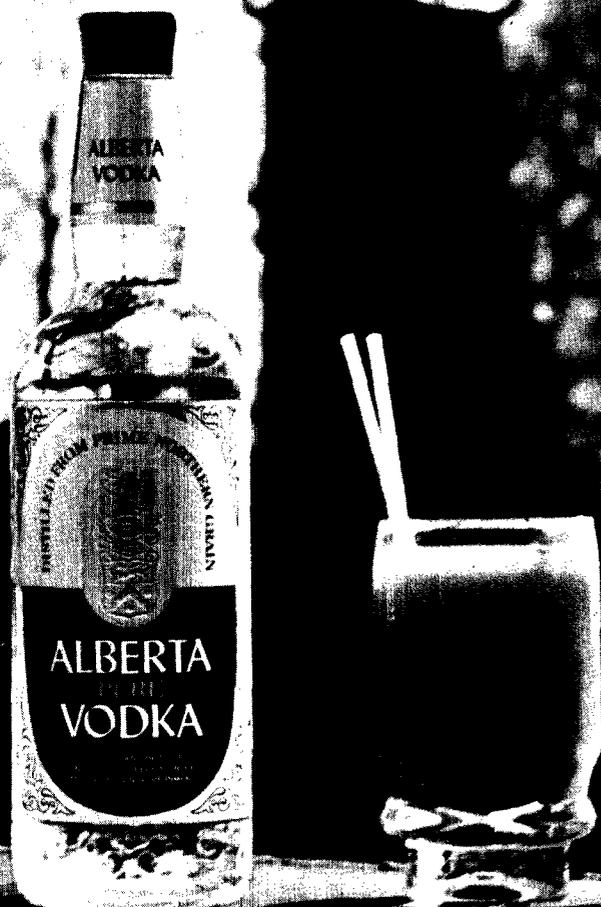
That was before we took Alberta Vodka to Leningrad and poured a few Bloody Marys. Then our Russian friends had to admit we were onto a great idea. *Da!*

They tried it a number of ways. Mixed and straight. And Alberta Vodka met with smiles of approval in a country famous for its own.

Canadians approve of Alberta Vodka's quality, too. That's why it's now Canada's best-seller at the popular price.

## Alberta Pure Vodka

It takes more than a Russian sounding name  
to make a great Vodka.



*In the background is the Peter and Paul fortress,  
the first building in Leningrad that Czar Peter the Great  
created in 1703. Inside is Peter and Paul Cathedral,  
the burial place of the Czar.*