

'Sacred vote-buyers might halt tuition hike'

By GLEN SCHAEFER

The provincial government is prepared to buy student votes in the next election by holding off on tuition fee increases, the provincial NDP education critic said Thursday.

Dennis Cocke told a small group in SUB 207 that if students organize a vocal, unified protest against fee increases, the Social Credit government will not risk losing support by raising fees.

Cocke, MLA for New Westminster, spoke at UBC as part of the UBC New Democrats' anti-tuition fee increase campaign.

Cocke said students are not expressing any concern over the issue.

"There isn't a hell of a lot of student interest in fees and I find that disappointing," he said.

Cocke said concern over fee increases is greater among students at colleges than at universities.

He said the general public does not think student tuition fees are a problem.

Cocke said education minister Pat McGeer's attitude that post-secondary education should primarily serve as job training may keep many students out of university.

"With talk of university only providing job-related training, university accessibility could be threatened."

He added that students in job training programs are being trained for the wrong jobs. There are 100 students enrolled in a health inspector training program at B.C. Institute of Technology Cocke said, but there are only four jobs a year available for the program's graduates.

Cocke said the government was spending education money in the wrong places, most notably on the new health services facilities at UBC.

"There's no end of money that's going there and there are other areas of the university that are going to pieces. 'I was and still am opposed (to the health services complex).'"

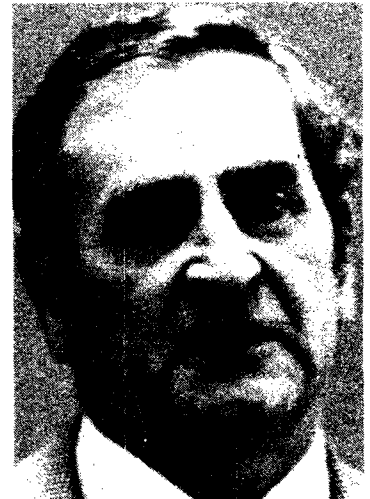
He said the basic ingredient of any university medical training facility is to work directly with major hospitals in the area but said the new UBC facility will not.

Cocke said McGeer's stand against pot-smoking teachers is creating a situation of "double jeopardy" for teachers since they can be punished twice for the same crime.

"Once a person is before the courts, it's for the courts to decide his punishment and not McGeer," he said.

McGeer has said he will enact legislation to let school boards fire teachers convicted of smoking

See page 3: McGEER



COCKE . . . the real thing?

City's artists protest culture cuts



-peter menyasz photo

VANCOUVER'S HIDDEN UNEMPLOYED come out of their no-pogey closet at noon Thursday to protest recent federal government cutbacks in funding for artistic and cultural associations. Artists say the federal moves will obliterate Canada's already underdeveloped cultural identity. Van-

couver will become cultural wasteland if city's artists are not supported financially, according to Vancouver Artists' Alliance, who condemned feds for spending money on fighter planes instead of people.

Boycotts joined by 15,000 students

MONTREAL (CUP) — More than 15,000 students at the Universite du Quebec a Montreal voted Thursday to boycott classes for four days, joining striking students from 31 other Quebec post-secondary institutions protesting the province's student aid program.

Quebec student leaders will meet Friday to plan further protest

action, including a demonstration outside the National Assembly. The protest has now entered its fourth week.

Marie-France Desjardins, Montreal regional spokeswoman for l'Association Nationale des Etudiants du Quebec, said student representatives will discuss tactics, including occupying local offices of National Assembly members. They

will also discuss coordinating a march on the assembly scheduled for Tuesday, she said.

The protest began Nov. 8 when students at the Rimouski CEGEP (junior college) staged a walkout, followed by a student occupation at Chicoutimi CEGEP.

Students are demanding free tuition, elimination of independence criteria, switch from

loans to bursaries and a reduction in parental contribution.

ANEQ delegates met with education minister Jacques Yvan-Morin Tuesday, but Morin said he would not be able to give specific responses to the demands before Tuesday. He said he would need the time to consult with the cabinet and government financial advisors.

Students at the Loyola campus of Concordia University reversed an earlier decision to stage a one-day walkout, but students at the Sir George Williams campus held a general assembly Thursday to determine what action they should take.

The only Anglophone institution to join in the protest is Champlain College in Lennoxville. More than half the students there voted Tuesday to hold a three-day study session.

More than 1,000 protesting students occupied education ministry offices in Montreal on Nov. 23. Students entered the building to speak to Morin.

More than 200 of Vancouver's "hidden unemployed" came out of hiding Thursday as local artists and UBC students protested on the steps of the Georgia street courthouse against federal cultural and artistic spending cutbacks.

Protesters slammed the federal government for cutting back funds to artistic and cultural associations including the Canadian Film Development Corporation, the National Film Board, the National Arts Centre and the federal cultural affairs department.

The Vancouver Artists' Alliance claims artists are not usually hired through Canada Manpower and this prevents actors, dancers and musicians from collecting or paying into Unemployment Insurance benefits. Because artists are not allowed to collect UIC benefits they cannot be officially registered as unemployed.

So there are no statistics on the "hidden unemployed" (Canadian artists), said Alliance spokesman Heath Lamberts.

"There is no complete documentation on how many professional artists, employed or unemployed there are in this country. We know that unemployment is high," he said.

Artists were asked to sign registration forms at the demonstration to improve local estimates of the number of unemployed artists.

While artists signed forms and gathered at the foot of the courthouse steps, alliance members entertained them with mime acts, songs of protest and spoke out against federal spending cuts.

"Please Pierre, Joe, and all the boys, don't forget we're here and we need some funding," sang protester Brent Carver.

The average artist's salary is below \$5,000 a year and funding cutbacks are not going to improve that figure, actress Janet Wright told the crowd.

See page 3: CULTURE

It's over

It's over. Light is showing at the end of the tunnel as The Ubysey puts out the last regular edition of this term.

But there's still one last gasp of breath in the rag. On Thursday, Dec. 7 comes a pre-Christmas treat — The Ubysey Special Edition, a magazine style Ubysey with feature stories on skiing, student alcoholism, suicide, the nuclear industry, the Vancouver jazz scene and other prime-time topics. The Special Edition will be around during exams for post-test unwinding or to take home over the holidays. Watch for it.

And also in this issue Page Friday looks at unidentified flying objects, children's theatre and literature, art history and of course events around town. Salut and good luck!

CUPE caper may be coming to close

The suspended president of UBC's local of the Canadian Union of Public Employees said the local's current dispute with its national office should be resolved soon, ending a long period of secrecy.

"We're dealing with it (the problem), and it should be resolved sometime this weekend," said local 116 president Ken Andrews.

The national office removed Andrews and three other local officials in a surprise move two weeks ago, replacing them with regional director Ray Mercer and national representative Mike Kramer.

Since then the UBC local, which represents 1,600 UBC employees, has refused to obey the order from

the national office, and voted almost unanimously to support their executive in the battle.

When asked if there was any possibility of the dispute going to court, Andrews refused to answer, saying, "that would be one of the comments that would inflame the issue."

National CUPE officials have refused to speak to The Ubysey about the matter, saying internal disputes should be settled with a minimum of outside interference.

Andrews has said local 116 is a member of the "western caucus," a group of self-servicing locals unhappy with national servicing.

ANNUAL PRE—CHRISTMAS SPECTACULAR

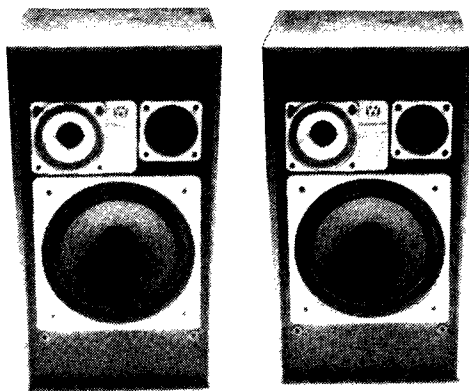
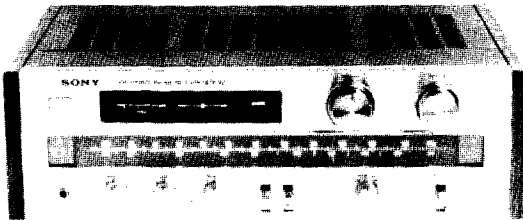
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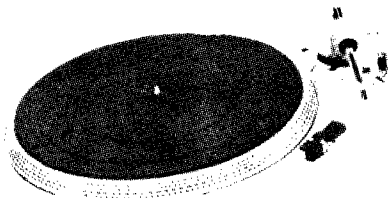
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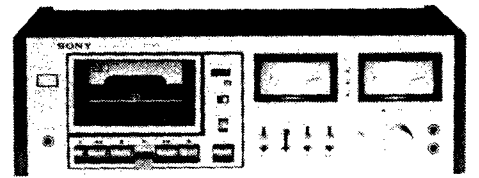
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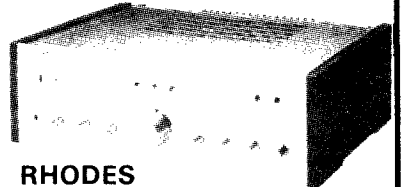
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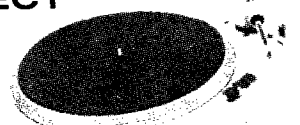


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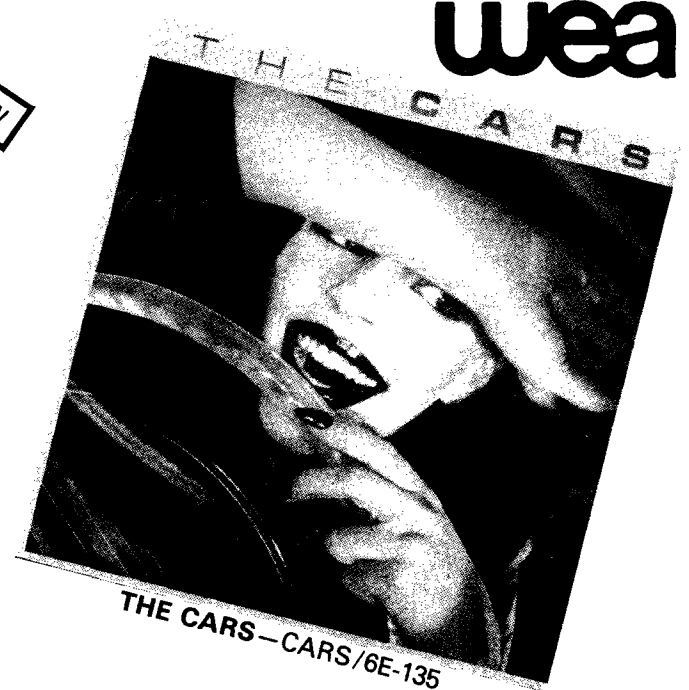


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'Stonehenge site seeing stars'

By KERRY REGIER

Hundreds of Stonehenge-like rings throughout England and Europe might lead to an archaeological and astronomical revolution, UBC astronomy professor Michael Ovenden said Thursday.

In a lecture entitled "Sun, Stars and Standing Stones," Ovenden explained the origins of the 4,600-year-old megaliths to 300 people at the MacMillan Planetarium.

"Simply because they had less knowledge is no reason to believe the ancients were less intelligent than we are," said Ovenden.

He said Stonehenge was not a creation of the Druids, as the most

recent carbon-dating analyses shows the stone rings date from about 2600 B.C., long before the Druids existed.

Ovenden said Diodorus of Sicily, an historian during the time of Christ, believed that Pythagoras, a Greek mathematician, learned from "hyperborean peoples," meaning the Celts and other peoples from Northern Europe.

"Apollo worshippers celebrated a great festival related to a 19-year cycle," said Ovenden. This is the same cycle which is mapped out by the positions of the Stonehenge blocks, he added.

And there are hundreds of similar structures all across Europe, sharing the same structure, Ovenden said.

"The probability of this being a coincidence is on the order of one in 100,000.

"Since there are still many hundred structures in Britain alone, and we are losing and have been losing them to vandals at a high rate, how many must there have been in 2600 B.C.?" said Ovenden.

Even more amazing is the fact that "at that time the entire population of Britain was less than 100,000," he added.

"The effort involved was relatively much greater than we are putting into our space program," he said. "If this bewilders you I'm glad, because I want you to be, so you will admire the people who erected the standing stones, who knew all this."

Ovenden said the person responsible for these discoveries was surveyor Alex Thom, who spent his holidays for 30 years measuring stones and surveying them as a hobby. His first publication of this work was in a statistical journal, because no serious archeological journal would

accept Thom's findings at that time, Ovenden said.

"No one who has any claim to rational thought can believe other than that the standing stones were erected to mark the seasons," sun and star movements, and related phenomena, and that they were built by the same people, he said.

Ovenden said that this still does not explain why the structures were built, or how thousands of these stone rings could have been built across Europe by a unified civilization of which we know absolutely nothing.

'Culture is more than Rene Simard'

From page 1

Wright said the cutbacks are the first in a series of federal government moves to totally obliterate Canadian cultural identity. She said whenever governments are in a period of restraint the first area they cut back is the arts.

"I'm amazed that a prime minister whose wife occasionally dabbles in the arts does not understand the problem facing them," she added.

Local critic and filmmaker Tom Shandel said art is the mirror of a culture and that if there is no Canadian content in film, radio or magazines, art in Canada is not fulfilling its function.

Shandel said Canadian culture should consist of more than Rene Simard and Pierre Berton. He said it should include himself and all the Canadian artists at the protest.

About eight UBC theatre students protested the cutbacks which will affect them when they enter artistic professions.

"We will have to deal with them (the cutbacks) in the future," said Chris Smith, UBC theatre students' association president. She added the TSA will support any action taken by the Artists' Alliance to protest the government spending slashes.

Bill Millerd, artistic director of the Arts Club theatre, said Vancouver will soon become a cultural ghost town if cutbacks persist. Part of government money now being spent on national defence would be more constructively spent on subsidizing the arts, he added.

"They (the government) think they can give money to fighter planes and ignore people who work," he said. Millerd said the arts are not dead yet and artists should fight the cutbacks by writing to members of Parliament and raising their concern at all candidates meetings.

"I don't feel extinct and you (the crowd) don't look extinct," he said.

'McGeer dope on pot'

From page 1

marijuana, even if they are granted condition discharges.

"It's a cause celebre for the Socreds, a way of getting votes," Cocke said. "It's an overrated issue."

Cocke also criticized McGeer's handling of the open university proposal. The proposal will offer university courses in B.C.'s remote areas via television and the mail.

Cocke said the open university concept is going ahead without adequate consultation with

university presidents, college administrators and representatives of the communities involved.

"They (the education ministry) haven't done their homework," he said.

Cocke added that university boards of governors are becoming too business oriented. He said businessmen are too busy to devote enough time to board business.

"There are other sectors of society which could make a contribution (to university boards)," he said.

MODIFIED FORM OF guillotine, called the Convincer, eliminates another unsafe driver in public execution performed by Insurance Corporation of B.C. outside SUB Thursday at noon. Icky Bicky was really trying to convince students to wear seat belts and shoulder straps to prevent injury in

'Cambodians face death and torture'

Death, torture and suffering are all currently facing Cambodians, a Southeast Asian studies research director said Thursday.

"I give a fair bit of credence to reports of atrocities," David Chandler told 45 people in Buch. 106.

"The brutality comes from the

people's old fashionedness. Some people don't see the point of many of the Communist government's changes, so they protest a little too much and they have to be killed."

The Khmer Rouge took control of Cambodia and current reports in the western press say that mass murders and other atrocities have

been committed under the new regime.

"The Cambodian leaders believe that Cambodian society has to be destroyed to be saved," he said. "Only time will tell if the Communist rule will be beneficial."

Cambodia has been a historical playground for foreign ideologies

and power struggles, Chandler said.

"The French, the Vietnamese, the Chinese and the Americans have all tried to impose their doctrines. The Cambodian people are capable of being exterminated. The Americans tried it."

Chandler said he believes the revolution in Cambodia might succeed by losing its ideological purity.

"A great many people have been killed, but many are enjoying the revolution too," he said. "I think that includes mostly the poor and young."

Chandler said Cambodia is at the point where it will have its collective amnesia and build its own identity, but Cambodians are not historically used to creating an identity.

"The Cambodians have tried to define themselves by saying what's not Chinese about them. They have an antagonistic nationalism."

The history of Cambodia has been tragic, while the essence of leadership has been based on exploitation, he said.

"In Buddhist terms those at the top of the society had more merit in heaven than those at the bottom, and the poor were believed to be poor because their ancestors misbehaved."

Union to hold rotating strikes

Canadian University Press

Simon Fraser University's clerical staff has decided to implement a policy of rotating strikes

as a means of backing contract demands.

The staff, who constitute the Association of College Employees, local 2, made the decision Thursday after contract negotiations with the university this week failed to reach a settlement.

No date has been set for job action since the union must wait for the mediator's report before striking. Mediator Ed Sims, from the B.C. Labor Relations Board, was requested to sign out by AUCE on Tuesday.

He is expected to hand in his report today.

Norma Edelman, AUCE committee chairwoman, said the membership decided on the action because of the university's refusal to go to binding arbitration and its insistence on a two-year contract

that would involve a bonus rather than a percentage wage increase.

Edelman said the key issue in the dispute was the bonus clause, which the union felt would set a precedent against negotiating for percentage increases in wages.

She said the university has refused to move on the clause and the union was prepared to continue with strike action until the clause was removed from negotiations.

Edelman said the union hopes to put pressure on the administration rather than students and faculty, and avoid disruption of pre-registration and final exam schedules.

But she did say the union would definitely be looking at hitting key areas of the university and that strike action would likely be escalated at some point.



—ross burnett photo

And to all, a good night

A sad time of year. Not just because of the innumerable exams and essays which well up to frustrate normally happy go lucky UBC students at this time of year, but because, yes, you guessed it; it's the last regular issue of The Ubyssy before we will reappear in the new year.

But before we trudge off to perform ignominious rites of servitude before cynical Buchanan Tower profs, we offer our annual Christmas gifts to appease the powers that be.

For B.C.'s premier Bill Bennett, we wish him Vic Stephen's conversion to Marxism to stop the right wing vote drain and to Robert Bonner, Hydro's boss, an increase in his income taxes to match the recent bus fare rise.

For hizzoner Seiko Jack Volrich, a stopped time-

piece to ward off the next election. To May Brown, a jar of "2nd Debut."

To the family meat packaging firm of the Philliponis, a sidewalk concession stand at Georgia and Hornby.

To the ornable Pat McGeer, one-time UBC professor and the current education minister; a date with Socred upstart Diane Hartwick and an ounce of Columbian to break the ice.

To the silly and pretentious punk band, the Battered Wives; two more chords in addition to the one they know now in order to put together a basic rock progression.

For Basil Peters; a copy of the classic; The Invisible Man.

For the right ornable Pierre Elliot Trudeau; two tickets to In Praise of Older Women and to his nemesis Joe Clark, an American Express card "so they'll know who you are" and a copy of Horton Hears a Who.

For Ian Smith, a White Christmas.

For Idi Amin, a one-way ticket and work visa for Johannesburg, with a lease in a nice little flat in Soweto.

To UBC T'birds football team and coach Frank Smith, our congratulations on a damn good year.

And for Onan the Barbarian, Liz the slave-girl with

a pocket full of meal tickets to some exotic place, far away from libraries and engineers.

For former Liberal Rene Levesque, 500 shares in Rothman's of Pall Mall, suppliers of tobacco to the Royal House of Windsor.

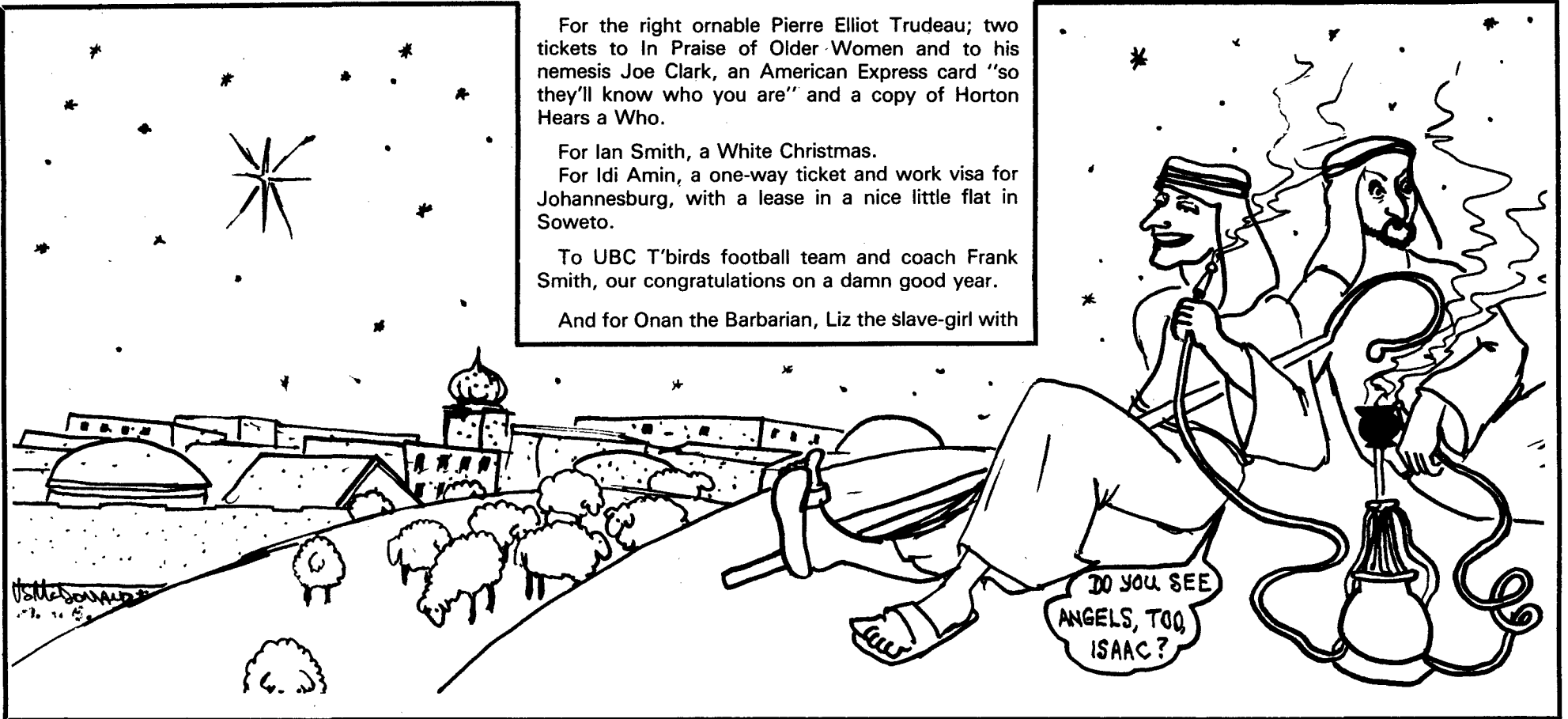
To Dave Barrett, a hope and prayer.

For Margaret Trudeau, a spinnerama decision-maker and to alderman Bernice Gerard, a Bible with all the racier passages underlined.

And for Denny Boyd, who says we don't have a sense of humor, a whoopee cushion and a pie in the face.

For pulp and paper tiger J. V. Clyne, promotion to full-time chancellor, since he obviously needs the money.

For Doug Kenny a new gang of four (vice-presidents) and ping-pong lessons.



Letters

Be amazed, don't chuckle at love

In the Nov. 24 article "Bible doesn't thump gays," Mac Elrod accuses Jews and Christians of misinterpreting the Bible. As Christians we are disturbed by his own shallow and sloppy interpretation of scripture. The sociological reasons he gives for the Biblical prohibition of homosexuality do not square with the historical evidence. Nor do they take into account that scripture was inspired by God.

When Elrod discusses the "same-

sex relationships" in the Bible he treats them as explicit or implicit love affairs, as with Naomi and Ruth, in "there is no way of judging whether or not there was a physical relationship, but there was certainly a life-long same-sex relationship." If Elrod is studying for a Master of Stereotypes degree, he is a great success.

About David and Jonathan: King Saul, Jonathan's father was out to kill David because of his hero status. David stayed alive by hiding

in the field to discuss his escape route with Jonathan. Elrod misrepresents the context of David's statement of love for Jonathan. David said it in grief many years later while lamenting the death of Saul and Jonathan in battle, not before going into the field. (I Samuel 20 and then II Samuel 1.)

Jonathan loved David "as his own soul." (I Sam. 18:3). The holy law required Jews to love their neighbors as themselves. (Leviticus 19:18.) The word for love refers equally to friendship and to passionate love. It is more appropriate to stand amazed than to chuckle that this command was actually fulfilled.

About Sodom and Gomorrah: They were not to be destroyed because of homosexuality. Yet it is not true that "bring the men out that we may know them" has no sexual connotations. Lot understood their intentions and offered his daughters instead. In the end, the women were kept safe and not raped either.

As to Jesus not discussing homosexuality, Elrod is right. However, Jesus did discuss heterosexuality. One must not argue from silence.

Elrod consistently interprets love as leading to sexual activity. It may happen that both are present in the same relationship, but love is not limited to relationships of physical intimacy. We can't make any assumptions about "the disciple Jesus loved."

"Finding a man on Jesus' breast" at the Last Supper clearly refers to New Testament times dining customs and not to a sexual relationship. Everyone, both women and men, reclined on couches arranged so each person could rest his head close to the person behind him. This allowed for an exchange of confidential communication.

More care must be taken with the interpretation of scripture.

Susan Walker
and
Janet Byer

Master of Christian Studies
program

Regent College

P.S. We have just spoken with Mac Elrod and find that his views are not quite as far from ours as the article suggests; for instance, he does not consider same-sex relationships necessarily to be sexual.

THE UBYSSY

DECEMBER 1, 1978

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Editor: Mike Bocking

Even Ubyssy staffers deserve Christmas presents, so let's see what Santa's bringing for all the good boys and girls. For R. R. Creech, there's a model railroad set. For Geof Wheelwright, an extension on his extensions for term papers. For Steve Howard, a football autographed by Allen Ginsberg. For Tony Montague, a Bob Dylan t-shirt. For James Young, a grade 9 math text. For Robert Jordan, a free introductory lesson from the School of Favorable Reviews. For Verne McDonald, a pound of Columbian that's less than 20 per cent seeds. For Gray Kyles, a Vue-master with Mickey Mouse reruns. For Tom Hawthorn, the removal of the letter e from the English language. For Heather Watt, a weekend for two in the darkroom of her choice. For Bill Tieleman, a new brother. For Mike Bocking, a full year of eight-page Ubyssys with no Editorial pages. For Heather Conn, a collection of Tom Hawthorn's greatest insults. For Kerry Regier, a hat. For Glen Schaefer, dinner for two in any restaurant in Spuzzum. For Holly Nathan, a punk-rock outfit, complete with outrageous hairdo. For Chris Bocking, a year's electric broom lessons. For Greg Strong, a transvestite dancing girl of indeterminate age. For Nick Tulee, a John Nagy paint-by-number set. For Peter Menyasz, a new kind of enlarger. For Bob Bakshi, a membership in a sorority. For Matt King, a Polaroid One-Step. For Doug Todd, a trip to the Virgin Islands. For Thomas Chan, a King Kong suit, complete with giant gorilla. For Ross Burnett, a trip to the room with the red lights. Ubyssy readers, bad or good, deserve gifts too. For all of you out there, a Merry Christmas and a Happy New Year, and enough snow for the Christmas exams to be cancelled. Have a good one!

Bible adaptable

The inadvertent misquotations in your report of my talk to the Gay People of UBC were entertaining ("Hear, old man" for "Hear, oh man," David's lament at Jonathan's death given as a statement made to him, etc.

More serious was the headline ("Bible does not thump gays...") which misrepresents my main point. (Some Biblical passages *do* prohibit same-sex behavior, just as some passages prohibit the eating of pork and many other activities. The extent of Biblical condemnation of homosexual acts has been the subject of mistranslation, misrepresentation, and over-emphasis.)

The main point I attempted to make was that the central thrust of the Judeo-Christian tradition (to do justice, to love mercy) must in each age be reapplied with the best of the understanding then available. The fact that the Bible accepts and regulates slavery, I gave as an example, does not mean that today we see that institution as consistent with the Judeo-Christian heritage.

Similarly, our present growing understanding of homosexuality as a given predisposition and as a part of the natural order, as opposed to being a conscious choice, must cause those of us who attempt to still apply the Biblical tradition to rethink the treatment of this minority.

Mac Elrod

Letters

Economists' platform hypocritical

With reference to your report "Faculty Plans S.A. Protest" in The Ubyssy of Nov. 21, those economics students and members of faculty at Simon Fraser, UBC, BCIT and elsewhere who organized or participated in the spirited pro-

test against South African ambassador Becker's luncheon address to the conference of the Association of Professional Economists at the Bayshore Inn on Nov. 21 are to be congratulated and encouraged.

It is idle for James Angus and

other business-oriented economists to state that they oppose the inhuman oppression of 20 million blacks in South Africa while at the same time offering a platform and an audience to an official representative of the apartheid state whose function is to promote the interests of the white minority regime.

Back home in South Africa the fact that the ambassador was invited to speak to a "distinguished gathering of economists" in Canada is trumpeted as acceptance that the South African government has a "case."

In South Africa, 20 million black people are denied any effective means of presenting their case. Not that this would overly concern Mr. Angus and the other professional economists who heartily cheered ambassador Becker, according to newspaper reports.

It is necessary for the Beckers

and their friends to know that there are people who care about the rotten system of apartheid and who are prepared to actively protest accommodating its representatives and spokesmen.

So go to it, Heaps, Berndt, Jamison, Dean et al — Fight the good fight and confusion to your enemies!

Z. Gamiet

Boycott no good

In reaction to South African ambassador John Becker's speech on Tuesday, Rev. Don Johnson said "the only people that might stand to lose something (due to political change) would be the multinational corporations, and the whites who now dominate South Africa, not the western world." He does not realize that an economic loss for those corporations would be an economic loss for the whole western world.

Those corporations along with militarily powerful countries

depend on trade with South Africa for economic stability, therefore a complete boycott is practically impossible.

Many countries, companies and organizations, led by the United Nations, have applied economic sanctions on South Africa, but without the support of multinational corporations and without commitment from the governments of the United States, Great Britain and France, the effect of these efforts has been negligible.

Even if a complete boycott were possible, it would not improve the plight of South Africa's non-whites, as N. D. Nathan clearly explains in his article. The Afrikaaner people have inherited a racial problem and it cannot be solved by alienating the country, socially or economically.

Mike Payne
applied science 1

FM bucks for CTR

In your article of Tuesday, Nov. 28 about CTR's application for a low power FM licence, you mentioned that the approximately \$8,000 for new equipment would come from the AMS.

In fact, from the very beginning, we and the AMS have understood that CTR will raise the money for the expenditure. We are presently contacting various organizations who could provide grants for the new equipment and we expect to know where the money will come from in the new year.

For the information of anyone interested in learning more about our LPFM application to the CRTC, a copy of our application is available for public inspection at our studios in room 233 of SUB.

I hope this letter clears up any misunderstanding that AMS funds will pay for CTR's proposed expansion.

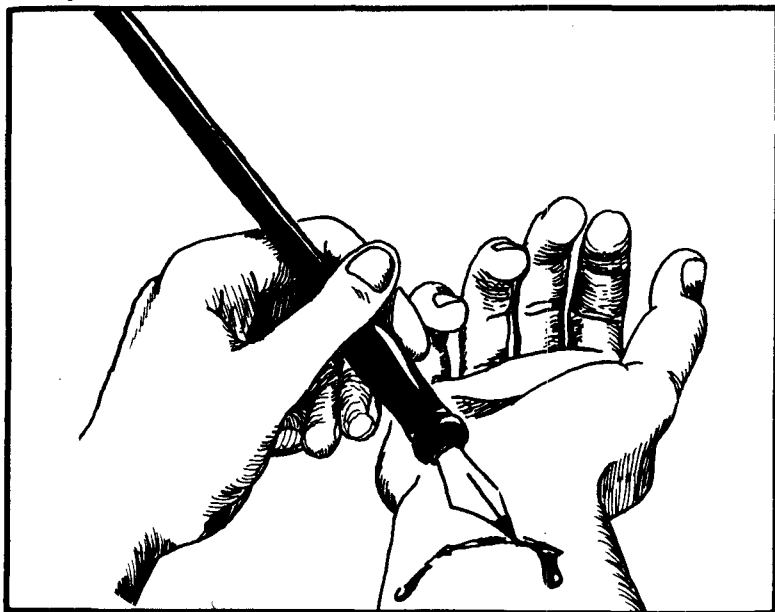
Darrell Noakes
CTR

Programs pat hacks

The AMS programs committee would like to thank all those who participated in the pre-game Pit rally and travelled the Empire Express to the Shrum Bowl last Saturday night. Needless to say it was a great success.

As well, the committee would like to give a special thanks to the administration for providing the money to rent those buses. We're sure everyone involved appreciated it greatly.

committee members



JOIN MYRTLE AND HERBERT AND JOHN AND MARY
AND BOB AND CAROL AND MIKE AND GRACE AND.....
FOR CHRISTMAS DINNER!

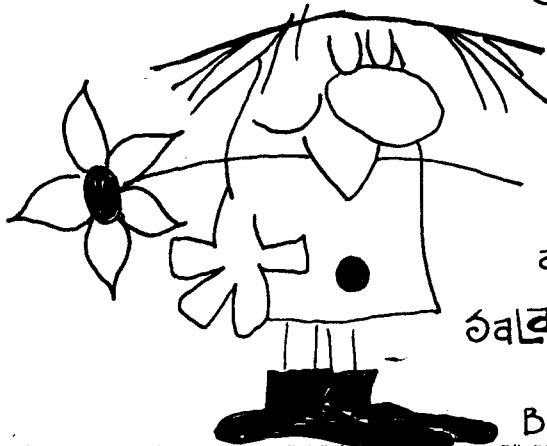
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'Tween classes

TODAY

UBC SYMPHONY ORCHESTRA
Playing works of Stravinsky, Rossini and Beethoven, 8 p.m., Old Auditorium.

INTERNATIONAL HOUSE

Japan night, 8:30 p.m., International House.

GAY PEOPLE OF UBC

First annual Christmas ball and gay winter disco, 8:30 p.m., Grad Centre ballroom.

YOUNG ALUMNI CLUB

Happy hour with free admission for members, 4 to 6 p.m. and 8 to 9:30 p.m., Cecil Green Park.

SLAVONIC STUDIES DEPARTMENT

University of Alberta professor Ivan Rudnytsky speaks on the Treaty of Pereyaslaw, 1654, noon, Buch, 3205.

HANG-GLIDING CLUB

Hang-gliding party and visual presentation, 7

p.m., SUB 212.

SUNDAY MEDIÉVAL SOCIETY

Medieval dance instruction, 2 p.m., SUB 212.

MONDAY

CHINESE VARSITY CLUB
Christmas dance ticket sales, Monday to Friday, SUB 216A and AMS ticket office.

FOLK DANCERS

International folkdancing with instruction, 7 to 10 p.m., Aberthau Community Centre at 2nd and Trimble.

HILLEL HOUSE

Seminar on the oppression of Soviet Jews, noon, Hillel House.

FAMILY PRACTICE

TEACHING UNIT
Single parents meeting on assertiveness, 7 p.m.,

Mather building 142.

TUESDAY

LUTHERAN STUDENT MOVEMENT

Supper at the Johnson's and bootstrap committee meeting, 6 p.m.

BAHA'I CLUB

Informal discussion, noon, SUB 113.

UBC STUDENT WIVES

Potluck supper, bring beverage and place setting, 8 p.m., Cecil Green Park.

PSYCHOLOGY STUDENTS' ASSOCIATION

Guest speaker Ron Schmidt, noon, Angus 104.

WOMEN'S COMMITTEE

General meeting, noon, SUB 130.

Hot flashes

Dope Inc. up 3½ at close

Dope. It's big business in North America and Costas Kalimtgis, executive secretary of the U.S. Labor party, is on a continent-wide tour to launch war against drugs. Kalimtgis, author of Dope, Inc., a book which looks at the nations and big names in international drug trafficking, will be speaking in Rm. 225 of the Hotel Vancouver, Monday at 7 p.m.

Some fur thing

How would you like to spend Christmas with your leg in a painful trap, struggling to escape while the metal jaws cut into your flesh and

bone?

Not a pretty holiday picture is it? But that's what happens to thousands of fur-bearing animals caught in primitive leg hold traps each year. The Association for the Protection of Fur Bearing Animals will be accepting donations to fight cruel trapping methods at their office at 1316 East 12th Ave. in their Christmas appeal.

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HILLEL HOUSE
presents a seminar
"Oppression of Soviet Jews"
MONDAY, 4 DECEMBER 3:30-6:00
For information about participation call
224-4748

NOTICE OF AMS SPECIAL GENERAL MEETING

The President having called for a Special General Meeting following receipt of a petition duly signed by over 500 active members of the Society evidencing the members registration numbers;

TAKE NOTICE THAT a Special General Meeting of the members of The Alma Mater Society of the University of British Columbia will be held:

**AT THE STUDENT UNION BUILDING BALLROOM
ON THURSDAY THE 18TH DAY
OF JANUARY, 1979
AT 12:30 O'CLOCK IN THE AFTERNOON.**

AND THAT it is intended to propose the following resolution as a special resolution.

The proposed special resolution proposes amendments to the Constitution and By-laws of the Society and must therefore, pursuant to the provisions of the Societies Act, be passed in general meeting by a majority of not less than 75% of those members of the Society who, being entitled to do so, vote in person at a meeting the quorum for which is set by By-law 23(1) (a) as 10% of the active members of the Society (as defined by By-law 2(a)) who are day members.

THE PROPOSED AMENDMENTS TO THE CONSTITUTION AND BY-LAWS ARE POSTED AT ALL UNDERGRADUATE SOCIETY OFFICES AND AT THE AMS BUSINESS OFFICE (SUB ROOM 266), AND ARE ALSO AVAILABLE ON REQUEST FROM THE AMS SECRETARY/TREASURER. NO OTHER PROPOSED AMENDMENTS TO THE CONSTITUTION AND/OR BY-LAWS OF THE SOCIETY MAY BE CONSIDERED AT THIS SPECIAL GENERAL MEETING UNLESS SUCH AMENDMENTS ARE INITIATED IN ACCORDANCE WITH BY-LAW 23(2) AND NOTICE SPECIFYING THE INTENTION TO PROPOSE A SPECIAL RESOLUTION PROPOSING SUCH OTHER AMENDMENTS, TOGETHER WITH THE PROPOSED AMENDMENTS, IS POSTED IN A CONSPICUOUS PLACE IN EACH CONSTITUENCY AND PUBLISHED IN THE UBYSSEY NOT LESS THAN 14 DAYS PRIOR TO THE DATE OF THE MEETING (in the calculation of which time period the date of giving the notice and the date of the meeting is excluded).

In order to vote at the meeting a member must be an active member, and produce a valid student card so identifying the member.

Dated this 23rd day of November, 1978.

Am Rosenberg
AMS Secretary-Treasurer
228-2050/SUB Room 250

HOCKEY
THUNDERBIRD STYLE
UBC VS NORTH SHORE
FRI. DEC. 1 — 7:30 P.M.
WINTER SPORTS CENTRE
STUDENTS FREE ADMISSION

ROOFTOP PARKING
224-4912

Groomers
HAIRWORLD
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THE CLASSIFIEDS
RATES: Student — 3 lines, 1 day \$1.50; additional lines 50c.
Commercial — 3 lines, 1 day \$2.75; additional lines 50c. Additional days \$2.50 and 45c.
Classified ads are not accepted by telephone and are payable in advance.
Deadline is 11:30 a.m. the day before publication.
Publication Office, Room 241, S.U.B., UBC, Van., B.C. V6T 1W5.

5 — Coming Events

INTERNATIONAL HOUSE TONIGHT — JAPAN EVENING 8:30 p.m., Dec. 1

Folklore, dances, food (shashi), drinks of Japan. Karate, judo demonstration, and lots more.

FREE ADMISSION
EVERYONE WELCOME

HATE THE CBC?

Try out for the McGoun Cup Debate by arguing "That the CBC's eastern elitism will be its undoing". Anyone who would like to debate in the January tournament must sign up now. Go to SUB 237b (near the radio station) for details.

METRO THEATRE, 1370 S.W. Marine Drive, Dec. 5, Jean Vigo movies, Subtitles, 7:30 p.m. "L'Atalante", 9:30 p.m. "Le Zero de Conduit". \$5.00 for two movies (\$4.00 for students) \$3.50 for one movie (\$3.00 for students). Dec. 4, 8:30 p.m. "Les Mimes Electriques" \$3.50, \$3.00 members. Dec. 7, 8, 8:30 p.m. Immram Dance Theatre. Information and reservations phone 874-9105.

BAZAAR — Exotic desserts, biggest clothing sale, craziest, lowest prices. Jewish Community Center, 41st and Oak St. Sunday, Dec. 3—11:00 a.m.—3:00 p.m.

10 — For Sale — Commercial

COMMUNITY SPORTS. Excellent prices for ice skates, hockey, soccer, jogging and racquet sports equipment. 733-1612, 3615 West Broadway, Vancouver, B.C.

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11 — For Sale — Private

VW BEETLE. Exc. body, 3,000 miles on new brakes, trans and reconditioned '72 motor, converted to 12 volt, working heater, radio, good snow tires. 738-1935. \$850.

AUDIOANALYST A100X speakers. \$300. Fischer Mountaineering Skis, Sylveretta bindings. Used twice, \$150. Scott 224-9774.

KOFLACH SKI BOOTS, men's size 8, ex. cond. \$40. Gage E4C5, 224-0370.

20 — Housing

UNFURNISHED bachelor suite with private bath available. Rent \$165 includes heat and light. View anytime at 2-3020 Fraser St. I drive out to U.B.C. daily and it takes 22 minutes. Phone 874-1292 or 731-8979.

THE SPRING TERM WAITING LIST

will be called DEC. 11 at 1:00 p.m.

at the

STUDENT HOUSING OFFICE

Students should appear in person and be prepared to pay the second term fees.

30 — Jobs

STUDENT ASSISTANTS: Do Library research. Assist in gathering bibliographic materials in social sciences. \$6.35 per hour undergraduate. 228-4506 for interview.

PART-TIME drivers and helpers required for KORRES Moving. Flexible hours, evenings, weekends, mornings, etc. Call John or Chris, 732-9898.

50 — Rentals

AVAILABLE IMMEDIATELY — Single room, \$125/mth. Kitchen facilities. Priority to 1st and 2nd yr. students. KS (Kappa Sigma) Fraternity, 2280 Westbrook. Ph. 224-9679, ask for Greg or Mike.

65 — Scandals

MYRTLE: No — for lunch! See ad in Today's UBYSSEY. Love Herbert.

YOU DON'T HAVE TO BE GAY to enjoy our Gay Winter Disco. Tonight, Grad Centre Ballroom. 8:30 p.m.-1:00 a.m. \$2.00 with AMS card; \$2.50 without. Licensed.

85 — Typing

TYPING — 75c per page. Fast and accurate by experienced typist. Gordon, 685-4863.

TYPING: Essays, theses, manuscripts, reports, resumes, etc. Fast and accurate service. Bilingual. Clemy, 324-9414.

85 — Typing (Continued)

FAST, efficient typing. Reasonable rates. 266-5053.

FOR ACCURATE TYPING on an IBM Selectric Correcting Typewriter, call 986-2577 after 2:00 p.m. Rush work accepted.

PROFESSIONAL TYPING — IBM Selectric. Essays, theses, etc. Standard rates. Kits area. Phone Lynda, 732-0647.

REASONABLE RATES for fast accurate typing. Phone Janet 524-6253 after 6:00 p.m. New Westminster area

90 — Wanted

READER-SECRETARY — Engineer with low vision requires private secretary to read articles from periodicals and magazines and to assist with rewriting and typing correspondence. 2-4 hrs. per week. \$5.00 per hour. Phone Don Pollard at 738-3044 after 6:00 p.m. or 228-5742 days.

99 — Miscellaneous

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ROCK'N' ROLL SUCKS! Disco lives! Come to the friendly Gay Winter Disco! Friday, 1 December, 8:30 p.m.-1:00 a.m. Grad Centre Ballroom. \$2.00 with AMS card; \$2.50 without. Full facilities (even eggnog!)

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PAGE FRIDAY



- **UFO'S** - the facts behind some major sightings
- **PSYCHIC SOCIETY** - introducing the Vancouver sect
- **SOPHIE PEMBERTON** - attempts to break into the art world
- **CHILDREN'S THEATRE** - a philosophy of education
- **CHILDREN'S LITERATURE** - rating a Canadian children's book
- **STAR THROWER** - portrait of a scholar

- **MUSSOC** - rejuvenating a tradition
- **NICKELODEON** - the new Gastown club
- **SOLZENITSYN** - assessing an author
- **MIDNIGHT EXPRESS** - a frightening tale
- **VSO** - last concert of the term
- **GINSBERG** - his reading and a new poem

UFO sightings more myth than reality

By KERRY REGIER

An RCMP officer in Newfoundland whose name has not been released recently spent over an hour carefully observing an object that hovered in the sky and then disappeared straight upwards. He described the thing as having red, white and blue flashing lights and a pyramid fin on top.

The casual observer might immediately assume he has seen an amazing vehicle which behaves as no human-built machine and of extra-terrestrial origin. This is a fallacy which far too many people fall into when they are unaware of the amazing variety of phenomena which occur in the sky.

If you travel on the Arctic ice-floes in the extreme north and are lucky, you might see an astonishing sight which has profoundly disturbed many famous explorers in the past. Vast mountain ranges dwarf the Himalayas and the Andes, stretching from horizon to horizon are often visible. Yet, when the observer approaches, they disappear.

Those amazing mountains which appear as real as the ranges visible outside your window are reflections of the ground and of clouds. They are caused by alternating hot and cold layers of air, high in the upper atmosphere which acts like an immense lens, hundreds of kilometers across.

This same effect baffled early explorers off the Canadian coast when they sighted islands just over the horizon. The land receded as their ships moved closer, eventually breaking into several tiny islands which disappeared.

I've witnessed this phenomenon myself when I saw a house-sized saucer of classical shape, hovering about two hundred meters above the houses of Point Grey. As I carefully watched it, instead of running for a phone to call the army, I saw that it eventually changed shape into a jetliner far out at sea, coming in to Vancouver Airport. It was a most stunning illusion, and to this day I would be convinced of its alienness, had I not watched it as I did.

Even when one is familiar with celestial oddities such as these, it is easy to be fooled. An amateur astronomer friend of mine was absolutely convinced he saw a flattened sphere hovering in the sunset sky one evening out over the ocean.

Strange Phenomena

Only after watching for nearly half an hour and observing with binoculars, did he realize that he was watching Venus and not a spacecraft from another planet.

Other strange phenomena in the sky include such things as the little-understood St. Elmo's Fire, odd lightning formations, searchlights and deliberate pranks such as internally-lit balloons.

For all this, according to astronomer Thorton Page only a b o u t 90 per cent of all UFOs actually can be identified. There is still a residue of weird occurrences that have no apparent explanation.

Several years ago over 150 cows were killed in most unusual fashion all around the midwestern United States. The killings were extremely professional as if done by surgeons

and there were rarely signs of struggle on the part of the animals.

Often seemingly random organs or external parts were removed, such as ears, reproductive organs, hooves, or skin and always with what was described as amazing surgical skill and accuracy.

Since it often occurred that more than one incident would take place simultaneously in areas thousands of kilometers apart, it ruled out a single person or band operating on a large scale. Nor is there any explanation for the high number of UFO sightings, generally of the unexplainable type, that took place at the sites of the mutilations.

Some very difficult problems have been posed by observations of astronauts. In a Gemini space mission two astronauts described an object which paced them for a while and then went away. It seems odd that photos were not taken. Astronaut John Glenn was also disturbed by a shower of bright lights which surrounded his Mercury spacecraft for a period of time.

A very famous incident occurred when a man and his wife were undergoing hypnosis, as part of a program of therapy and counselling for a failing marriage. They revealed that they had been taken aboard a spacecraft, medically examined, shown star maps and replaced in their car on a deserted country road. The counsellor thought little of it and it was forgotten.

Interstellar Visits

However an Ontario amateur astronomer, starting independent work shortly after, spent five years working on a three-dimensional star map of the type drawn by the couple. It was only after previously unknown data had been discovered and recorded that she was able to complete her project.

Her map corresponded exactly with the couple's map. No cribbing or faking of such a map intentionally could have been possible and the probability of a coincidence is distant.

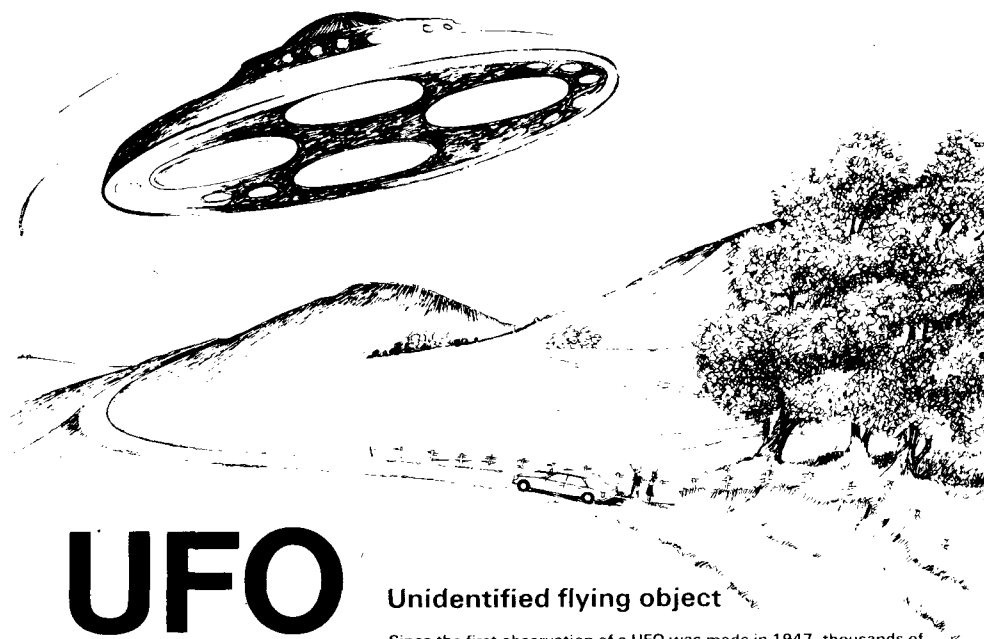
Sir Arthur C. Clarke, famous British author and knighted for his work on the first radar system, explains the probability of a visit by an intelligent race as very small.

It is a fair guess that one in a million stars harbors an interstellar civilization. Now, the building of a starship being an enormous task, even at a rate of one expedition launched yearly, it would be fifteen thousand years between visits on our world.

We must not discount the idea on a probabilistic basis, though. It would be even more remarkable if we were never visited by anyone.

Michael Ovenden of UBC's Astronomy department, believes that UFO's "should be taken seriously, but glad he doesn't have to do it." He considers that while it is not unlikely that life exists elsewhere, "all our knowledge of life elsewhere is nonsense, as none of the values are known." We can merely make educated guesses as to what might lie out there at this stage.

Some astronomers have said that if there was something concrete behind UFOs, we should certainly have found this by now with



Since the first observation of a UFO was made in 1947, thousands of sightings have been reported. Do you believe that flying saucers are visiting our planet?

all the number of people looking for them and the large number of sightings.

Ovenden disagrees, however, saying that we certainly don't know everything there is to know about what goes on even about our own weather. Such things as St. Elmo's fire, which have been known for centuries, continue to elude explanation.

A concept that is staggering in scale is the Dyson sphere named after its inventor, British mathematician Freeman Dyson. This is a plan for utilizing all the mass in the solar system to make a sphere around the sun at the distance of the earth, or about 150 million kilometers.

People would live on the inside of the sphere which would enable the total use of all the sun's energy. In this way we could support unimaginably large numbers of people for an indefinite length of time.

One of the characteristics of the sphere is that it completely blocks the star from observation outside the sphere. The star's energy must escape, though, and it would be radiated as heat in a very specific and predictable way, as the characteristics of radiating objects are well known to physicists and astronomers.

The amazing thing about this is that a dozen or so of these radiating sources have been discovered in the sky. This is a finding which can boggle the imagination although astronomers are cautious to relate that there are alternative explanations.

Perhaps one of the most telling arguments against the intelligent origin of UFOs is the fact that they have never deliberately attempted to contact us. Attempts have been made in the past to find such communication, but have never been free of major flaws.

An example is in research done on mysterious delayed radio echoes by Duncan Lunan. In the 1920's strange echoes of radio signals were discovered that lasted from two or three seconds to several minutes.

Lunan found that proper arrangement of these echoes in a mathematical sequence produced a star map which showed the positions of stars 17,000 years ago. Lunan hypothesized that an alien space probe, after sitting out in space for thousands of years, was now active and trying to alert us to its presence.

Other astronomers disagreed. It was shown that the echoed pulses actually originated through bouncing of radio waves in the ionosphere, echoing around the earth again and again, and so a profitable series of lectures for Lunan was brought to a close.

Another difficulty lies in separating the cranks from the real observers. When fifty people walk into your office claiming to have spoken with alien beings, can you be absolutely sure that all of them are deluded?


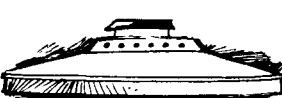









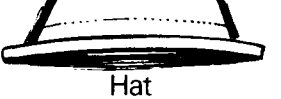
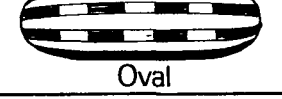

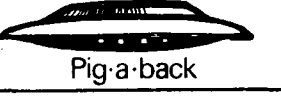
Because you can show that nearly all of them are certainly fabricating their adventures, can you assume the same is true of the one you can't show conclusively to be false?

It's stories like the elderly couple mentioned earlier that lead to useful conclusions, for in no way could they be lying as the information to fake their story did not exist until five years after the fact.

Again, alien intelligences have yet to conclusively make themselves known to us. Michael Ovenden finds this a quite satisfactory state of affairs, saying "until they want to talk to me, I'm content to sit and philosophize."



Is intelligence alien among us?

		
Simple saucer	Castle	Cheese
		
Cigar	Droop saucer	Globe
		
Balloon	Winged	Drain
		
Rhomb	Top	Hat
		
Oval	Rocket	Pig-a-back

B.C.'s first woman painter misses fame

By N.C. TUELE

I first saw some of Sophie Pemberton's paintings at the Art Gallery of Greater Victoria. Her large oil canvas, *Un Livre Ouvert*, hung in the Spencer mansion section of the Gallery. It was an appropriate choice for the grand, wood-paneled Victorian entrance hall. But the standard Canadian Art History texts had little to say about this artist beyond the facts of her birth and death.

Sophie Pemberton was born in Victoria in 1869 and died there ninety years later in 1959. A few meagre details about her education as an artist were given and that was it. My curiosity aroused, I decided to see what I could find out about this little known Canadian artist.

My enthusiasm grew as old letters, newspaper clippings, diaries, sketch books, and other valuable research materials came to light. A lively picture of British Columbia's first internationally acclaimed woman artist began to emerge.

Sophie was born into one of the province's premier families. Her father, J.D. Pemberton, was Vancouver Island's first surveyor general.

He built the family mansion "Gonzales" on his 1200 acres of what is today known as Oak Bay.

Like all young ladies raised in wealthy and respectable Victorian families, Sophie had an opportunity to learn drawing, painting, and music.

She was particularly interested in the visual arts and demonstrated some talent at an early age. Throughout her teenage years she applied herself with diligence to her art and spent long hours in the drafty studio at Gonzales.

Considering the frontier nature of Victoria in the '80's and '90's Sophie's perseverance was remarkable. There were no qualified art teachers, few other artists, and no galleries.

An even greater obstacle was the firmly entrenched attitude about who could be an artist. Newspaper accounts indicate some of the parental and societal oppositions which Sophie had to overcome to pursue her art.

"It was all very well, they said, for a young lady of the '80's and '90's to paint neat watercolourings to pass the time. But why did Sophie have to be so ambitious. Only men were great painters!



LIFE CLASS IN PARIS 1899 . . . an opportunity for women to become great painters

—nick tuele photos

the promise of her childhood and those who remember the extremely strong studies which used to decorate her mother's house in Victoria will not be surprised to hear that a large picture by her has been awarded an honourable position in Room 1 at the Royal Academy's Exhibition of Pictures in London."

In April of 1899 Sophie achieved the single honour of winning the Prix Julian and she was the first woman to be so honoured. This gold medal was awarded annually to the student submitting the finest work.

The last year of the nineteenth century was a fruitful one for the thirty year old Sophie. She had completed her studies, emerged as an accomplished and professional artist and won honours never before accorded a member of her sex.

But early years of this century proved to be difficult ones and after recovering from an illness which required a prolonged convalescence she spent time travelling about Europe with her aging mother. By 1904 she was again working hard and her talent received growing recognition.

There were still no proper facilities for the exhibition of art in the capital city. However, each fall the Victoria Agricultural Show made temporary provision for such exhibitions. The Colonist newspaper carried the following report:

"Visitors to the Victoria Agricultural Show this year have a great treat in store for them when they carefully examine the collection of pictures exhibited by Miss Sophie Pemberton in the gallery of the main building. Those who remember seeing some few years ago an exhibition of this talented young artist's work will be struck by the marvellous progress she has made in the past few years."

Domestic troubles

Sophie's first husband died in 1917 and her loss was compounded by a severe accident which required two years for recovery. In 1920 she married her second husband and, like her first marriage, this proved to be incompatible with her pursuit of an artistic career.

As this picture of Sophie Pemberton's artistic efforts came to light I had the good fortune of being able to see the actual paintings she produced. It required little convincing of the various collectors involved that a major retrospective exhibition of this artist's work should be organized.

The Art Gallery of Greater Victoria arranged to do just that. For those who saw the exhibition during the summer at this gallery or this fall at the UBC Fine Arts Gallery there was an opportunity to see a good cross section of the work of this little known Canadian artist.

Portraits

Her major commissioned portraits very definitely belong to the Edwardian era that produced them. Her portraits, Sir Henri Gustave Joly de Lotbiniere, Henry Crease, Dr. Hasel, Bishop Cridge, John Fannin and many others were amongst the most powerful and respected citizens of the capitol of British Columbia.

Although technically competent these formal portraits lack the warmth and spontaneity of her much better paintings of family members and casual sitters.

For example, her full length portraits of Warren and Armine Pemberton, her nephew and niece impress us with something beyond technical proficiency.

They have a warm believable quality which the commissions lack. Equally good are her portraits of peasant women and children. *Little Boy Blue* and *Breton Peasant with Pipe*.

Two further examples where Sophie brings to her paintings a deep understanding of human nature.

These portrait abilities, are surprising when considered against her accomplished landscapes in both oil and watercolour. Sophie undertook to "interpret the excessively brilliant atmosphere of the Pacific coast" and paintings like *Macaulay Plains* and *A Prosperous Settler* were particularly admired in their day.

These landscapes mark a definite departure from the traditional nineteenth century "English" interpretation of the landscape which still prevailed at the time of their execution.

Finally, but by no means least, Sophie was a most accomplished wildflower artist. Ironically she did not regard her sensitive

watercolour wildflower paintings as "serious" art.

She assembled two very large portfolios of these wildflower paintings and they are testimonies to her finely attuned awareness of the delicate beauties of nature.

Each painting is accompanied with a few lines of poetry which is particularly suitable to the flower portrayed. It was her wildflower paintings and drawings which sustained her artistic drive during her later years and there are many, many of them done in crayon with a hand trembling from age as she continued working in her eighties.

Sophie should have been guaranteed a modest career as a professional artist. She had overcome so many of the barriers and obstacles placed in her way due to the entrenched sexual prejudice towards women only to be defeated by the duties and restrictions of marriage.

The shortness of her professional life notwithstanding, Sophie deserves a more visible place in the history of Canadian art. Certainly her work is uneven.

However, there are enough accomplished works to raise her from the ranks of "talented young lady," with the connotation of dilettante, to the rank of a distinguished, professional Canadian artist who made a unique contribution to her own times of value to us today.



LITTLE BOY BLUE 1897



SOPHIE PEMBERTON

Sophie managed to allay her parent's misgivings and in 1890, just twenty-one years old, she sailed for England. Her education continued at the Cape Nichol School of Art and over the next few years she excelled at her studies.

By 1896 Sophie had grown beyond the scope of this English school and she decided to pursue her studies at the challenging Academie Julian in Paris.

In 1897 Sophie made her public debut as a mature artist and her painting *Daffodils* was given a prominent position at the Royal Academy Exhibition. A Vancouver paper noted:

"Those of us who take any interest in anything but dollars and mining shares are delighted by news that three of those we know have found a place in the Academy. Miss Sophie Pemberton has fulfilled some of

Child's creativity based on growth

By GREGORY STRONG

Children's Theatre and Creative Drama are two of the most productive educational discoveries in terms of student involvement and personal growth. Children's Theatre is an art form that deals with the concerns and issues of children. Child Drama or Creative Drama is based on the development of the child as an individual with his own particular needs.

Our attitude to children is often patronizing as if their ideas and their feelings are not as intense or important as our own. Perhaps we betray our childhoods when we become adults. Although a child may not have an adult's complicated social relationships, everything that he dreams or feels, is as strong for him as it is for an adult.

Creative Drama is one way to tap this source. Beginning with the years of experimentation in the British school system, it developed as a special type of education under such innovators as Peter Slade, Dorothy Heathcote and Brian Way.

Peter Slade worked with experimental Children's Theatre and youth companies in the early 30's and he trained and directed the Pear Tree Players, the first professional theatrical group entirely concerned with education.

Slade published *Child Drama* which was the first attempt to demonstrate the potential of drama as an education tool.

"There exists a Child Drama," said Slade, "which is an art form in its own right. Slade was trying to show his contemporaries that child's play was worth watching. He saw Child Drama as continuous play within theatrical structures where sincerity and a child's belief in his work were the overriding artistic criteria.

He felt that the child to teacher relationship should be founded on trust, sympathy, confidence, common sense and affection. The innate sense of role-playing and curiosity in a child could be extended to a Creative Drama where he gained social awareness and team spirit.

As Slade formulated it, the problem for a child growing up is to fit others into his own world, sharing his emotions, property, rights and an experience, even a physical space.

Children are egocentric. Only at the age of 18 months do most infants begin to differentiate between themselves and their environment. As a child grows, he develops individual characteristics and his interactions with his environment and the people in it become increasingly complex. He experiences the world as successive approximations of reality.

The second major drama educator is Dorothy Heathcote who works in class groups with a situational drama. Each student has a role with clearly defined objectives and Heathcote poses questions to the group, dramatic problems which they must solve.

"Drama is a moment in time," says Heathcote, "where individuals are confronted by the effects of their actions."

Heathcote treats children as adults by letting them deal with adult issues and using their own ideas because what they create should come from them and not from her. Yet she structures their activities so they can easily enter into a dramatic scenario and often takes a role herself to focus the group's attention.

It's a very personal style, played from the hip. But her relationship to her students is probably the most important thing about her. She asks them questions that supply information, control the class, establish mood, feeling or belief and finally her questions deepen a student's insight into the human condition.

Brian Way is a third drama educator. He was an associate and assistant to Slade for many years and a founding member of the Theatre Centre in Britain. His book *Development Through Drama*, published in 1966, outlines a whole program for providing children with moments of direct experience through drama and enriching their imaginations, emotions and self-confidence. The most important aspect of drama is its potential to develop the whole person.

"It is comparatively easy to develop drama," says Way, "but hard to develop people. Fully developed people may not make brilliant drama, but their drama will never be poor, or uninteresting."

In the first chapter of the book, *Consider a Human Being*, Way describes this development as an extension of intuitions in the areas of emotion, speech, intellect, concentration, the senses, the imagination and the physical self. It is not a linear progression, but an expansion in one's likes and abilities.

For Way, theatre is concerned with the communication between actors and their audience. Drama is the experience of the participants. The audience is largely irrelevant because the participants are doing it for themselves.

The teacher has a special role here, to lead and guide the students through an experience. Gradually as the student groups develop more internal responsibility, he relinquishes control over the group.



Another important aspect of these drama programs is that they allow a student opportunities for physical self-expression and the release of emotions. The student takes an aggressive role in his own education. Even more crucial is that students learn to cooperate with each other and that one person's ideas can be expanded or enlarged by others.

Last June at Vancouver's annual International Theatre Festival for Young People, a Japanese Children's Theatre group, Kaze No Ko had a special kind of success with both children and adults. They did a production that used ropes, clothes, balls and origami. The director had given his actors the dramatic problem of making a story using only children's toys.

They used the simplest of objects and

gestures and they suggested the entire range of human emotions. Folded paper became different birds, a frozen lake and falling snow while sticks became trains and horses. Kaze No Ko relied on the imagination of their audience which is exactly what children's theatre should do.

Kaze No Ko was organized by students in 1950 who were trying to answer the fundamental question of whether adults have anything to offer their children.

The 71-member theatre developed drama that would meet the needs of children of different ages and in different grades. Today they perform over 500 times a year in five different acting teams — each with its own shows.

The benefits of a theatre like Kaze No Ko are not confined to children as many adults

Annual reflects child

By GRAY KYLES

Some of my favorite memories from childhood come from the special children's annuals received at Christmas. They always consisted of great short stories and fun games which kept me quite happy on many boring days.

"Canadian Children's Annual 1979"
 Edited by Robert F. Nielsen
 Art Director: Mary Trach
 Potlach Publications,
 One Duke Street,
 Hamilton, Ontario

The annuals I used to get came from England. There was the *Children's Own Annual* and *Stories for Boys and Girls*. Both featured excellent artwork as well as good stories but sometimes I was a bit puzzled by the English traditions and mannerisms which popped up throughout the books.

There were no Canadian annuals then and the Americans still haven't produced anything close to the quality of the British books, so I stuck with the English imports.

Things have changed though since I was a kid. For the past five years Potlach Publications have been publishing a *Canadian Children's Annual*, the only one of its kind in Canada.

The new 1979 edition, edited by Robert F. Nelson, has just been released for the Christmas shopping season and it is probably one of the finest children's books ever published in Canada.

It's a large format, 176 page book that is

packed full of stories, games, articles, poems and comics. It also features some outstanding illustrations. There are 19 short stories in the collection and all are aimed at children between the ages of 7 and 13.

One of the nicest things about the Annual is that it doesn't ram Canadianess down it young readers' throats. So many Canadian children's publications suffer from acute maple leaf mania and end up being a collection of uninteresting stories about lumberjacks or little boys who have an adventure at the Toronto City Hall.

Not so with the Annual. There is a nice balance between stories with a Canadian background and those set in other parts of the world.

The artwork which accompanies these



—matt king photo

Creative Drama allows children to take active role in education

Broad scope of *Star Thrower* leaves its readers behind

By JAMES YOUNG

What originally attracted me to this book was its very impressive list of Dr. Eiseley's accomplishments. After all, an anthropology professor who lectured at the leading American universities, won numerous literary and scientific awards, and received 35 honorary degrees must have been an outstanding intellectual.

The Star Thrower
By Loren Eiseley
Times Books
319 pages \$16.00

Unfortunately, I assumed too much because while Eiseley might well have been a highly respected scholar, *The Star Thrower* gives little indication that its author was a man of creative talent or profound insight. And although this volume is proudly announced by the publishers as Eiseley's "biggest and best," it rapidly becomes frustrating reading.

The central theme of this anthology of essays and poetry is Eiseley's quest for ways in which man, the eternal wanderer and seeker, may be more securely related to both his fellow human beings and the surrounding natural world.

This comprehensive theme leads to the book's first major problem, its maddeningly broad scope. Eiseley begins writing from within his personal sphere. Beyond the personal world, he emerges to explore American literature through Emerson, Thoreau and Whitman, then considers modern science as highlighted by Darwin and Freud. From there, Eiseley moves to ponder western thought as expressed by authors such as Goethe, Kierkegaard and Alfred North Whitehead.

With this range of important writers, Eiseley might have clarified various orientations in our intellectual history. However, this group of brilliant men inspired Eiseley to wander confusingly from one tangent to another.

Indeed, I began to wonder if *The Star Thrower* had any definite purpose. In an anthology which covers the entirety of the author's adult life, I expected, but did not find, some discernible progression or maturation of ideas.

More specific comments about *The Star Thrower* may be aimed at the book's three constituent parts, namely Nature and Autobiography, Early Poems and Science and Humanism.

Nature and Autobiography, by far the most entertaining and interesting of the three sections, is a series of anecdotes in which Dr. Eiseley relates how his own experiences with nature helped formulate his personal philosophy. Here, he successfully conveys his sense of miracles and mysteries and the deep feeling of awe which colors his perception of the natural world.

This awe can range from the calm scientific wonder of the evolution of flowering plants to the religious treatment generated by the more mystical experiences. Eiseley's second major accomplishment is his ability to transport the reader to new worlds, to place him within new contexts of being.

In one chapter, we are on Easter Island gazing at the eerie red sculptures; in another we are observing great flocks of pigeons from a Manhattan hotel room. Perhaps the most delightful chapter is *The Innocent Fox* in which Eiseley discards his self-consciousness to romp about with a fox cub in a contest for a bone.

Of this encounter Eiseley states, "It is the gravest, most meaningful act I shall ever accomplish, but, as Thoreau once remarked of some errand of his own, there is no use reporting it to the Royal Society."

While most chapters are enjoyable, the most disturbing flaw of this section is that some of Eiseley's tales assume a far more dubious character than the meeting with the fox cub. Indeed, I found myself questioning Eiseley's credibility as a scientist.

Is he serious or merely whimsical in suggesting that a flock of sparrows, threatened by death and danger, started to sing in order to proclaim the contrasting beauty and joy of life?

Does Eiseley really mean to imply that under the influence of some weird natural force, man may metamorphose to become a frog? Or is he just retelling a bizarre ghost story?

The *Star Thrower's* second division, *Early Poems*, is short, comprising only 10 pages of verse written from 1930-1942. The poems are stylistically similar to those of Robert Frost, linking natural images to human messages.

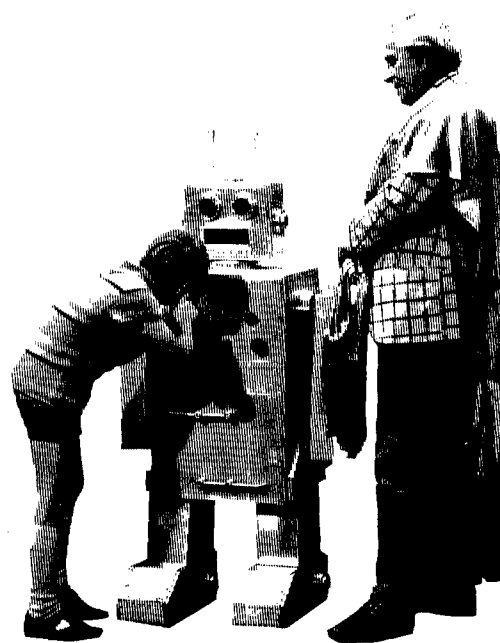
The one criticism I have of these poems is their tendency to become very neat little moralistic arguments. Eiseley's messages are perhaps too explicitly stated, leaving little room for that doubt or leap of understanding which makes a work of art fascinating and enduring.

The final section, *Science and Humanism* is the most disappointing. What is most gravely lacking is original thought. Eiseley contents himself largely with responding to

the works of others. Further, the treatment he gives other writers borders on the superficial.

As one extreme example, in the space of five pages Eiseley touches upon Darwin, Freud, Rudolf Otto, Goethe, Galileo, Pascal, Kierkegaard, Ernst Haeckel, Einstein, Thoreau and Whitman!

I have little difficulty accepting that Eiseley was well read; I only wish he had chosen fewer authors and considered each in greater depth. Then this section would have been more unified and stimulating. A comparatively minor fault of this section is Eiseley's diction tends to wax pedantic, assaulting the reader with such phrases as "romantic geological catastrophism" and "excessively ornate societal excrescences."

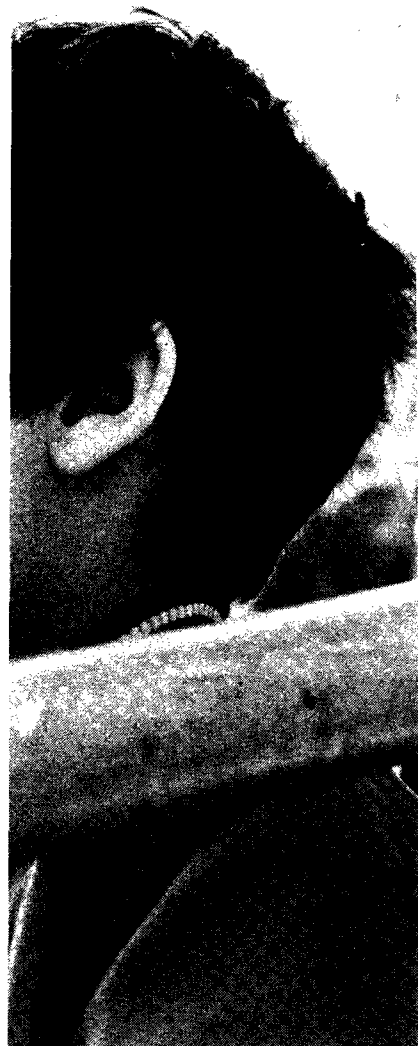


While *The Star Thrower* is not a book I would read again or recommend to others, it functions well as a literary portrait of a man who died just over a year ago at the age of 70. In various passages throughout the book Eiseley reveals his extreme sensitivity. A shy man who viewed steaming clams as "beautiful voiceless things being boiled alive." A man concerned over the recent destruction of much of natural America. A man subject to the global anxiety about the possibility of nuclear war.

Coupled with this sensitivity is Eiseley's sincerity as a scholar. He continually sought to understand the world around him, in order that he and others might acquire a deeper appreciation of just how man fits into the scheme of the universe.



EISELEY . . . memorability of a long life



—matt king photo

could learn from seeing things with the openness of a child. As in the words of Yukio Sekiya, the chief dramatist of *Kaze No Ko*:

"Adults must learn to see and judge things from the various angles of the world of children who are so full of emotion. . . We should not keep distant from children . . . let's forget we are grown up, put the masks aside and get into the world of children to catch that free aspect of their affairs."

Drama in education may provide us with some answers to how we can prepare our children to meet the demands of an adult world. A child should believe that he is growing up in a worthwhile world, one where he has access to information and discovery and where he can effect changes. Drama is the first step in bringing that adult world into child focus.

hood joy

stories and the mini-novella consists of fairly typical children's book type art. Large colourful pictures depicting scenes from the stories. Most if it is appealing.

But the really exciting artwork occurs in the various comics, especially one entitled *The Eye of Lorca*. This science fiction story, one of several in the collection, features some brilliant artwork by Martin Springett who also created a beautiful pull-out poster included at the back of the book.

Most of the comics are of the science fiction and super hero vogue but there are some humorous ones, most notably *The Bionic Beaver*.

The poems and activities, crosswords and mazes, are similar to those found in the more established annuals and together with the short stories they combine to create a very nice book.

What really sets the book off from its predecessors are the 15 articles which have been included. There's one on how to write and draw a comic strip and others include information on such things as whales, chinese cooking, snakes, Mars and driftwood carving.

These articles are written in an educational but enjoyable style and are concerned with subjects which are of special interest to children.

The 1979 Canadian Children's Annual is a real treat for kids, and parents or brothers and sisters might find it enjoyable too. If there's a child you know who doesn't really need any more *Star Wars* this Christmas it could just be the perfect gift.

Ginsberg still bubbling

By STEVE HOWARD

Bubbling and gesticulating, Alan Ginsberg wiped the saliva from his lips with a bright red handkerchief as he enthused through Plutonian Ode. "With black sheep throats cut, priest's face averted from underground mysteries."

It was the new Ginsberg reading poetry at the PNE Gardens Saturday night, and yet the old Ginsberg, too. In former years he was a beat poet and anti-war activist who wore white roses and alluded to Buddhist scriptures while reciting fast-moving lines attacking the disease of America.

But it was still a spirited and compassionate Ginsberg in the Gardens, beard now cut and sporting a fire-engine red shirt and a striped tie.

He downed a cold beer to wet his throat. "I'm a drug fiend," he jokingly sang. "You should see me shoot that white heroin."

Ginsberg belted it out for some poems, accompanying himself with a concertina while local guitarist Gary Cramer strummed along.

"Blues is like a hard-on," he continued. "Comes right in your mouth."

Still irreverent, gay and crazy,

Ginsberg popped in to town to give a benefit reading for impecunious local publishing house Talonbooks while his trial across the border takes a break.

He says that an August 9 anti-nuke protest which involved lying on the tracks to stop trains carrying radioactive material was an act of spontaneity.

"I'm on trial now in Golden, Colorado, at Jefferson County courthouse with Daniel Ellsberg, Ann Waldman and about 100 others and Peter Orlovsky for blocking the tracks at the Rockwell Corporation at Rocky Flats, Colorado," he said.

Ginsberg lectured briefly about poisonous, man-made plutonium, one of the uses of which is to detonate atomic bombs and which emits radiation for 240,000 years before it becomes inert.

But the audience of 700 applauded loudest for Punk Rock. "Promise you'll murder me in the gutter with orgasms," he sang. Shock effect comes easy for the old pro, and he mixed his material to keep the crowd amused.

One sometimes snaps out of the leap of faith needed to seriously watch a 52-year-old man cavorting

and breathing filth, irrelevance and classical references. But Ginsberg is still a free-thinker and still contemporary. Some wag pestered him after the reading.

"Hey, man. Do you remember 1967?"

"No, I don't," replied Ginsberg emphatically.

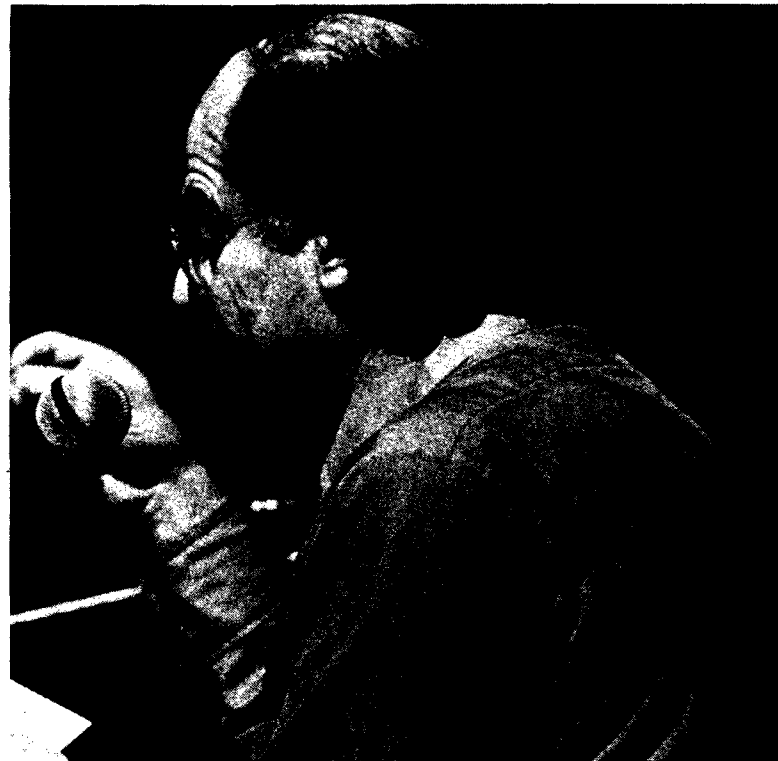
"I got you this year in my Norton anthology," said another.

"You've got to realize that's all past," said Ginsberg.

His past is all behind him because he's working on new projects, bouncing around to teach Buddhist poetics off and on at the Jack Kerouac School of Disembodied Poetics at the Naropa Institute in Boulder.

Before reading a poem about a whirlwind world tour, Mind Breaths, a poem which moved through the far east and south Pacific, Ginsberg tried to teach the audience Shamata, a meditation technique similar to Zen-style sitting practice.

He explained that one had to meditate to understand the poem. This was surely the same Ginsberg speaking as the one in the late '50s who was already concerned with his breaths during the strophes and the



GINSBERG . . . poet charged for anti-nuke activities

connection between the poet and the audience.

"As thought forms rise you play with them, but as you remember your breathing it brings you back to where you are, flowing out with your mind, from your body, flowing out with the breath

itself, into this space where we sit, which is the . . . emptiness which accommodates breath."

So he rang a little bell and we sat for five minutes while we got into the mood.

"Babies will be crying," he said. "That's all part of it."

Plutonian Ode I

What new element before us unborn in nature? Is there a new thing-under the Sun?
At last inquisitive Whitman a modern epic, detonative, poisonous theme
First penned Scientific by Doctor Seaborg with unmindful hand, named for Death's planet through the sea beyond Uranus whose chthonic ore fathers this magma-teared Lord of Hades, Sire of avenging Furies, Hell-King worshipped once with black sheep throats cut, priest's face averted from underground Mysteries in a single temple at Eleusis, Spring-green Persephone nuptial to his inevitable Shade, Demeter mother of asphodel weeping dew, her daughter stored in salty caverns under white snow & black hail, grey winter rain or Polar ice, immemorable seasons before
Fish flew in Heaven, before a Ram died by the starry bush, before the Bull stamped sky and earth or the Twins inscribed their memories in clay or Crab'd flood washed memory from the skull, or Lion sniffed the lilac breeze in Eden —
Before the Great Year began turning its twelve Signs, ere constellations wheeled for twenty-four thousand sunny years slowly round their axis in Sagittarius, one hundred sixty-seven times returning to this night!

O radioactive Nemesis were you there at the beginning blind Dumb tongueless unsmelling blast of Disillusion?
I manifest your baptismal Word after four billion years I guess your birthday in Earthling Night, I salute your dreadful presence
lasting majestic as the Gods, Jehovah, Elohim, Ialdabaoth, Io, Aeon from Aeon born
ignorant in an Abyss of Light, Sophia's reflections glittering thoughtful galaxies,
whirlpools of star-spume silver-thin as hairs of Einstein!
Father Whitman I celebrate a matter that renders Self Oblivious! Grand Subject that devours ink, hands & pages' prayers, old orators' inspired Immortalities,
I begin your chant, openmouthed exhaling spacious sky over silent mills at Hanford, Savannah River, Rocky Flats, Pantex, Burlington, Albuquerque
I yell thru Washinton, South Carolina, Colorado, Texas, Iowa, New Mexico,
where nuclear reactors create a new Thing under sun, where Rockwell warplants
fabricate this Death-stuff trigger in nitrogen baths, Hanger Silas Mason assembles th' imagined Weapon secret by ten thousands & where Manzano Mountain boasts to store its dreadful Decay through two hundred forty Millenia while our great Galaxy spirals around its nebulous core!
I enter your secret places with my mind, I speak with your Presence I roar your Lion Roar with mortal mouth!
One atom to one lung, one pound to earth your radiance speeds blight and death to Sentient Beings —
Enter my body or not I carol my spirit inside you, Unapproachable Weight,
O heavy heavy Element, Awakened I vocalize your consciousness to six worlds
I chant your absolute Vanity! Yeah monster of Anger birthed in fear O most
Ignorant matter ever created unnatural to Earth! Delusion of metal empires!
Destroyer of lying Sciences, covetous Generals, murderous Armies & Wars!
Judgement of Judgements & Presidents, vengeful nations & Capital politics, civilizations stupidly industrious, multitudes learned or illiterate!

Manufactured Spectre of human Reason! O solidified image of practitioners in Black Arts

I dare your Reality, I challenge your very Being! I publish your cause and effect!

I turn the Wheel of Mind on your three hundred tons! Your awful appellation enters mankind's ear! I embody your ultimate Powers!

My oratory advances on your vaunted Mystery! This breath dispels your braggart fears! I sing your

Form at last

Behind your concrete & iron walls inside your fortress of rubber & translucent silicon shields

through filtered cabinets and baths of lathe oil, my voice resounds in robot glove boxes & ingot cans

in electric vaults inert of atmosphere, I enter with spirit out loud into your fuel rod drums underground on soundless thrones and beds of lead

O density this weightless anthem trumpets transcendent through your hidden chambers

and breaks into the Infernal Rooms! over your rude vibration this measured harmony floats audible, these tones

are honey & water poured on the floor, I call your name with hollow vowels

I psalm your Fate close by near deathless at your side

And cast the Spell of Destiny that walls your dread tomb round prophetic covered Eternal with Diamond Truth O empty Plutonium.

Only the Bard surveys Plutonian history from midnight lit with Mercury Vapor till the dawn to contemplate a tranquil politic spaced out between Nations' thought-forms proliferating bureaucratic & horrible arm'd, Satanic industries projected sudden with Five Hundred Billion Dollar strength around the world same year this text is set in Boulder, Colorado, before front range of Rocky Mountains twelve miles north of Rocky Flats Nuclear Facility in United States on North America, western hemisphere of planet Earth six months and fourteen days around our Solar System in a Spiral Galaxy the local year after Dominion of the last God Nineteen hundred seventy eight Completed as yellow hazed dawn clouds brighten East, Denver city white below blue sky transparent rising empty deep & spacious to a morning star high over the balcony above some autos sat with wheels to curb downhill from PLATON'S jagged pine ridge, mountain meadows sloped to red granite sunlit cliffs above brick townhouse roofs as sparrows waked whistling through Marine Street's summer green leafed trees.

This ode to you O Poets & Orators to come, you father Whitman as I pass you by, you present meditators, spiritual friends & teachers, you O Master of the Diamond Arts, Take this wheel of syllables in hand, these vowels and consonants to breath's end, take this inhalation of pure poison to your heart, breathe this blessing from your breast out on creation forests cities oceans deserts rocky flats and mountains in the Ten Directions pacify with this exhalation, enrich this Plutonian ode to explode its empty thunder through earthen Thought-worlds Magnetize this howl with heartless compassion, destroy this mountain of Plutonium with ordinary mind and body speech, thus empower this Mind-guard Spirit gone out, gone out, gone beyond, gone beyond me, Wake space, so Ah!

Allen Ginsberg

"Heal your ailments with your mind"

The Vancouver Psychic Society at 456 W. Broadway offers a rich variety of influences to enhance personal psychic growth and understanding.

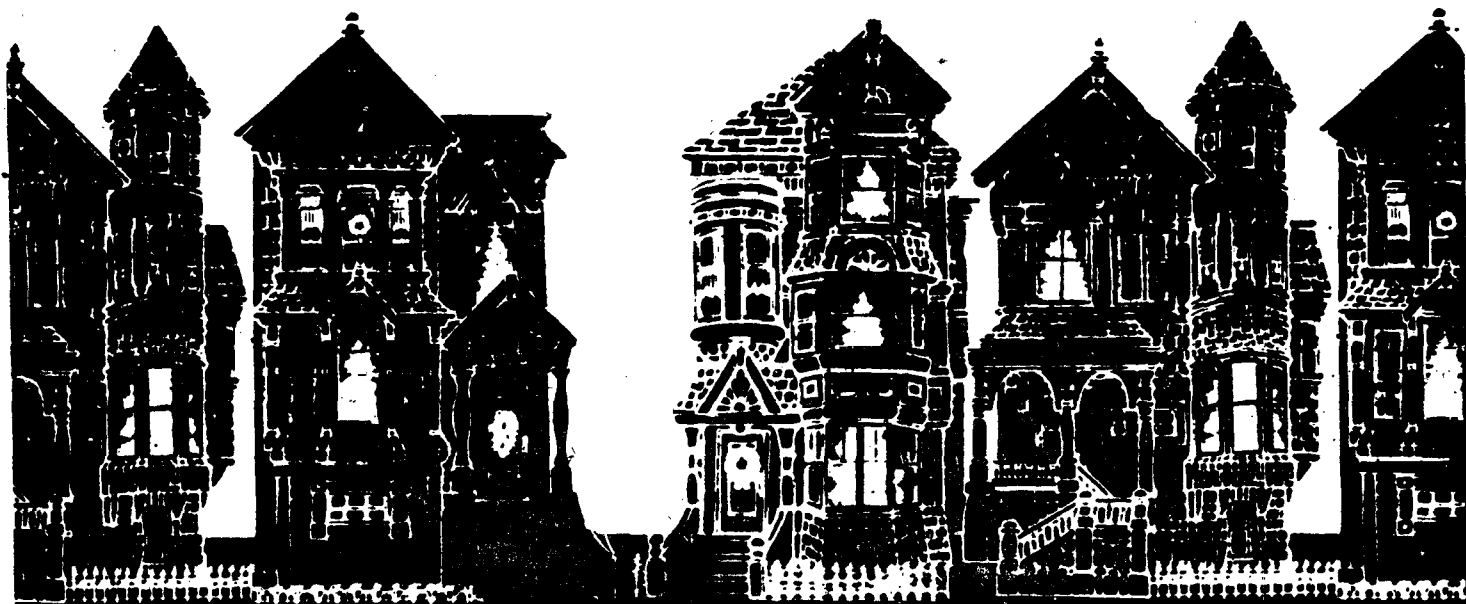
Last Tuesday evening I attended one of their weekly sessions. The room was occupied by a handful of people at first, as I was early, but soon swelled to 40 or 50 people. Judging from dress, these people came from all walks of life.

One society member, a barber, told me that when his son was killed in a car accident, the police had not been able to determine the exact cause of the accident. A psychic from California visited Vancouver and told the father that his son's spirit had been in communication with him.

The psychic related the precise circumstances surrounding the death. Later his remarks were verified by a police investigation which had arrived at its conclusions weeks after the psychic's observations.

However, the society is more than a meeting place for clairvoyants. It focuses on many elements of the total psyche and brings them under one roof.

Last Tuesday's guest speaker was Dr. F. Chen who spoke on meditation as it acts as a vehicle for the holistic treatment of ailments. Dr. Chen is a general practitioner who believes 100 per cent in the necessity of total individual treatment, extending far beyond the skin, bones, atoms and electrical fields of the physical body into the often overlooked but equally important psyche.



Dr. Chen arrived without fluster. He was quiet-spoken and calm in his manner. His voice, even at the start of his lecture, was noticeably calm and soothing despite the quite clinical nature of his opening comments.

Dr. Chen observed that many medical ailments are merely symptoms of deeper psyche problems. Ulcers are one example. The medical ailment is actually stress, a non-physical problem, yet for years the symptoms of this stress have been treated with prescriptions and drugs. The real solution, according to Dr. Chen, lies deeper and within the soul.

It was with this approach that Dr. Chen introduced meditation as holistic treatment for superficially physical ailments. Students can

benefit substantially with personal meditation too.

Meditation clears the junk from the subconscious. The presence of freewill creates this junk because it upsets the harmony naturally present in almost everybody and substitutes disharmony. Freewill brings guilt, frustration, anger, resentment and other serious disharmonies.

Chen offered two forms of meditation as an alternative in opposition to the problems of freewill. He led the Tuesday meeting through both Eastern and Western meditation approaches.

Eastern meditation is non-goal oriented. It is intended to relax and comfort the individual and is solely concerned with dissolving disharmony and replacing it with a

oneness with universal wisdom, infinite intelligence, buddha, god or whatever one labels the recognition of a greater inner essence of life.

Western meditation is goal oriented. It actively seeks individual objectives and attempts to reach specific goals through concentration on the problem areas.

Tuesday's meeting brought immediate relaxation, freedom from worry, and a soothing and deep calmness that offered much toward personal balance and harmony. I for one enjoyed the total relaxed feeling that the meditation gave.

It's important to understand that even though you might seem relaxed, relaxation through meditation involves more. It gives total mental and physical relief,

each inseparably.

However the Society's interest area encompasses more than just this one focus point. It includes the unique contact with the extraordinary psychic world and this is fascinating. The society has mediums who make contact with the spiritual world in trances.

The Society also has healing sessions every Sunday when they work on common ailments such as arthritis. This unusual psychic approach has been used in conjunction with modern medical treatment.

Some society members believe that their healing sessions have been directly responsible for the eradication of medical ailments, entirely free from other sources of healing.

Nickelodeon finds Gastown audience

By DAVE DIXON

The Nickelodeon is a high energy night club which features a nothing fancy, just good music policy.

The Nickelodeon
11 Water St.
Mon-Sat 8-2 a.m.

On the east side of Gastown, next-door to the Wax Museum is a small sign advertises the word 'Nickelodeon' in green letters. The name, taken from the coin movie machine of the early '30s strangely has nothing to do with the club. Music blasts from the outdoor speakers, enticing passerbys to take a look inside.

Gloomy stairs lead up to the club entrance. A newcomer's hopes may be quashed by a seedy transitory atmosphere. After entering the doorway, however, one thing is certain; the place is alive. A twelve piece band plays to a packed floor while the lively crowd looks on.

It's past midnight and the Nickelodeon seems like the last stop for that special group known as the night people. The female population is predominant much to the delight of the minority.

The atmosphere is unique. The seated patrons are relaxed, yet lively while the excited dancers let off enormous amount of energy. A quick glance reveals the cosmopolitan composition of the patrons; Chinese, Whites, and Blacks exist with no one group a definite minority. The racial prejudice which exists in some downtown clubs is not obvious at the Nickelodeon. The different people mingle freely while the band plays a soulful jazz piece.

This weeks band, Race n' Rhythm, is a twelve piece band from San Francisco. Advertised as a 'Funk-disco' band, they play everything from Jazz to Disco.

According to the staff, the band

is always good. The club consistently has comparatively big bands ranging from nine to twelve members. All their bands are American originating from cities such as Los Angeles, Las Vegas, and Hawaii. Local bands can be heard anywhere, according to the bar-manager, so talent is brought from outside the Vancouver scene.

A disco plays during the bank breaks and on nights when the band doesn't play. The disco is up to date in terms with music but the light display is somewhat unelaborate.

The decorum of the whole club is definitely of the 'no frills' variety. The Nickelodeon is simply decorated with the lounge having a distinctive gastonian atmosphere. The club proper is ancient cement pillars thrusting up from the floor, painted and mirrored in an attempt to disguise them. The lounge houses a used pool table along with a few computer games.

The dance floor, which suffers the night club problem of being too small, is highlighted with various spotlights from above. It is unmistakably a dance club as the dancers grind and bump to the loud, but not deafening music.

The Nickelodeon has changed its face many times. It opened 15 years ago as the Kego which was a primarily Black night club. Since then the name has changed and the clientele has altered. Most recently it was known as Fingers discotheque. The present change took place six weeks ago.

The composition of the club is of both couples and groups. The couples can remain undisturbed while groups of both sexes mingle freely with each other. The girls are not snobby as in some places but are extremely friendly. They are out for a good time, not a fashion show.

The age spread is pretty wide ranging from 19 up to 35. An ID

check is made at the door so it is unadvisable for underage drinkers to try to sneak in. Even if this is accomplished, be wary that the police drop in as many as four or five times a night.

The cover charge is three dollars and drinks start at \$1.50. At present, there are introductory drink specials which may be worth a try.

The Nickelodeon is a lively club. After hitting the downtown pubs, it

makes for a good place to end off the evening. There are classier places but for good music and probably good times the Nickelodeon offers a lively alternative.

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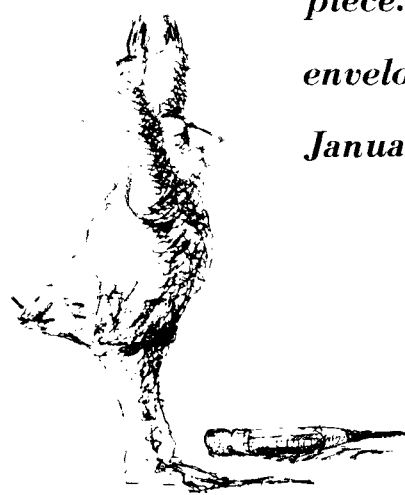
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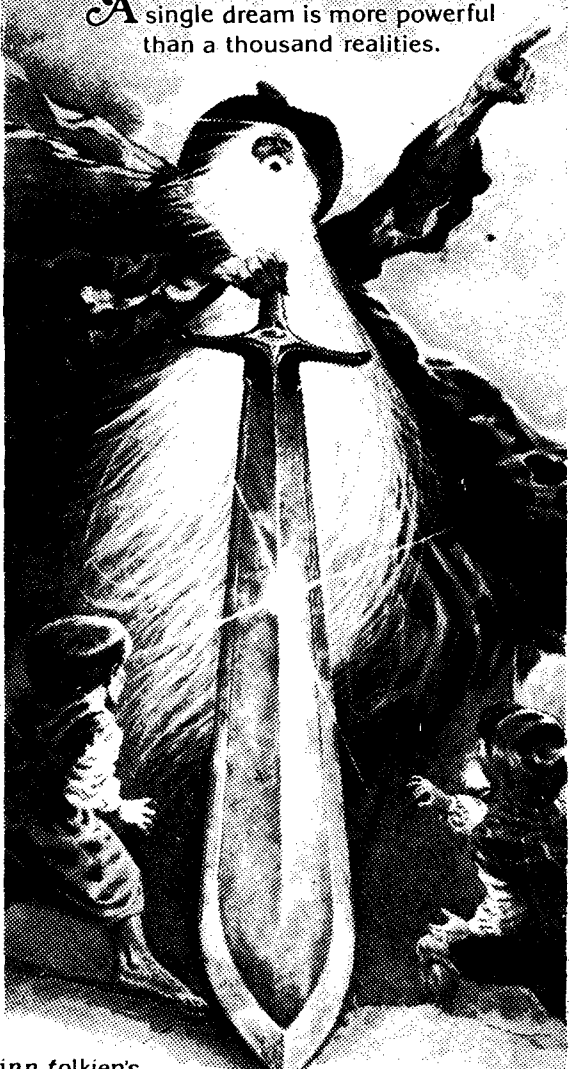
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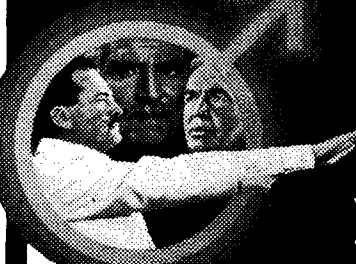


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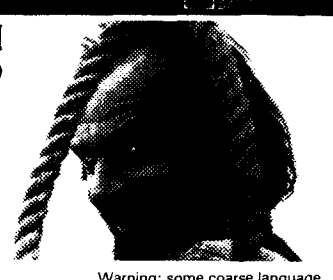
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Mussoc determined to survive setback

By HOLLY NATHAN

The Musical Theatre Society faces the threat of extinction this year. "We know we've got our backs against the wall," says Mussoc's vice-president Colleen Goodwin who with president Larry Antrim, is determined to pull one of the oldest clubs on campus out of its precarious financial position.

Mussoc is famed off-campus for its annual presentation of high-calibre musical productions. But a consequence of their growing professionalism is a deficit which has totalled \$16,000 through the past two years. In light of its financial record, the club is faced with cancellation.

However, Glenn Wong, AMS Director of Finance, has delivered the society an "ultimatum." If they can pay off their previous debts without running a deficit this year, UBC will be assured of another long history of fine entertainment. Mussoc has accepted that ultimatum and members are "fighting for the life of their club."

In order to achieve that goal, Mussoc members have seriously questioned the nature of their organization. Antrim sees one major redirection is "to go local," citing the essential reason for running a deficit as the fact that "we didn't take the show to the students."

In the past the club has employed off-campus talent and alumni help but "out of necessity we have become a campus-oriented club, which was our original objective anyway," says Antrim.

In order to increase student awareness and to raise money for the annual production, Mussoc has taken an innovative step. Members have created a night club act replete with song and dance numbers entitled the collage 'Cabaret' and brought it to the students.

The most recent Gage Residence

'Beer Night' was enlivened by two Mussoc cabaret performances, both enthusiastically received by students. Musical numbers from "Jesus Chris Superstar," "Grease," and "Cabaret" boasted choreographed dancing, simple but effective costumes and about 17 energetic and enthusiastic Mussoc members.

Antrim finds the student reception encouraging. Although until this week it was seriously doubted that a major production would be possible, a number of people have volunteered their services to the society. "With the response we've had this year, we're very much alive and fiscally responsible," the president commented.

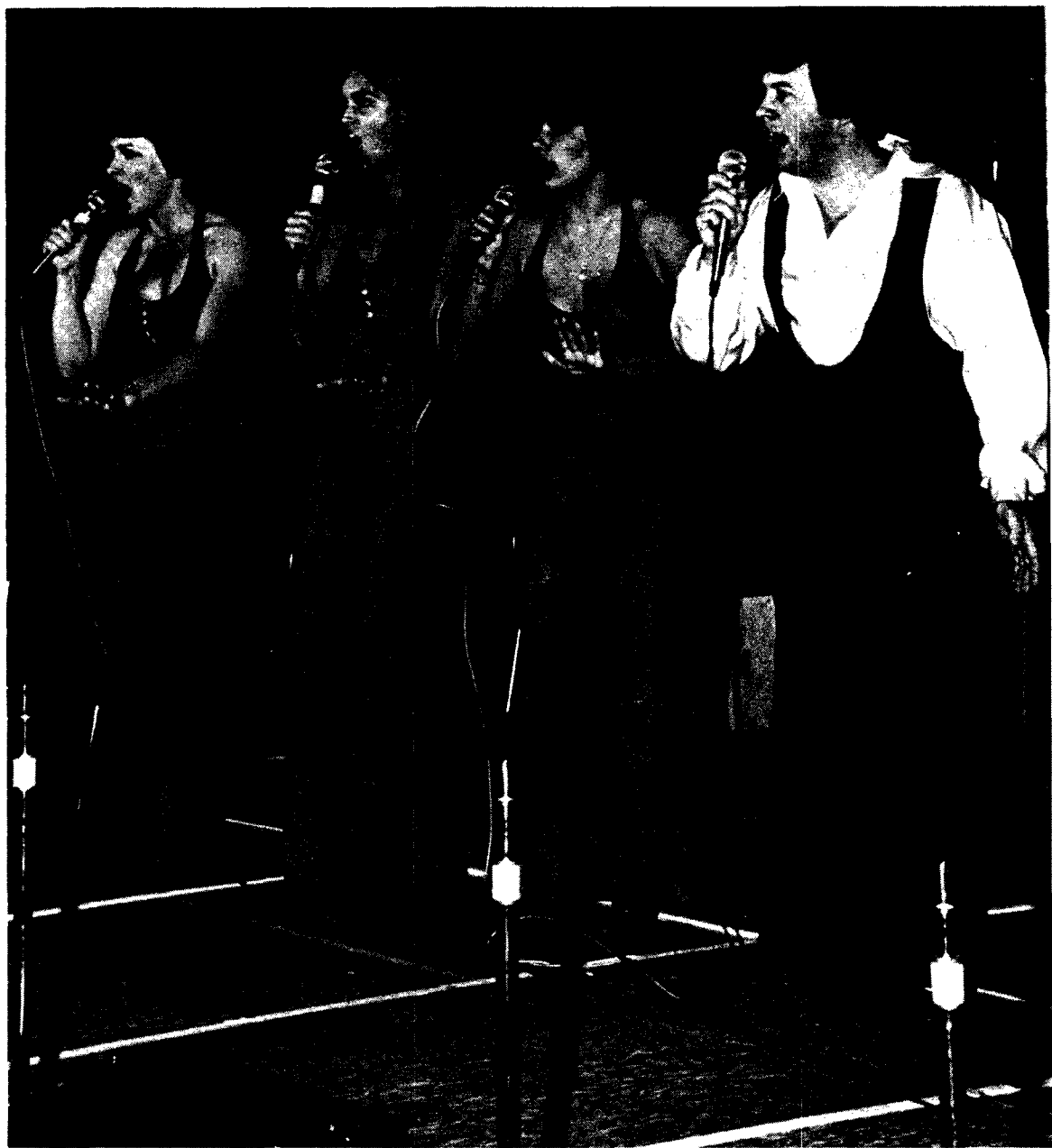
Because the budget is non-existent, financial director Wong warns that the extravagance of the productions will have to be toned down. However, Antrim sees no reason for compromising on quality and keeping in mind a show with limited royalties and a large cast to maximize student participation.

Mussoc has full intentions to air a 1979 production.

This week the executive landed on the Broadway musical "Anything Goes" and the production is now under way for debut in February. Antrim encourages any interested students to audition this Saturday and Sunday in SUB, Room 205.

Today Mussoc has a membership of 50 although this number is expected to double by the time the production gets under way. The society is traditionally open to anyone who is interested and through experience with professional directors and Grace McDonald, the club's choreographer for the past 27 years, students receive excellent training.

With this kind of format, Mussoc has cultivated its share of famous people which include as former



MUSSOC MEMBERS RUN THROUGH NUMBER

members Richard Ozounian, Margot Kidder as Lois Lane in the new "Superman" and Ann Mortifee.

Both Goodwin and Antrim are

proud of the high-calibre nature of Mussoc's productions and wish to continue the club's 62 years of success. But they are aware that this is a difficult year and that they are

"working from scratch." However, Antrim is determined to carry on as usual and with continued student support he finds the future a promising one.

Express rolls over irresponsible 'hero'



ACTOR BRAD DAVIS
AND REAL BILLY HAYES
By J.S. BAKSHI

The achievement of "Midnight Express" lies in its rhythm. It gradually builds towards a shattering climax. Parker succeeds in creating a rhythmic intensity which literally capture the viewer. He draws the viewer into a foreign universe and makes it function.

"Midnight Express"
Directed by Alan Parker
Screenplay by Oliver Stone
based on the "true story" of Billy Hayes
music by Giorgio Moroder

The film is based on the "true story" of Billy Hayes who was imprisoned in Turkish jails on charges of drug smuggling. Unfortunately, Billy's harrowing and degrading experiences create a kind of false sentimentality. Hayes' repeated assertions of innocence are

simply unacceptable. He is guilty as charged. But the film seems to overlook this aspect of the story.

Billy's claim that, "I'm not a pusher", clearly contradicts his actions and intentions. He may not have been a "pusher" in the past, but he certainly intends on selling the smuggled drugs.

A recent review glorified the notion that Billy's intent was to pay off some outstanding "student loans" with the expected income. This is what I mean by "false sentimentality".

Billy's intent was to break the law. He plans it at great lengths. The detailed planning in itself suggests that he is aware of the consequences. Yet the film's viewpoint implies that Hayes is unaware of the penalties.

In spite of such blatant and inexcusable inconsistencies Parker is able to extract sympathy from the viewer for his hero. The truth is, Billy's roots are in Middle America. His father is an insurance salesman whose only complaint about Turkish food is that it is not fries and ketchup.

Soon after his arrest, we hear Billy narrating, "Dear Mom and Dad". This viewer could not help stifling a minor laugh because suddenly Billy's origins seemed clear. He feels no responsibility for his actions. If something goes amiss, there is always the undercurrent feeling that someone else will take care of it.

Billy sincerely believes that he is innocent. His rhetorical questions, "What is a crime? What

is a punishment?" sound sophomoric. But although we know Billy has been wrong all along, we still feel some elation in his eventual triumph. We cheer Billy regardless of his crime. His guilt or innocence seems irrelevant to us. Our sympathy for Billy is derived, not so much for a love for him but, through hatred of the people around him. The prison warden and the Turkish convict are both such deceitful and despicable characters that we rally towards anyone trying to oppose them.

Billy represents the Horatian figure who overcomes all odds of survival. It is difficult not to like that. We like heroes. To some degree, the film represents the rude awakening of Billy Hayes. Billy feels little responsibility for his actions at the beginning of the film.

By the end of the film he acquires a certain sense of responsibility. His escape is through his own terms. When his father's money fails to bribe him out of prison, Billy recognizes that in order to escape he will have to create his own opportunities.

Parker's sanitarium settings are noticeably reminiscent of Ken Russell's work. They possess the same hot, steamy, misty quality of human degradation. Parker's aim is to jar the viewer's sensibilities. He uses dramatic closeups and low angle shots to this effect.

He makes us look closer at his universe and then draws us into it via a driving and rhythmic musical beat. Moroder has a background in disco music. He has assisted on

several Donna Summer albums, and he imparts that same kind of rhythmic intensity in the film.

Sone's screenplay deals only with black and white characters. There are few shadings of grey. Billy is innocent in spite of his actions while those around him are as repulsive as the sewers under the prison. The fat lawyer who keeps picking his nose; the degenerate prison warden bent on sadism; the judge who is more interested in a female reporter's thighs than the proceedings in the court.

For all its shortcomings, the film leaves a major impact on the viewer. Parker's brilliance is in making the story function in spite of its faults.



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Cynics sing in the political swampland

By VERNE McDONALD

It's Christmas time again and if you can't decide just what to give that nice, but overly cynical person, Stanley Burke and Roy Peterson have once more provided the answer.

"Swamp Song"

by Stanley Burke and Roy Peterson
Douglas and McIntyre, 44 pages,
\$6.95.

Swamp Song is the latest in their series of frog fables and beaver tales, lampooning Canada in general and Canadian politics in particular. The books have sold 150,000 copies over past years, or 50,000 a piece which qualifies them as stellar Canadian best-sellers.

Swamp Song is perhaps the best of the series. This is said with the qualification that my memory of the previous books is hazy, nor do I feel in myself the compulsion to dig them out. Their charm is not of the type that can be continually re-enjoyed.

Though Burke eventually, as always, leaves the confines of current events behind to explore some delightful whimsy, the plot is still firmly fixed in its timeliness.

Burke's observations of the current political scene are still as astute, and since he has centred again on his favorite target, politics, his wit is sharper than ever.

Some of the best sequences are when he goes beyond present-day economic and political woes and lampoons all past prime ministers and the Fathers of Confederation as well.

Peterson rises once again to the challenge of producing dozens of drawings of beavers without ever losing freshness and vitality in his caricatures. A two page portrait of the Fathers of Confederation as beavers, frogs and lobsters has to be seen to be believed. It is hilarious and surreal.

There are still times as with the other books, when the prose seemed to serve no nobler purpose than to cause the reader to linger over Peterson's intricate line drawings. But Burke keeps up well this time out, and the book is all the better for being balanced.

It certainly can't be called biased although Burke is mainly after Pierre Trudeau. It is clear that he is after politicians as a class of ver-



min. "Elect me," says Joe Hoo, the befuddled owl, "I'll think of something."

Such gems make one wish that Burke would spend some time on a more substantial work of humour than the 15 pages of text found in Swamp Song. It's good stuff and the thinness of the book is disap-

pointing as is the thinness it causes in your wallet to purchase it.

There are times, too, when the connection between the reality of Canada and the fantasy of The Swamp becomes a little strained and worn thin. Burke covers up by being consistently inconsistent, but the game of punning people into

animals must get to him now and then.

The children's book format is still a slightly confusing element. Is it making the point that only school children these days read newspapers closely enough to understand the satire? Or is it condescending, a

gentle poke at the public themselves?

Whatever the reason, don't get Swamp Song for your little cousin by mistake, unless her favorite program is the 11 o'clock news. Beatrix Potter this isn't. Nor Stephen Leacock, quite.

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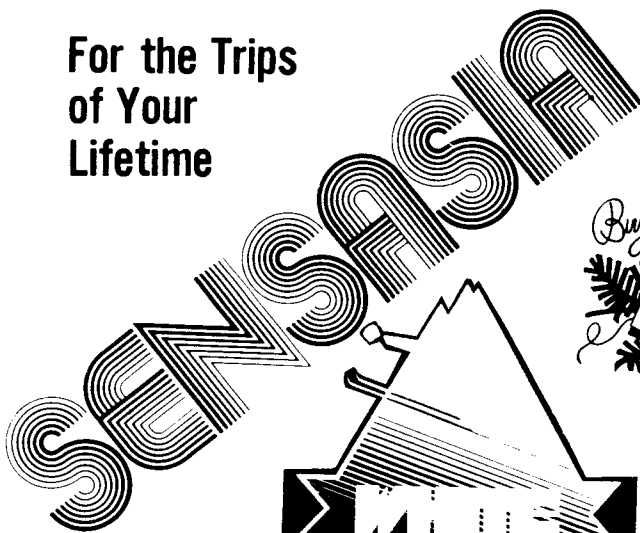
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Solzhenitsyn shows horror of Stalinism

By PETER STOCKLAND

Since his exile from the Soviet Union after publication of the Nobel prize winning book *The Gulag Archipelago*, the western world has tended to identify author Alexander Solzhenitsyn with that work to the exclusion of his other writing.

According to University of Toronto professor Gleb Zekulin, however, it is the fiction of Solzhenitsyn which provides the most damning indictment of the system under which the author suffered for eight years as a prisoner in a labour camp.

Zekulin, a specialist in 19th and 20th century Russian literature, told an audience at UBC this week that the novels, novellas, and plays of Solzhenitsyn are the areas in which one can find the real picture Solzhenitsyn is trying to paint of Soviet life.

"It is here that he shows the real face of Stalinism as a man-made system as repulsive as anything previously created," Zekulin said.

For all the terror of the Gulag, Zekulin says, Solzhenitsyn was acting essentially as a reporter when he wrote the work. He learned things from other sources and from direct observation and then objectively detailed the events. In other words, he was on the outside looking in as he wrote it.

In the fiction the opposite was true. Here, he is a creative artist, assimilating the experiences he himself underwent through the subjectiveness of his emotions.

"Those who want to know about Solzhenitsyn will go to the fictional works. The creative artist is the life of the people for whom they are trying to create and this was the objective Solzhenitsyn had in mind when he wrote," Zekulin said.

Solzhenitsyn's work according to Zekulin, accomplished this objective in two ways. First, it served to bridge the gap between the language of everyday speech in Russia and the artificial literary language that had been in use since the days of Pushkin. It brought literature to the level of everyday life in the way that the Realist writers of the early twenties attempted in North America.

As a result of this, Zekulin said, it allowed the works to create a myth of Stalinism, to explain the aberration in a way that the average person could understand.

Zekulin compared this "elevation to myth" to a second American example, the Civil War. It is the contention of some writers, and Zekulin is apparently among them, that no literary work emerged from the American civil war of sufficient scope to transform the event into myth.

For this reason, it has still not been exorcised from the system of the body politic and so we have a continuous series of upheavals in the American system the last of which was the anti-war protests of the Sixties.

The protagonists in these "myths" can be seen as an identification of the progressive development of Solzhenitsyn himself. Many of the secondary characters are identifiable with the contemporaries of the author. And Solzhenitsyn's experiences in the prison camp are transformed so that the camp becomes the main metaphor for Stalinism and ultimately for Russian life under the communist system.

"Solzhenitsyn recognized that there was hardly a family in the Soviet Union untouched by the camps. It may have been a brother, a father or an uncle. But everyone had contact either directly, or semi-directly — not even indirectly —

with someone in a camp," said Zekulin.

Zekulin has constructed a framework for the fiction which he admits is "purely arbitrary and my own invention" which he says puts the works into a perspective that enables the reader to see more clearly the path Solzhenitsyn has taken.

The first work in Zekulin's construct is *The Love Girl* and the innocent in which the central character Nyemov which has the connotation of dumbness or inability to speak. He is thrown into a camp after he has been fighting at the front in WW II. Nyemov has always prided himself on the fact that he is a "good soviet man" and he intends to conduct himself in the camp as he did in the outside world.

He thinks he can live in the camp with the value system that he has been taught as a good Soviet. But he soon finds out that this is an impossibility. It does not take him long to realize that the values which have been instilled in him are false, empty and phony. By the end of the book he has been forced to surrender to the "real" values of the camp.

Following from this *The First Circle*, has a young mathematician, Gleb Vikentyevich Nerzhin, who is actually Nyemov after three years in the camp, according to Zekulin. Nerzhin is a seeker wanting to maintain the life he knew on the outside in introspection and a discovery.

But the discovery he makes in the camp is that no man-made philosophical system is good enough, in the final analysis.

The third work in the sequence is the novella *One Day In the Life of Ivan Denisovich* which Zekulin said he feels is Solzhenitsyn's supreme literary effort. Ironically, it was also the only work which travelled the normal literary process of writing, editing and rewriting.

It is told by an intellectual outsider who can be strongly identified with Solzhenitsyn. The central theme of the work, in Zekulin's view is simply survival — but survival only at a certain price. There are things the carpenter Ivan Denisovich will not do. He will not denounce another person. He will not see what he knows he is not meant to see and he will not, in

Zekulin's words "lick anyone's life is an extremely valuable commodity but that moral values are more important than life itself."

The central message then is that more important than life itself.

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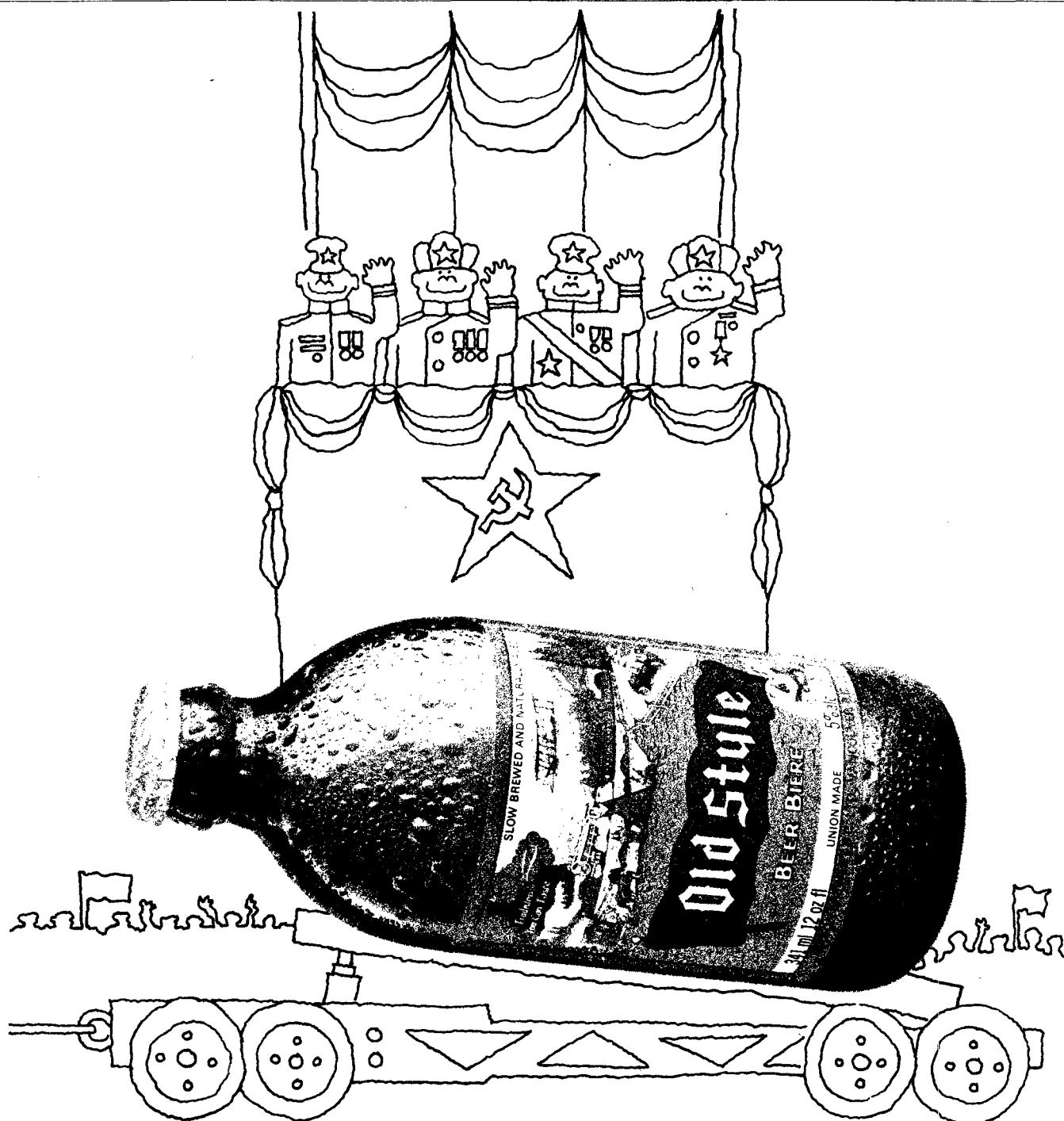
tickets at the door only - information 734-3316

ADULTS \$4.00

STUDENTS (with cards) \$3.00

HOT JAZZ CLUB

36 E. BROADWAY



VSO fares better with new material

By ROBERT JORDAN

Kazuyoshi Akiyama sat in the audience last Monday night. He was listening to find out how his Vancouver orchestra fared under the baton of guest conductor Zdenek Kosler.

Kosler leapt, catlike, to the podium and was conducting almost before the orchestra knew it. A glance at the programme affirmed that the sounds reaching our ears were intended to be the sprightly, melodious Carnival Overture by Dvorak.

Indeed they were. Dvorak has written some of the most memorable tunes in history. Carnival abounds with these. The VSO, with only minor technical flaws, came up with a lively and spirited performance. An impressed audience applauded orchestra and conductor who beamed in great self-satisfaction at each other.

One could not overtly grumble without nitpicking over the VSO's rendition. It was as tidy and spirited a performance as any it has ever done.

Perhaps this recent consistency of performance of works from the classical period indicates the VSO at last has a firm foothold on a low rung of a tall ladder. On the top rung lies superlative interpretation of music from the classical period. Such other "internationally recognized" orchestras as the Cleveland and the marvellous Academy of St. Martin-in-the-Fields have been there for quite some time now.

Ruth Laredo, the guest pianist, sashayed up to the VSO Steinway to play Rachmaninoff's Rhapsody on

a Theme of Paganini, a set of twenty four variations on a well-known tune by the Genoan violinist.

Laredo's reputation rests at least in part on her interpretation of the music of Rachmaninoff. She is obviously very much at home with his music and more than able to cope with its immense technical demands.

However, she has an aggravating tendency to milk the sentiment of the music for all it is worth. This was only too true in the famous eighteenth variation where her rhythmic distortions of the melody for expressive effect were just a little too cheap.

Her passages in octaves had thunderous power. But the accuracy she sacrificed to gain this end made the endeavour somewhat dubitable.

Leos Janacek's vivid, full-blooded rhapsody for orchestra, Taras Bulba, closed the programme.

This is not a piece with which the average North American orchestral player is likely to be faced very often during the course of a professional career. Once again, a rather magnificent work is virtually ignored because concert goers cannot survive without massive doses of familiar repertoire.

The VSO overcame its unfamiliarity with the piece to the extent that the essential vibrant colour and life were very much in evidence. Though there were just too many purely technical blemishes to warrant describing the performance as superlative, it must be said that, with the Orpheum's mighty Wurlitzer adding to the

clamour, the music was most exciting at times.

At least half of the orchestral violinists found their parts just beyond them technically. The chimes player evidently did not know what the "pp", very soft markings in his part meant. Gerald Jarvis' violin solos wailed and wobbled away in some key, not even in tune with itself, rather remote from the one in which the rest of the orchestra played.

Taras Bulba is at times very rhythmically complex. This means there must be utmost precision in performance for the music to have any sense at all. At times, many players seemed to be either completely lost or unaware of where the downbeat came. The harp player has a great deal of vital passage work, most of which could not be heard at all.

Janacek, who played the instruments himself, always wrote terrific parts for kettledrums and Don Adams wasted not in flamboyant demonstration of his

tympanistic prowess. The other soloist of note was Warren Stannard, whose liquid English horn passages were as lovely as the composer himself must have imagined them.

Despite the technical shortcomings

enumerated above, the VSO's performance was enjoyable in many ways. It would be wonderful if pieces such as Taras Bulba could work their way into the orchestra's regular repertoire and be heard more often.

Student Services Advisory Committee

SRA will be appointing four student representatives to the Student Services Advisory Committee on Wednesday December 6, 1978 at 6 p.m. in the SUB Assembly Chambers at their regular meeting.

The purpose of the committee is to advise in the on-going work of the various parts of student services as well as help institute recommendations.

Application forms are available at the AMS business office SUB 266 and should be returned to that office by Wednesday December 6, 1978, at 4 p.m.

PAM ROSENGREN
AMS Secretary/Treasurer
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VISTA

On Sunday, Dec. 10 SPEC is organizing a **Conservation and Recycling Fair** at Riley Park Community Centre, 4468 Ontario St., from 10 to 5 p.m. A wide assortment of homebaking, plants, rummage and crafts sale, and lots more! 736-5601 for details.

Lenore Nevermore is staged at the **Frederick Wood Theatre, UBC**, now through to Dec. 2. Students \$1, adults \$2. Curtain at 8 p.m.

An Afro-Latin dance with **Rio Bumba** is held tonight at the Russian Community Centre, 2114 W. 4th Ave., starting 8:30 p.m..

A children's French movie **Le Magicien d'Oz** is shown on Dec. 2 at

Metro Theatre, 1370 S.W. Marine Dr. at 2 p.m.

Appearing at the **Cave** on Dec. 7, 8 and 9 is **Lisa Dal Bellow**, a Juno Award winner. A top new vocalist with two albums under her belt.

The **Seattle Irish/Scots** traditional music band 'No Comhaile' is playing at **Green Cove Coffee-house** in Britannia Centre, Commercial Drive tonight at 9 p.m.

For Christmas fanatics there are two performances of **Handel's Messiah**. One tonight at Vincent Massey Auditorium, 835 8th St., New Westminster and one tomorrow at the Holy Rosary Cathedral at Dunsmuir and Richards in Vancouver. Showtime 8:30 p.m. both nights, tickets at the door, the Bay or Famous Artists box office.

The **Vancouver Chamber Choir** is performing at Ryerson church, 45th and Yew, tonight and Dec. 3 at 2:30 p.m. Britten's Ceremony of

Carols and Finzi's Et in Terra Pax are featured along with a singalong. Tickets at Magic Flute, Allegro Books or phone 732-6026.

Laterna Magika's The Lost Fairy Tale is appearing in the **Robson Square Cinema** at the new courthouse complex Dec. 1 through 31. Tickets \$2.75 adults, with 46 matinee and evening performances Tuesdays through Sundays.

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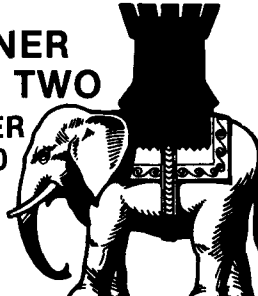
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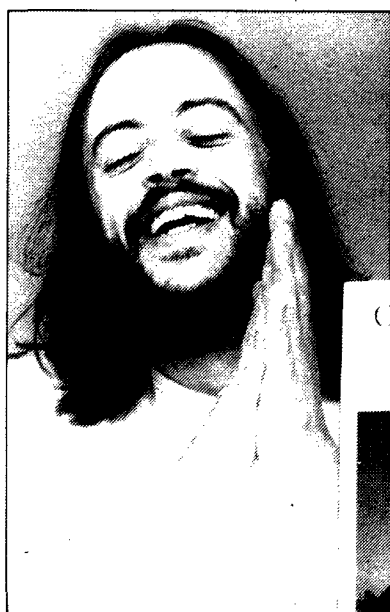
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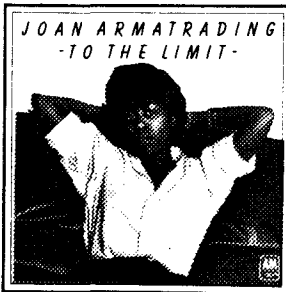
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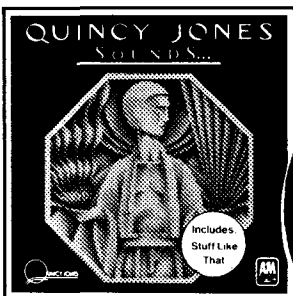
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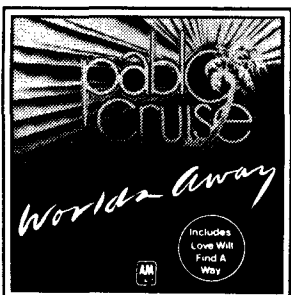
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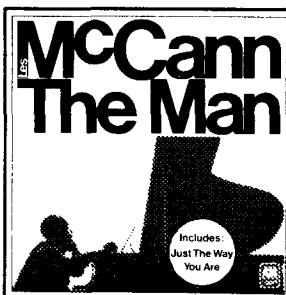
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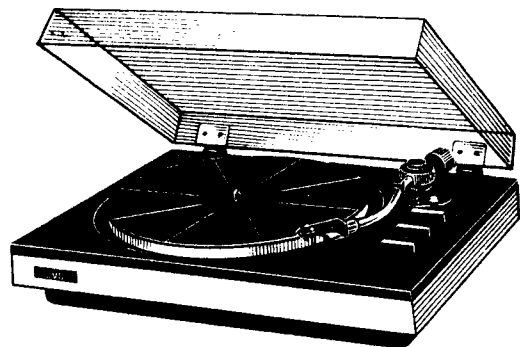


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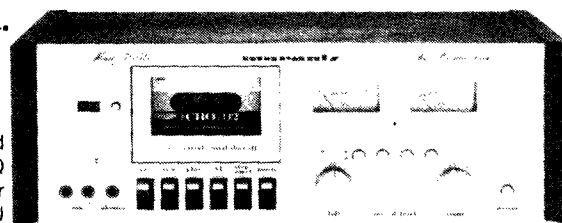
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