STUDENTS STAGE PROTEST at Board of Governors meeting Thursday afternoon.

—dan andrews photo

THE UBYSSEY

Vol. LXIX, No. 33 | Vancouver, B.C. Friday, January 30, 1987 | 228-2301

Strangway calls for student outcry

By JENNIFER LYALL

UBC president David Strangway says he is fighting hard to increase government funding for universities but students must cry out too if changes are to be made.

"If there were 5,000 students here today it would have helped," Strangway told 50 students who came to hear him speak at SUB auditorium about UBC's four per cent tuition hike.

Later he said he was disappointed by the turnout.

"One of the reasons I was willing to come today was because I wanted a real outcry on these (funding) issues," said Strangway. "This is the time to make sure the people out there fully understand the issues we face."

When asked after the forum if he wanted to spur students on to protest, Strangway said, "that's why I came here."

Strangway said the university administration has been extra active this year in fighting against cutbacks and doubted the possibility of getting any more funds from the government.

He said the administration is under intense pressure to keep faculty at UBC and maintain facilities. A tuition increase is necessary to preserve the quality of the university, he said.

"One ought to realize that as costs increase then so must the source of revenue (government funding and tuition) increase. The simple fact is that costs continue to rise."

A few hours after Strangway's address, the board of governors approved the four per cent hike in a closed meeting, which was preceded by a student protest.

With the newly-imposed increase, tuition fees will account for about 15.2 per cent of the university's operating budget.

Strangway said the percentage is reasonable.

"It's almost exactly the same as the rest of Canada with the exception of Quebec."

Alma Mater Society president Simon Seshadri also expressed disappointment that so few students came to hear Strangway speak.

"Tuition fees are an issue on campus and more (students) should have come out to voice their displeasure if that's what they're feeling," he said.

Seshadri said taken by itself, four per cent is not unreasonable. But taken together with the past increases, it adds up considerably, he said.

"Council felt that a four per cent increase was reasonable," said Seshadri. "It's inflationary and that's happening everywhere."

Students protest fee hike

By ALLISON FELKER

A small but vocal group of students worried about UBC's tuition fee hike staged a protest inside the board of governors meeting Thursday.

About 25 students, angry about the board's decision to impose a four per cent increase to tuition fees, which are now among the highest in Canada, voiced their concerns to board members about the increasing financial burdens placed upon students.

Robbie Fleming, a member of UBC's New Democratic club, said it is impossible to run a first class university on a "third class budget." He compared the board's relations with the provincial government to Neville Chamberlain's appeasement policy in World War Two.

"I'd like to see the (BOG) refuse to raise fees," he said.

Alicia Barsallo, a member of Students for a Democratic University, said "the board moves the university but it doesn't show any concern for the students of the university."

Board chair Bill Sauder assured the group that the board has worked hard with the government to obtain additional funding. "I can't emphasize that enough," he said.

Alma Mater Society president Simon Seshadri, said he was unhappy with the way students staged the protest, saying they created a poor image with the board.

"Do students honestly think that by coming in and hurling obscenities at the board that they will listen? He added the board doesn't have a choice in raising tuition fees because it must balance the university's budget. "The students should petition Victoria, not the board," said Seshadri.

AMS presidential candidate Blair Longley, assuming the role of what he called a Socred, told students to "piss off and die."

"All we care about is out big corporations," said Longley.

After the meeting, the protestors formed a group called The Student Coalition for an Accessible Education. A speaker for the group, Michael Moeti, said the groups' objective is to actively obtain universally accessible education for students by raising money to assist with tuition fees, housing, transportation and food.

Poll shows race on

It will be a fight to the finish as Rebecca Nevraumont and Blair Longley race neck-and-neck in the third annual Alma Mater presidential burger poll in the Pit Pub.

Longley is quickly catching up with Nevraumont who held the lead Tuesday with 44 votes.

As of 5:00 p.m. Thursday, out of a total 308 burgers sold to date, 157 were Nevraumont burgers while 151 were purchased in the name of Longley.

But Pit kitchen supervisor Bruce Michael, formally in charge of tallying daily sales, said apathy is still the dominant factor.

"We're only selling 90 presidential burgers a day compared with 300 regular burgers," he said.

Last year, apathy burgers took 60 per cent of total burgers sold. Michael said the burgers were not included in this year's poll to force students to take a stand on the issue one way or the other.

"The numbers indicate that students couldn't care less about this election," he said.

When contacted Thursday, Nevramont said: "Many people view the AMS with humor and Blair provides them with that outlet." She did not comment further on the poll, which Michael claims has accurately reflected the previous years' winners.

Marzari attacks Socreds

By ROSS McLAREN

The New Democratic Party's Advanced Education critic lashed out at the provincial government Wednesday for its continuing failure to meet the needs of post-secondary students.

Darlene Marzari, speaking in SUB, attacked the government's position on tuition fee increases, student aid and government funding for universities.

Marzari said the latest four per cent tuition fee increase at UBC is inevitable but tragic because the cost of an education will double in the next six years.

"Four per cent is not a bad increase but the cumulative effect is indicative of the government's desire to cut back on enrolment", she said.

Student aid is another area where the government has failed to meet the needs of students, said Marzari.

"Premier Vander Zalm's goal is for parents and their children to save together for university. This attitude won't lead to greater accessibility," she said.

Students are being cut off from university because there are no grants, impossible loan loads and inaccessibility to humanities courses, she added.

UBC political science professor Mike Wallace agreed problems exist in the Arts.

"Students are being cheated. I have 150 people in one of my classes and no T.A.'s," he said.

Between 1979 and 1982, Wallace said, International Relations enrolment grew from approximately 30 to 180 students with no increase in staff. "Every course in our department is full," he said.

Marzari said the provincial government should not interfere with university autonomy.

"There is a lot of political interference with the courses universities can offer." She said community college courses do not reflect what the communities want but provincial policy on job creation.

"I don't know if Stan Hagen (the minister for Advanced Education) is going to fight for more funding or for the down-sizing of universities. We will have to wait for the throne speech," she said.

Province lifts mining ban

(CUP) — B.C environmental groups are radiating anger over the provincial government's recent decision to let a seven year ban on uranium mining expire Feb. 28.

"The government is using the argument that there's some money to be made," said Bev Pinnegar, media coordinator for Greenpeace in Vancouver. "But we should consider health effects and the destruction of the environment when dealing with something like uranium mining," she said.

Environmental groups throughout the province are planning a huge protest against the decision at the legislature in Victoria Feb. 27, said Pinnegar.

Premier Bill Vander Zalm announced the cabinet decision Dec. 17, thus ending the moratorium on uranium mining imposed in 1980. The NDP, however ,is in favor of continuing the ban.

Government communications officer Jake Banky agrued the moratorium "serves no useful purpose" as it hinders the growth and development of more plentiful and less controversial minerals found in conjunction with uranium.

And Jack Davis, minister of energy, mines, and petroleum said there was little likelihood of mining actually occurring because of low prices for uranium on world markets.

Greenpeace official Pinnegar, however, said a number of mining companies, including Noranda and Cominco, are currently exploring for uranium and the stakes are big.

In 1979, for example, a Toronto-based company, Norcen, signed a $600 million contract with South Korea Electric for 3.2 million kilograms for the powdered uranium knows as "yellowcake." The ore was to be extracted from a mine near the interior city of Kelowna.

But on the environmental side, Pinnegar said tests indicate radioactive waste products would be carried into nearby creeks and rivers.

She also pointed to the long term health hazards associated with uranium mining such as radon gas, which causes lung cancer, and Radium 226, which causes bone cancer. With a half life of 1660 years, Pinnegar said it would take 16,600 years before exposed Radium 226 would be safe to human life.

While small deposits of uranium dot the province, Pinnegar said the major commercial sites were in the Okanagan, the Omineca-Peace River country and in the far north near Atlin.

Ooooops

In our Friday, January 23 issue, the name of a very talented Theartresports performer was misspelled. Her real name is Lori Dungey. The person responsible has had their name accidentally changed.

It was 2:30 in the morning. A story pull and an advertisement shift had left a glaring white space on page two. With a sudden flurry of battering typewriter keys I sprang into existance. I am a grey box. I like to eradicate white spaces. Another thing I enjoy doing is begging. Yes, you too can eradicate whites. Just come to SUB 241k, write a story or compose a picture. Then on Monday and Thursday evenings we rush down to College where the dreaded wild white spaces are known to lurk. Please, I beg you, help The Ubyssey. Come to SUB 241k.

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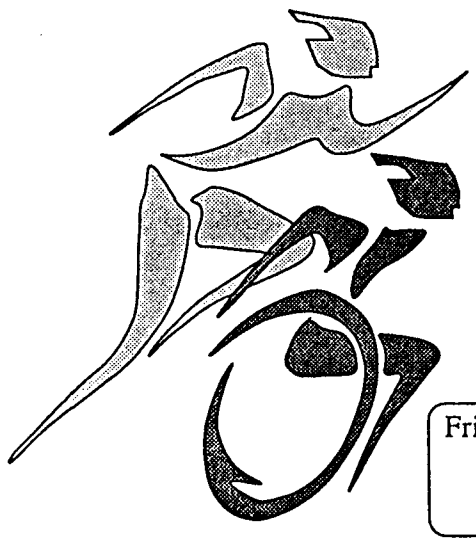

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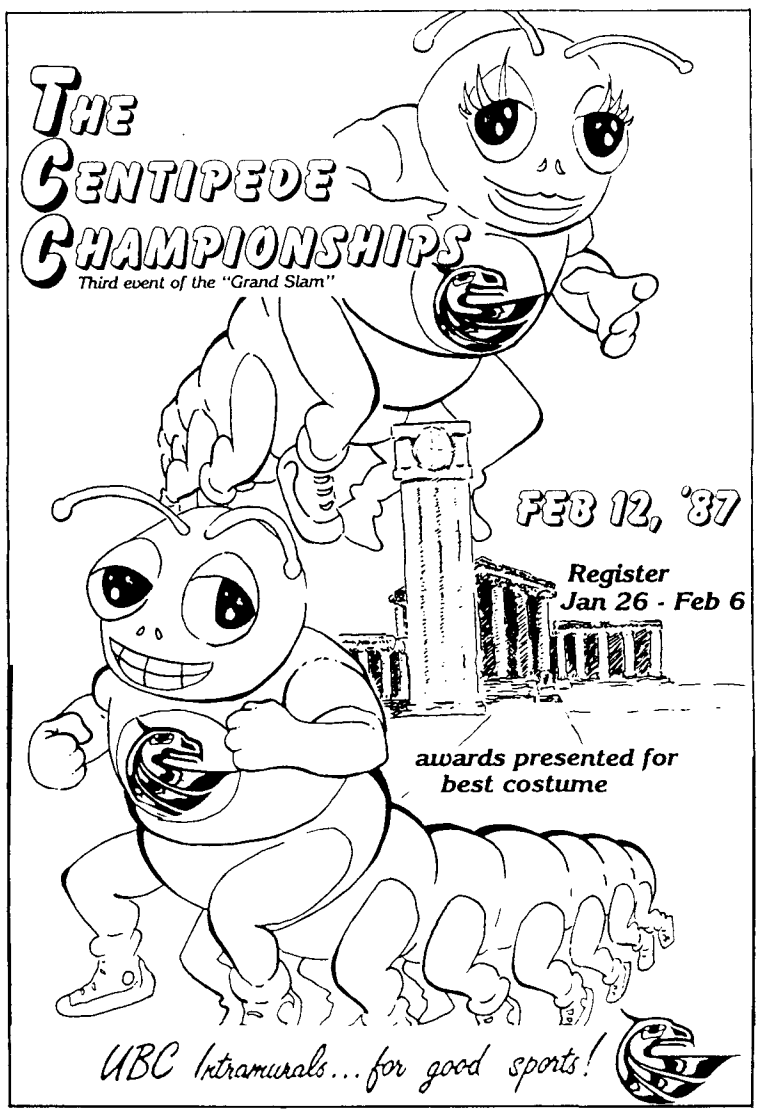

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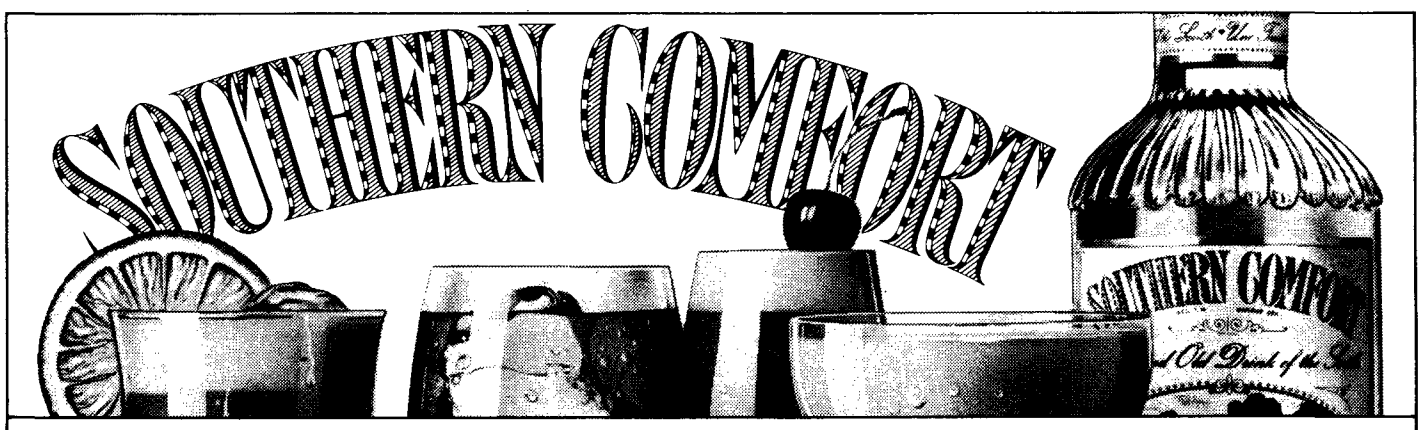


UNIQUE... ANY WAY YOU SERVE IT.

Survey shows need for policy

(CUP) — More than half or women students at Simon Fraser University have experienced sexual harassment on campus, according to a recent B.C. Public Interest Research Group survey.

The major offenders are professors when graduate students are involved, and other students for undergrads.

The survey of 444 women found 235 have been subjected to at least one incident of sexual harassment or sexual assault, as defined by the survey's authors. The incidents consisted mainly of sexual harassment in the form of discriminatory remarks and inappropriate staring and leering at their bodies.

Sixteen women reported incidents of sexual assault, and 49 reported inappropriate advances suggesting sexual intimacy.

The survey sample of about 10 per cent of the women students on campus is considered statistically accurate and can be extrapolated to the whole female campus population, according to sociology professor Ellen Gee.

According to B.C. PIRG, the findings indicate need for a campus-wide policy to address the problem, and an ongoing campaign to raise awareness among the university community. The survey showed that only 48 women recognized their experience as sexual harassment.

"Discriminatory remarks aren't the same as someone sticking his hand down a woman's shirt," said research co-ordinator Dorrie Nagler. "But the fact that those statements can be made in a classroom setting and nobody says no, indicates that it's permissible and okay — and it is definitely not okay."

"This is the first hard data we've seen about SFU," said Blakely, who also chairs an ad hoc committee on sexual harassment. "It proves the anecdotes we've heard are really true."

Blakely said although she expected the results for undergrads, she was quite shocked at the statistics for graduate students.

The survey also found that 98 students, approximately one in five, limit their activities for fear of sexual harassment or assault or because of a previous experience of either.

New program viewed with caution

By EVELYN JACOB

Premier Bill Vander Zalm's plans for a new province-wide sex education program in public schools was welcomed with caution by the director of AIDS Vancouver Thursday.

Bob Tivey said he is hesitant to give full support to the program because of Vander Zalm's statement that his own moral views could influence what is taught. The premier said previously that teenage students should avoid sex to prevent contacting Acquired Immune Deficiency Syndrome.

"I want to respect people's religious beliefs but at the same time this (AIDS) is a major public health concern. Students have a right to information, and it is criminal not to give it them," said Tivey.

The program — which will include education on the dangers and prevention of AIDS — will follow a month long survey conducted by the ministries of health and education and is expected to be implemented this fall.

Tivey said he has not received details of the program, but that it should be formulated in consultation with health officials, and be uniform for school districts across the province. He said he is opposed to individual districts creating their own procedures.

"There may be a conservative group that could pressure a district not to talk about condoms," said Tivey. "We don't want watered-down programs."

Al Sjerdal, a counsellor at Vancouver's Magee High School, said the school system has a responsibility to inform students about the dangers of the disease.

"If you're teaching a kid to drive, then you should warn them about the danger areas."

Although AIDS education has not been a priority of the school's sex education program, Sjerdal said students discuss the problems associated with the virus openly and in a casual atmosphere.

A four-year UBC study on the transmission of AIDS showed that B.C. has the highest number of AIDS cases per capita in the country.

Martin Schechter, assistant professor of epidemeology who headed the study, said Thursday education is "the only way" for people to prevent the transmission of the AIDS virus.

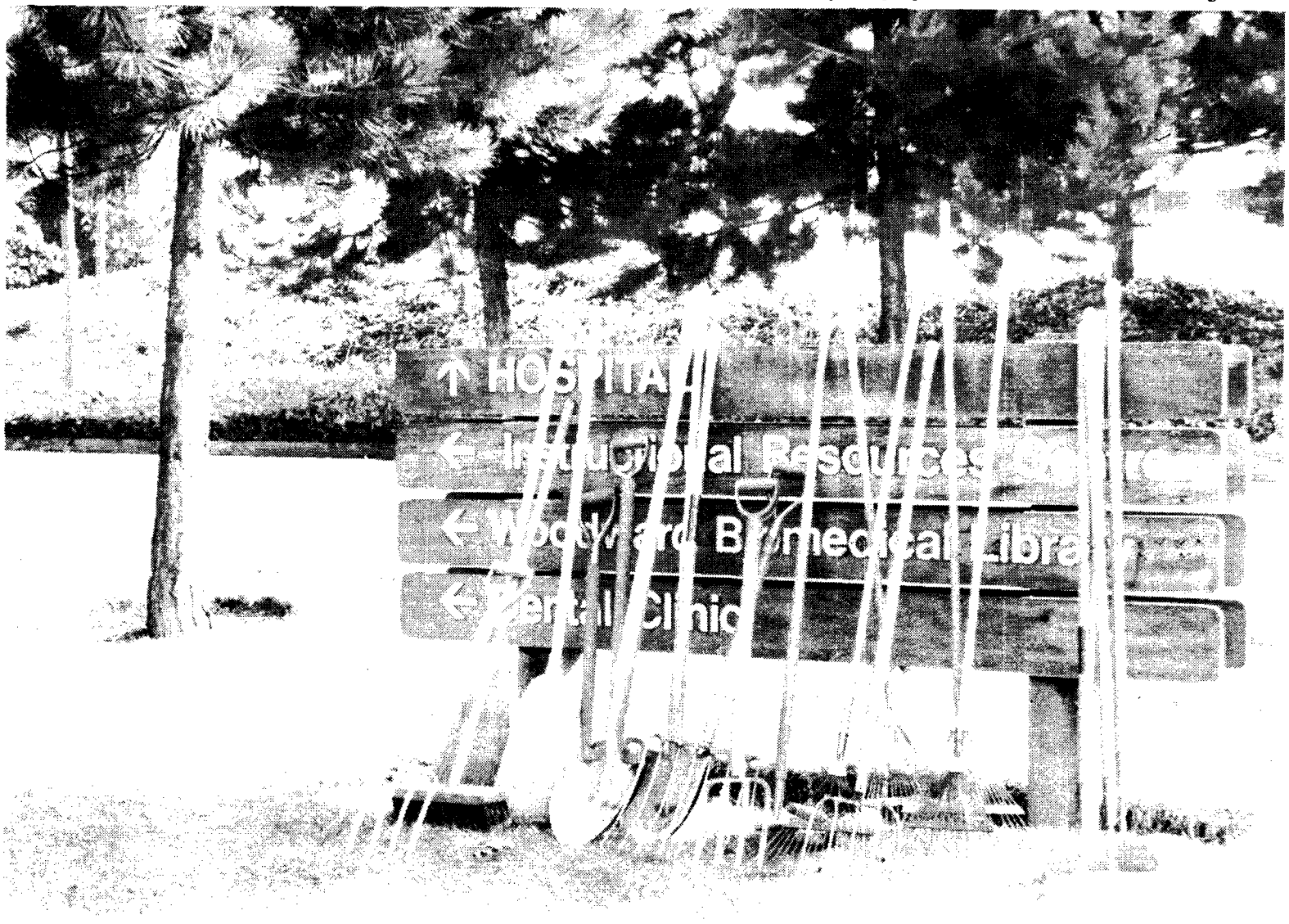
He welcomed the premier's new sex education program, saying it should be introduced as quickly as possible.

"If we act now and decisively in educating the population, we could avoid a disaster," said Schechter.

Tivey said AIDS Vancouver is preparing educational guidelines on the disease for submission to the provincial government.

He said he is encouraged that people are becoming more aware of the problems associated with AIDS and that parents are calling for greater discussion on the issue.

"They're saying I want my kid to live."



— malcolm pearson photo

THE INTERNATIONAL BROTHERHOOD of Tools, Local #78, on East Mall during their latest strike action. Said Local president Wally Shovel "It's about time that we were given our basic rights —we want no more snide remarks from Premiers offering to give us away to welfare collectors." The tools then broke into the song "Toolidarity Forever," and dispersed quietly.

Concerts banned but banquets allowed

By MICHAEL GROBERMAN

An Open House banquet and spring convocation will be allowed to go ahead on the newly repaired War Memorial Gym floor, but rock concerts are banned indefinitely.

"Convocation tends to be a quieter, sedate thing," said Dennis Haller, assistant director of design division of physical plant yesterday.

Haller said rock concerts, which include the overloading of equipment, running of a forklift, and students rushing the stage, caused the structural damage discovered under the floor of the gym in September.

"Most of the damage has been repaired. But we don't want it to happen again. Another rock concert would definitely damage the floor again," he said.

Robert Morford, head of UBC's physical education department who is responsible for the gym floor, said after a meeting last week with physical plant, he has decided to continue the ban on rock concerts.

"The Open House banquet and rock concerts have very different set-ups. I think the banquet is mostly a question of putting up tables," he said.

But Bruce Paisley, AMS concert director, said there is no difference between the events. He concedes the floor was not built for concerts, but questioned why it could be used for convocation.

"We could have had Robin Williams. They (the physical education department) refused me. It's just a seating show. How could they have graduation?"

He denied Haller's assertion that a fork-lift had been used in concert set-up, and questioned how Physical Plant can be certain the damage was caused by concerts.

"The heaviest part of concert equipment is the speakers, and they were nowhere near the centre of the floor where the damage is," said Paisley.

Paisley also said the gym floor was flooded in September and that the damage might have been caused by water weight.

Jamie Collins, AMS director of finance, said concerts may be more damaging to the floor than other events, but said the physical education department "has never liked concerts and the damage to the floor gives them a solid rationale to refuse them."

He said when he heard about the damage in September, he told both the department of physical education and Physical Plant that the AMS would invest in upgrading the floor to allow "multi-uses for the facility."

"They never called me," he said.

Haller said he had not heard of the AMS offer. When asked what he thought of the idea, he said "that's not their perogative."

CFS report shows aid program in crisis

By SVETOZAR KONTIC

B.C.'s student aid program is completely inadequate, according to a recently released report from The Canadian Federation of Students.

The task force report, compiled with input from college and university administrators, students, and bankers, said the provincial government is not doing enough to help B.C. students. The report was broken down into several major categories:

- Economic barriers
- Debt loads
- Repayment and default on loans
- Lack of government funding
- Awards reflecting achievement rather than need

CFS researcher Roseanne Moran said the main economic barriers to students are the cost of living, high tuition fees, low wages and high unemployment.

"One out of every five B.C. students did not find work at the height of Expo last year so we're quite concerned about the future," she said.

Moran said more students attending Douglas College are applying for student aid than for admission.

She said the elimination of the bursary program in 1984 has created skyrocketing debt loads for students.

The average student debt load for an eight month term in 1981 was $1,356, which jumped to $3,102 in 1985, an increase of more than 130 per cent.

James Rae, assistant deputy minister to Stan Hagen, the minister of advanced education and job training, refused to comment on the report. Hagen was out of the province and unavailable for comment.

Darlene Marzari, New Democratic Party critic for advanced education, said the provincial government will react eventually.

"We'll be looking for some modest proposals (from the Socreds) but nothing comprehensive enough to address the cutbacks in university funding," she said.

Moran said the provincial government has been doing a lot of talking about loan remissions but it just isn't helping enough.

She said students are being forced into an untenable situation because they are not getting enough information about their loans.

Incitement

President Strangway made a good point yesterday when he said that "a real outcry is needed to deal with the whole set of (university) funding issues." After all, why should the government take students' concerns seriously when most students don't even express those concerns?

Dr. Strangway was justifiably disappointed when only a handful of students showed up to discuss the proposed tuition hike in what he had hoped would be an open dialogue between students and the administration. The message came across loud and clear: students aren't interested in being involved in the administration of the university, and they don't worry about tuition fees.

Is it really true that students don't care what happens to B.C. universities, or even to their own hard-earned money? It seems unlikely. More probably our apparent apathy is due to a belief that the government and our administration don't care what we think or say, and that we are powerless to effect change.

Besides, we might argue, we elected the Alma Mater Society to represent us to the government and to the university administration; communicating our problems is their responsibility. They know the problems faced by students — they have the facts, they have the power; why should we have to stage mass protests to get our message across?

Unfortunately the AMS is not fighting very hard to address current funding issues. It often takes a mass student protest to convince even them to take a stance on an issue (i.e. the proposed boycott of South African products).

So it looks like it's up to us to voice our own concerns.

That could be a good thing. If students are unhappy about inadequate funding, meagre student aid programs, limited accessibility, and rising tuition fees, there is probably no more effective way to express that displeasure than a good old-fashioned unified protest movement. Just like in Beijing.

Hopefully the newly formed Students for Universally Accessible Education are planning to organize such a campaign, uniting all the different views on campus in a single cause: self-preservation. Hopefully the students will shed their apathy and rally to the cause.

We use this space often enough to complain about the inadequacies in post-secondary education. . .you're probably tired of hearing it. This week we want to strike a more positive note and encourage students to fight against the government policies that threaten to destroy our university.

We endorse Dr. Strangway's call for students to cry out against funding cuts.

Letters

Pro-choicers should get to root of problem

Well, it is no surprise that once again a number of irresponsible people have gotten together to say it is OK to murder and to top it off they have the audacity to hide behind such an innocent and "humane" sounding name as "pro-choice."

If these people are really so interested and concerned about helping women and men who find themselves with an unwanted pregnancy, then they should get to the root of the problem and form a club or group called PRE-choice. Their goal should then switch to educating the public, starting at the junior high school level, on how to prevent pregnancies rather than how to most conveniently destroy a human life.

It is very ironic how Freyja Bergthorson (The Ubyssey, Jan. 23, 1987) says that the aim of their organization is to "increase awareness, and make information more accessible to the people who need it." From various different radio talk shows I have listened to and magazines I have read on this issue, not once has a member of the "pro-choice" group or a doctor properly explained to the woman what exactly will happen to her and her baby, nor have they shown her, through sonography (ultrasound), the fully formed life that bears within her, nor have they explained to her the physical pain she will have to endure or the psychological devastation felt after realizing that her once future child now lies ripped and mangled in a common garbage bag.

I challenge the "pro-choice" people, as well as Dr. Percival Smith, to truly consider whether the name "pro-choice" has not been used as a shield for long enough and the more appropriate name "pro-murder" be used instead, since the baby obviously has no choice in the matter.

Walter Hajen
agriculture 3

Science student questions abortion

My friend is single, pregnant and scared and she is going to have an abortion.

"I can't have a baby now," she says. "It would ruin my life."

Does she know what it will do to the baby's life? Does she know the little child growing inside her womb is alive, human and that its little heart started beating weeks ago?

Does she know that a suction abortion will pull the child apart, that afterwards its tiny, developing body will have to be pieced together so that the doctor can make sure nothing of it is left in her womb to cause infection?

Maybe, but I don't think it makes much difference to her. It all comes down to whose life is more important and I suppose we decide on the side of the bearer of the fetus. I cannot call her the mother for a mother is someone who gives birth, not death to a child.

I know I will be labelled closed-minded because of this letter and in this age that is terrible thing to be. Indeed it would almost be easier to go along with the crowd who say a woman's right to control her own life regarding whether or not she has a baby is of ultimate importance, but until I am convinced that a fetus is not alive and is not a human being I cannot do this. So go ahead and call me closed-minded; that is far less terrifying to me than to be an encourager of apathy towards human murder.

Muriel Hiebert
science 2

THE UBYSSEY

January 30, 1987

The Ubyssey is published Tuesday and Friday throughout the academic year by the Alma Mater Society of the University of British Columbia. Editorial opinions are those of the staff and are not necessarily those of the administration or the AMS. Member Canadian University Press. The Ubyssey's editorial office is SUB 241k. Editorial department, 228-2301/2305. Advertising 228-3977

These are a few of our favourite things: Svetozar Kontic: raindrops on roses; Jennifer Lyall: dirty things; Evelyn Jacob: hot, masculine . . .; Allison Felker: anything with peanut butter on it; Michael Groberman: sin and lust with his mother; James Young: beets, yogurt, carrot bread, peace; Dan Andrews: 'I can't tell you her name'; Malcolm Pearson: Billy Joel's nipples; Scott Beveridge: pining for sheep; Katherine Monk: Eddie Murphy; Sarah Chesterman: hot, masculine . . .; Cassandra Freeman: 'nice buns'; Chris Fraser: 'the world may never know . . .'; Ron Stewart: Janice Irving tied up in beads; Peter Burns: hot, masculine . . .; Rick Hiebert: cutlines mentioning Phil Laird, Arts 1, and Ross McLaren: Rebecca Nevraumont.

Letter specifics clarified

Regarding Pinky Manji's letter on Friday, January 23, yes she has misunderstood the specifics and objectives of my letter to the editor published on Tuesday, January 20, "King's legacy celebrated."

In her letter Ms. Manji suggests when I use the phrase "for Jewish students to join hands with all of God's children," I was excluding Arabs. This is certainly not the case, as I presume that Arabs are among God's children.

So far as the tragic events your letter identifies, to understand how Israelis agonize over and debate these events, and the twentieth century imponderables that provoke their occurence, I suggest you subscribe to products of Israel's free press such as the Jerusalem Post.

Sometimes the test of a society's moral fibre is not limited to its moral abuses, but how it attempts to overcome and correct them.

Finally, however, I agree with you that Dr. King was a proponent of justice, and (fortunately) not fanaticism, and embrace your invocation — "Peace be with us all — Jews, Muslims, and everyone."

Janna Stark,
Network, arts 4

Where is my money going now???

Neil Risebrough! Who the hell are you? And what are you doing with my money?!

From what I've gleaned from the Ubyssey, you are Chair of the University Athletic Council. UAC was formed in March, 1985 to monitor university athletic expenses after the Board of Governors increased our athletics fees to $32. The idea was to make the Athletic Dept. accountable to the fee-paying students.

Why are you now approaching the Board of Governors asking for another $5.50 athletic fee increase? Who do you represent? It can't be the UAC; a committee to monitor expenses i.e. to make sure students aren't ripped-off, doesn't ask for fee increases without some sort of budget outlining where those extra dollars are going. Yet this is exactly what is happening, if The Ubyssey can be believed.

Your petition for the fee increase was supported only by an Athletic dept. claim of "increased costs" (The Ubyssey, Fri. Jan. 23). Well what are those costs? We have a right to know, and you have a responsibility to inform us. (Perhaps you're a personal envoy of Bob Hindmarch, Director of Athletics and Sports Services. If this is so, how do you have the gall to chair the UAC?)

Maybe the UAC really is a "farce", as suggested by AMS Director of Administration, Martin Cocking? At any rate, this proposed fee increase isn't being accounted for and as a paying member of the AMS, I'm feeling burned.

Simon Seshadri! What's going on here?

Jeff Christian
applied science 3

Apartheid not comedy

It is very sad, indeed, to see Doug Collins and Harry Rankin turn a debate on the imposition of economic sanctions against South Africa into an exercise in ego-bashing. Furthermore, it is sad and demoralizing to see some students viewing the debate as a form of cheap entertainment.

What if the B.C. government were to legislate a policy of apartheid against UBC students in some way? Clearly, we would be outraged and would employ every means possible to regain our rights and freedoms. In our struggle, we would accept support from across the nation and around the world to further our cause. UBC students would want political action NOW.

Surely, if we attempt for a moment to imagine life under apartheid, we will understand the demand for immediate political change in South Africa.

As citizens of the global village, it behooves us to take responsible and quick action. I believe that economic sanctions are a painful but necessary part of this action.

Duane Lawrence
arts 4

All letters must be brief and typed on a triple-spaced, 70-character line. They must be delivered in person with identification shown by 4:30 p.m. the Friday before publication to the Ubyssey office, SUB 241k.

Tide dances in and is full of teeming life

By CASSANDRA FREEMAN

TIDE's (Toronto Independent Dance Enterprise's) performance Thursday night began gently and playfully but soon plunged into a whirlpool of diverse emotions and thought provoking scenarios.

In The Egg and Creature, Denise Fujiwara appears in a spandex body suit that covers everything except her hands, feet and eyes. She convincingly portrays a newborn creature whose curiosity leads it to explore the many different ways its new body can move.

The most inventive part of the choreography is at the very beginning when this half human-half insect is bent in half with both hands and feet on the ground looking at the audience between its legs. As the electronic music gains control of the creature, its backside bounces up and down as its knees bend and stretch to the quick pulsating rhythms.

In One House explores the emotions of big sister-little sister relationships. TIDE's technique of contact improvisation - lots of pushing, pulling, carrying and falling on top of each other - works well in this piece to bring out the trust and affection that both sisters have for each other, together with a lot of playfulness, anger and gentleness along the way.

dance

TIDE
Vancouver East Cultural Centre
January 22-24

This work also has just the right amount of humour as the mischievous child struggles from the beginning and finally succeeds in getting into her sister's lipstick.

The TIDE dancers dive into pure drama with Casting The First Stone which presents a long drawn out buy potent insight into sex and religion. Amidst the sounds of church bells and gregorian chants the two men and three women bounce between their strong religious alliances and sexual needs. The ingenuity of this work is the lack of overt sexual feeling behind each movement. Every step is solemn and pious; even when the dancers kiss each others' necks, it is a gentle sacred act.

But while the choreography shows inherent harmony between the sacred and the sensual, it also shows the fear and suspicion between the characters revealing the hypocrisy of those who preach but don't follow the Catholic Church's rulings on sex.

Life Lines has some great moments but strains its point by going on for too long. It presents the complex history of two couples who are constantly fighting because of their own jealousy, infidelity, indecision and faltering friendships.

One of the most creative pieces of choreography begins when one man struggles to convince the other to sit down in a chair. As both men test each other's determination and patience they end up in some hysterical positions and predicaments around, about, and finally on top of the chair.

There are also moments of superb acting, as when two very shy adolescents slowly and painfully work their way into each other's arms and then dance off into their uncertain future together.

Daring play not coy

By SARAH CHESTERMAN

Over a year ago, UBC's Dorothy Somerset Studio presented Caryl Churchill's Top Girls, about a woman who sells out her working class roots for corporate success in London.

This week Dorothy Somerset presents another Churchill play, Fen, which examines the less privileged sisters those "top girls" left behind.

The action of this class-conscious, impressionistic portrait of an agrarian community — "one of the richest farming areas in England" — opens with the foreboding wailing of a crowscarer on a bare-bones, dour set.

stage

Fen
By Caryl Churchill
Directed by Roderick Menzies
Dorothy Somerset Studio
UBC campus
Until tomorrow night

The empty, brown stage floor is bordered by boxes of dirt and withered-looking potato plants, with a startling, white sheet as backdrop; no promise of the laughter of Top Girls here.

Yet the gloom that pours off the stage befits the change of focus.

The audience is transported through fragmented, nighmarish scenes.

One minute the women are picking potatoes under the eye of a bullying master; then, through sharp transitions that occur throughout the play, this image gives way to illicit lovers dancing in moonlight, or a forelorn but comical Baptist revival meeting.

"We're all rubbish," says one of the suffering Baptists, "but Jesus still loves us, so it's all right." Most of these women are laborers, bound to the land by oppressive tradition.

Their private miseries hinge on social injustice. The play is certainly not coy about its politics — which adds to its bite. So the axe-blows hit the audience, in between Churchill's comforting wit and cleverness.

It's a difficult play, however, and this production has its problems. These lie mainly in the pacing, in moments where a slight falling-off of energy, a monotony of gesture, slow it down.

The 22 characters — preventing the audience from getting involved with any, which could be intentional in a Brechtian kind of way — are played by six actors: not easy. Surprisingly, though, it works, a success that comes from casting strong actors.

The character transitions of Sue Elworthy and Dennis Kuss are undertaken with subtlety and concentration — both are riveting, and very real; Laura Di Cicco's sadistic stepmother packs a disturbing impact; Janine Payne is a delight to watch (in fact, they all are, off and on) and Cara Tekatch's characterization of Val's six-year-old daughter is perfect.

Director Roderick Menzies, with his interesting and imaginative blocking, manages to capture the surrealistic aspect of the play and gives it a kind of poetry.

The play is provocative and watchable. "The earth's awake!" says one of the characters — and the UBC Theatre Department is obviously awake, too, if they are daring enough to put on new plays that have a bit of jab — and modern social comment — to them.

Fittingly tucked behind "mainstage" Freddy Wood, Dorothy Somerset Theatre is unearthing not potatoes but some interesting new material. Worth the free admission.

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THUNDERBIRD GYMNASTICS
UBC women play host to CIAU rivals, York University and University of Calgary, 6:00 p.m., Osborne Centre, spectators welcome, no charge.

LAW STUDENT ASSOCIATION
Law dance week featuring "Barney Bentall," 8:00-2:00 a.m., SUB ballroom.

INTERNATIONAL HOUSE
Tahitian, Maori and Hawaiian dancers, tropical punch and friendly people are only a few of the attractions of IH's South Pacific Night. A demonstration of various island dances and instruction will be provided. Audience participation strongly encouraged. Come dressed in tropical attire, 8:00 p.m., dance demonstration 8:30 p.m., Upper Lounge, admission $1 non-I.H. members, 50c members. All UBC students, faculty and community members welcome.

CHINESE VARSITY CLUB
Badminton tournament, 7:30 p.m.-11:30 p.m., Osborne.

STUDENTS FOR PEACE AND MUTUAL DISARMAMENT
"East-West Relations: Will Gorbachev Make A Difference?", Dr. Paul Marantz of the political science department, noon, SUB 205.

BALLET UBC JAZZ
Ballet II/III, 8:30 a.m.-10 a.m., SUB partyroom.

LE CLUB FRANCAIS
General meeting, noon, International House.

GAYS & LESBIANS OF UBC
Bzzr garden, 3:30 p.m.-7 p.m., SUB 212.

SATURDAY

JEWISH STUDENTS' ASSOCIATION
Motown Madness, 8:30 p.m., Montgomery Cafe — 433 West Pender.

THE TENNIS NETWORK
Drop-in tennis, 7 p.m.-11 p.m., Armoury.

AYN RAND CLUB
Intellectual wrap session, 2 p.m., SUB film society office.

THUNDERBIRD RUGBY
McKechnie cup game, 2:30 p.m., Thunderbird Stadium.

THUNDERBIRD BASKETBALL
The big game of the season. The Victoria Vikings are in Vancouver for their only appearance of the year, women at 6 p.m., men at 8 p.m., UBC students free with AMS card, War Memorial Gym.

UBC SQUASH CLUB
Squash clinic, 10:15-11:45 a.m., Winter Sports Centre.

SUNDAY

LUTHERAN STUDENT MOVEMENT
Communion Service, 10 a.m., Lutheran Campus Centre.

MARANATHA CHRISTIAN CLUB
Worship service, 12 p.m., basement auditorium of Kits United Church, 2490 West 2nd Ave.

MONDAY

SUBFILMS
Film: "Help", starring The Beatles, 7 & 9:30 p.m.

UNITED CHURCH CAMPUS MINISTRY
Lunch time drop-in, all welcome, noon, Lutheran Campus Centre.

BALLET UBC JAZZ
Ballet II/III, 8:30-10 a.m.; Beg. Jazz, noon; Jazz I, 3:30-5 p.m.; Jazz I, 5:30-7 p.m.; Ballet II/III and Jazz I, 3:30, SUB Partyroom; Beg. Jazz and Jazz I, 5:30, Plaza South.

TUESDAY

PRE-MEDICAL SOCIETY
A talk with medical students, noon-1:20 p.m., Woodward 1.

PACIFIC RIM CLUB
Speaker series: "Teaching English in China and Japan," 12:30 p.m., Asian Centre, Rm. 604.

SUBFILMS
Film: "Last Tango in Paris," starring Marlon Brando, 7 p.m. and 9:30 p.m., SUB Auditorium.

UNITED CHURCH CAMPUS MINISTRY
Informal worship, all welcome, noon, Lutheran Campus Centre.

PERSONAL COMPUTER CLUB
Anson's Amiga Activists unite for a strategic meeting concerning upcoming election campaign, 12:30 p.m., SUB 111.

UBC PERSONAL COMPUTER CLUB
Warren Fong's IBM followers re-union. Topic of discussion is how to clone a PC through mitosis, 12:30 p.m., SUB 205.

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MILLER, JAMES, KARASICK . . . challenging poetry in perodical and performance.

Rebel poets on campus

By SCOTT BEVERIDGE

ANERCA is Inuit for poetry, and breath.

ANERCA is also poetry rebels and UBC students Adeena Karasick, Kedrick James, and Wreford Miller. Together they are out to break traditional forms of expression in poetry and extend the realm of that poetry and its influences into the community at large.

interview

With Adeena Karasick, Kedrick James, and Wreford Miller, Three poets who perform as, and edit a periodical called, ANERCA

The three formed ANERCA last February in response to what they saw as a narrow-minded view of the physical qualities of words and sounds in contemporary poetry. They began a small press company in James' basement, to publish people who, because of their alternative ideas, had difficulty getting published in other magazines.

"We became totally disgruntled because we weren't allowed to explore the meanings of the poems," says James, explaining the frustration he, Miller and Karasick experienced in searching for a forum to express their own approaches to poetry, "We wanted poetry to take on the feel of the word through a collapse of narrative structure."

Miller further explains the group's approach, "The elements of logical stories are subverted in order to point out where other elements can take the reader. The problem is it doesn't work for all people. The images must be thought on and interpreted by the individual, so it poses more of a challenge."

James adds, "It's an obsessive thing. The whole page is a moving picture upon which you try to sculpture words."

In performance, ANERCA takes a "proprioceptive" approach to poetry says Karasick, which enables the audience to take the reception of the consciousness of words and their images through the body.

When reading live, as at The Western Front on January 22, all three artists like to theatricize their work, exploring various sounds and textures to encourage the audience not only to make pictures by hearing, but by feeling also. What they lack in technique, stemming from their inexperience, they more than make up for in enthusiasm.

Although ANERCA receives support from the Vancouver community at large, and have received submissions from as far away as India, China, and Hong Kong, they have received no funding for their project from UBC. The university's response to their ideas has been lukewarm at best, they say.

"The academic field tends to commend us on our energy, but they are not really condoning what we are tying to do," says James.

The publications and public performances are entirely the work of the poets themselves. Determined and dedicated, they have completely immersed themselves in their work, as writers, editors, and performers.

The three members of ANERCA have all used different mediums of spiritual creativity to arrive at their particular style.

"We all have different ways of expressing, but when you pull away the layers, we have a unifying core,' says Karasick.

That "core" stems from bringing together concepts from beliefs such as Judaism, Catholicism, Native spirituality, and numerology, interpreting the mysticism, not the doctrines, involved in these religious systems, and creating a reenactment of their own connections to these ideas. They are inspired, they say, by such artists as bill bissett, bp Nichol, Louis Zukofsky, and Charles Olson.

An expansion into other conceptual visual experiments involving mime and theatre might be a natural course to follow. But all three artists say they'd like to stick to poetry at least for the moment.

"We'd just like to continue writing, while exploring the boundaries of what writing can mean. We don't see an end to it. It's very important to us to keep reading in front of an audience though. Poetry began as an oral tradition, a release of energy. We want to work back to that concept," Karasick says.

ANERCA is now only beginning to see beyond the walls that restrict contemporary writing. Their innovative style of art appears to be forging a new road for progressive poetry in the future.

To receive more information, to get a hold of an issue, or to submit your own work, write to ANERCA, 3989 Arbutus St., Vancouver, B.C. V6J 4T2.

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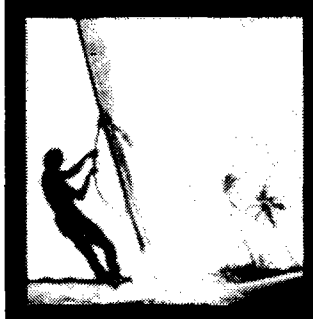

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Blues impact

By RONALD STEWART

"Colin James? Yeah, I've heard of him — hot blues guitarist, right? But his shows are kinda lightweight and repetitive, aren't they?"

music

Colin James
The Town Pump
January 27, 28

Not anymore. At the Town Pump last weekend, Colin James added some new numbers and altered some old ones to overcome the problems his sets used to have.

Don't worry, James still plays that 50's-style country-blues like few others can. James and his band have mastered that music and made it the foundation of their shows.

However, James has finally found the courage to take some risks, to stray outside his established territory. All the numbers in his set had a bluesy sound, but some drew their material from other musical styles.

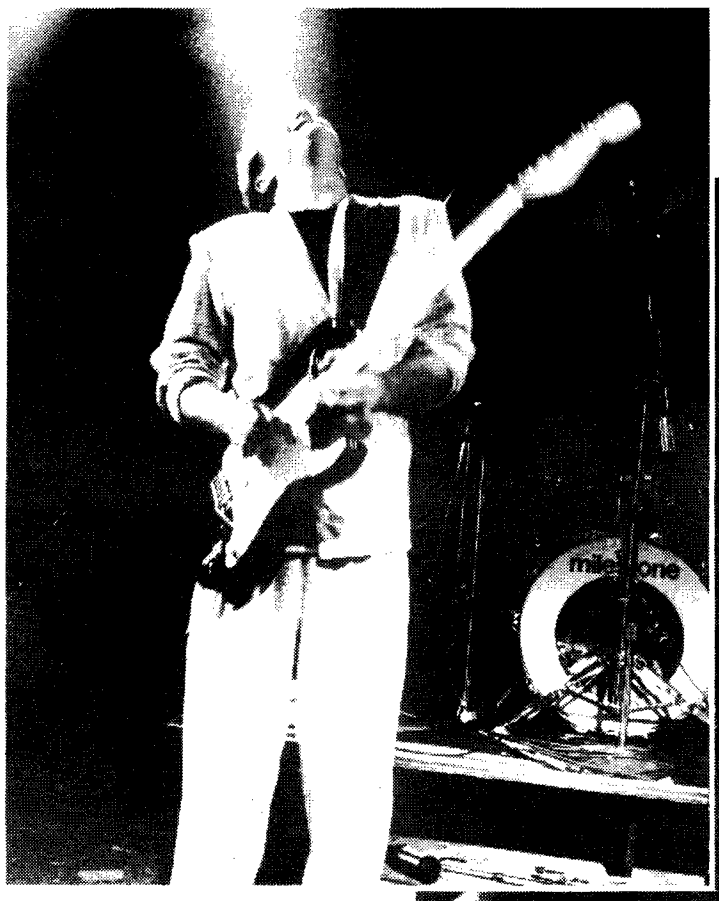
For instance, Why'd Ya Hurt had a distinct reggae rhythm — quite a change from the usual basic blues the band plays. Other tunes like Breakin' and Big Chef had a jazzy, big city sound to them; they contrasted well with the more rural sound of James' other numbers.

James also played some slower blues tunes, like Hard Luck and the beautiful, poignant Baton Rouge, with a lot of soul. James has started to feel his songs as well as play them.

The variety James added to his set gave the blues numbers greater impact; they no longer sound the same. James and company can fly through hard, raucous blues like I Hear You Knock or Ridin' Moon, or bounce through the light, fun numbers like Mighty, A Little Bit, and She's Tough.

With his biggest problems solved, James is certainly on the verge of a major breakthrough, especially if he keeps his talented band together. The rhythm section (Darrel Mayes on drums, Mark Weston on bass) provides the power for this unit, and demonstrates some unique talents in their soles. Johnny Ferreira on sax may turn out to be just as much of a draw as James — not only is he technically astounding, he also pours his soul into his instrument.

The whole band gave an infectious mood to the proceedings — they all looked like they were having the time of their lives. The only exception was Rick Hopkins on keyboards. Then again, if you were so far down in the mix that no one could hear you, you might not be the life of the party either.



Colin James could always keep his audiences in rapture purely on technique — for about fifteen minutes. Now, thanks to some maturity (at the ripe old age of 22) and a lot of stage experience, James finally knows how to handle an audience.

JAMES . . . audiences kept in rapture.

Mozart's enduring marriage

DENNIS PETERSON, SWENSON, WILLIAM SHIMELL. . . considerable depth and substance.

By CHRIS FRASER

Based on the second play in Beaumorchais' Figaro triology, Mozart's opera is often considered the pinnacle of the "opera buffa" genre. On the surface this is true: with many uproarious comic interludes and nonsensical plot convolutions, it chronicles the efforts of the irrepressible Figaro to marry his beloved Susanna in the face of innumerable obstacles.

However, this vision of the opera reveals only a fragment of its content, because it both ignores the social and political implications it had when first performed, and tends to trivialize Mozart's insight into the common experiences and passions which are essential to the defining of our human identities.

Fortunately, director David Walsh has avoided the limitations of a purely "opera buffa" interpretation of Mozart's Figaro. The result is an excellent production, with considerable depth and substance, without sacrificing the "opera buffa's" appealing light comedy.

The social and political overtones of the opera are emphasized well by the production. The guileful outmanouevering of Count Almaviva by his servant Figaro, and his wife, were unheard of events in the patriarchal feudalism of eighteenth century Vienna. Mozart's score strengthens this rebellious message of the plot by giving bolder, more powerful arias to Figaro, and much more exquisite melodicarias to Countess Almaviva and Susanna, leaving the Count arias which are pleasant enough, but in comparison to those of the other leads, lack character and intensity.

Director Walsh cleverly augments this theme and the fate of the Count by having him stoop awkwardly beneath a ladder during his "grand entrance" on stage in Act I.

Mozart's score bursts with genius. The themes he develops during the opera intertwine with the libretto's plot and come to characterize the vital human qualities of its main figures.

The music enables the audience to experience Figaro's assertive, barrel-chested pride; the youthful playfulness and vivacity of Susanna; and the regrets and sadness of the aging Countess.

stage

The Marriage of Figaro
By Mozart
Directed by David Walsh
Conducted by Kees Bakels
Queen Elizabeth Theatre
Closes tomorrow night

The duets, quartets, and other ensembles of the lead characters are also vehicles for Mozart to communicate love, anger, resentment, envy, greed, dishonesty, guile — all undeniably human experiences. And so dynamic is Mozart's score, that the characters almost become emotional archetypes, moving from one state to another in reaction to their experiences.

Walsh responds to this important aspect of the opera by placing a chessboard in the foreground of the stage during Act III. This clearly is intended to suggest the conflicts and other interactions stemming from the interplay of these timeless emotional themes which are as relevant today as they were in Mozart's time.

To be successful, this demanding musical communication requires outstanding musicians. This is exactly what is provided by conductor Kees Bakels and the orchestra. In addition, the cast of singers is superb, with Ruth Ann Swenson as Susanna, and Joanne Kolomyjec as Countess Almaviva the standouts.

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