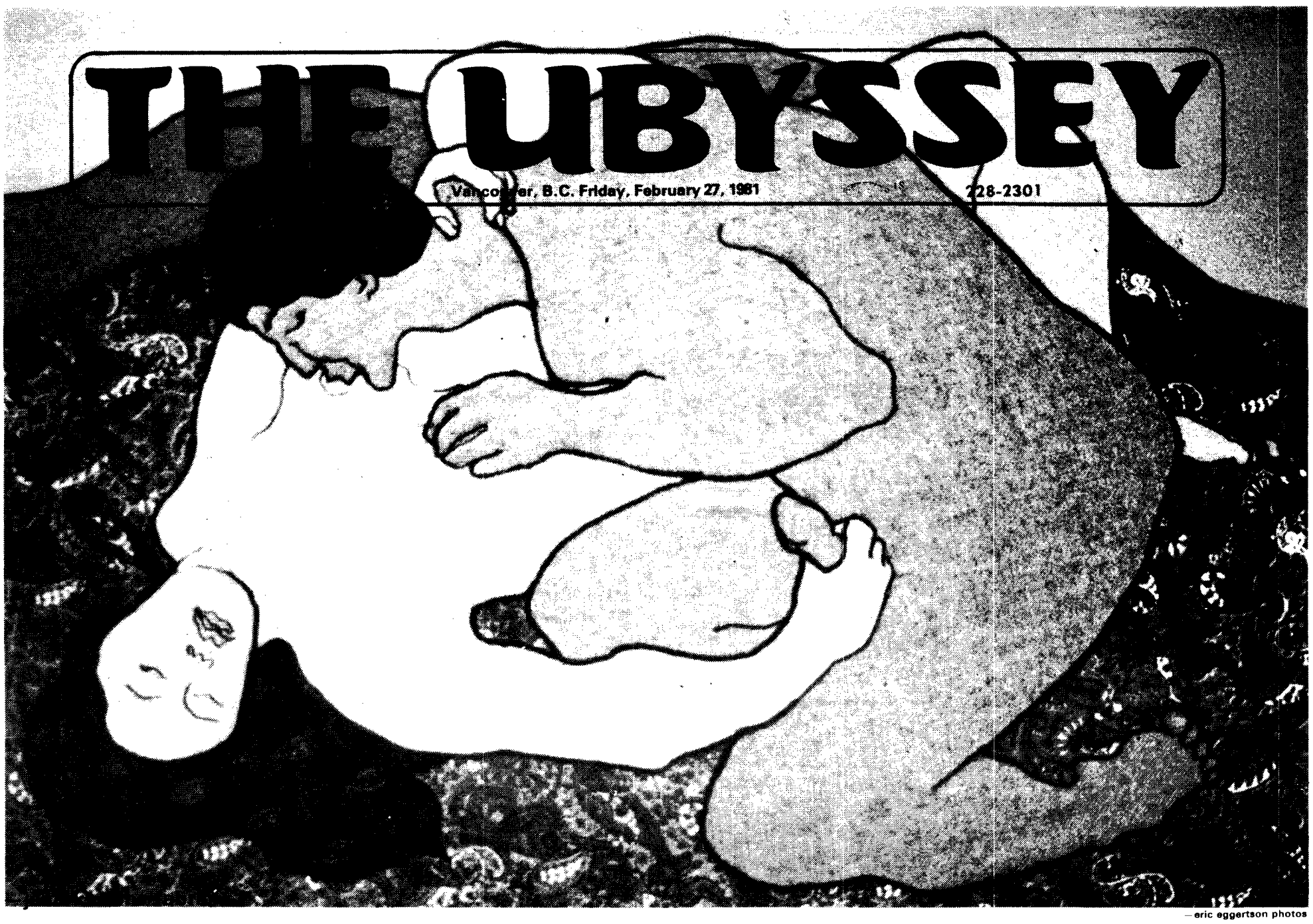
THE UBYSSEY

Vancouver, B.C. Friday, February 27, 1981 228-2301



—eric eggertson photos

Women explore the erotic

By JULIE WHEELWRIGHT

One common experience which all people share is sexuality. But so often in our male dominated culture the expression of human sexuality remains solely male-defined.

This week the Alma Mater Society women's committee brought Herotica, a collection of work by women artists which explores female eroticism in its various forms, to campus. It is a female version of sexuality; the result of more than a year's exploration of values by a group of 16 artists who organized the show.

It began at a B.C. Federation of Women meeting where a group of artists got together for a workshop and decided they wanted to show the erotic work they'd done, according to Sharon Mackin, a poet in the show.

"There was no place for them to show (their erotic work) and they felt a little uneasy about showing it, being feminists. They weren't sure it was quite kosher to show erotic works," says Mackin.

But the artists' uneasiness sparked an idea that women's erotic art could be shown, and more importantly they began to define the parameters of the erotic.

"We realized in the discussion that we were going to have a long haul just getting the theory so we spent the next year in meetings looking at several different aspects of the erotic and at the same time bringing our own work," says Mackin.

She adds that after the year no neat simple theory developed but many of the women explored the distinction between female eroticism and pornography. Women against Violence Against Women, a federally funded program that operated in Vancouver last year came to the group with a slide show on pornography.

"When WAVAW came with their show, one of the things they showed as an example was one of the things that I'd talked about in a poem that I wrote. It was a picture of a woman in an ad, one of the most sexist ads that are still around."

It was a picture of a woman's bottom with the words "Pepe Lopez" embossed on it but Mackin presented the ad as an example of how women are erotically stimulated by other women.

"Not just lesbian women, but all women are and it's a very natural thing because our society is set up for men in such a way that it teaches everybody that women are erotic subjects."

Men are not presented as erotic objects and thus women feel "turned on by women because that is what we see, in advertising, on television and that was my point," says Mackin.

One conventional erotic element missing in the Herotica show is violence. Says Mackin: "I think that is a big division that many feminists make right now. Anything that is violent, whether it is directed against men or women, or dogs or anything is pornographic.

"I think most of the women would agree with me that the place where we disagreed was where you draw the line on violence. Some of the women felt what I would call passion, where someone was pressing hard or something like that, indicated violence rather than passion."

The artists did not arrive at a consensus about the criterion they would use when judging whether a work of art was acceptable. But they formed a 16-member committee and if 75 per cent of its members agreed to show a work, it was accepted.

"We had a jury of all of our work and we found that we didn't have enough art to put the show together and we suspected that . . . so we invited people to bring their art into us and we juried it."

Mackin says she wanted a wide variety of art forms and she scanned the city for a woman baker interested in creating some erotic goodies. The show includes not only these realistic pastries but ceramic figures, paintings, masks, recorded poetry, jewelery, bedsheets, photos of vegetables and belly dancing performances.

"The major conflict we had was whether we should show what was the ideal of what we felt. (Should we say) 'this is the state of the art at the moment or this is the state of the art as it should be.' "

Robin Barnett, an artist whose ceramic works are featured in the show agreed there were tensions and conflicts between group members.

"One conflict had to do with the way the group was to work together. There was a small but vocal minority which wanted to just have a show and accept whatever women thought was erotic.

"The majority of the women wanted to go through a process of talking about what erotic art was and what violence against women was; they were prepared to learn how to work together," says Barnett.

There were tensions that polarized around women with differing political opinions and women with different ideas about violence. "Certain concerns about violence weren't shared by the group. Some of the women in the group felt that whatever turns you on, turns you on."

Barnett says the distinction between pornography and eroticism is still not completely clear to her but the artists' group made her sharpen her sensitivity to the issue.

"We really learned to analyze things. Listening to people who have seen the show I realize that they don't look as closely as we did."

Barnett says the favorite quote from the comment book of many women in the show was one which

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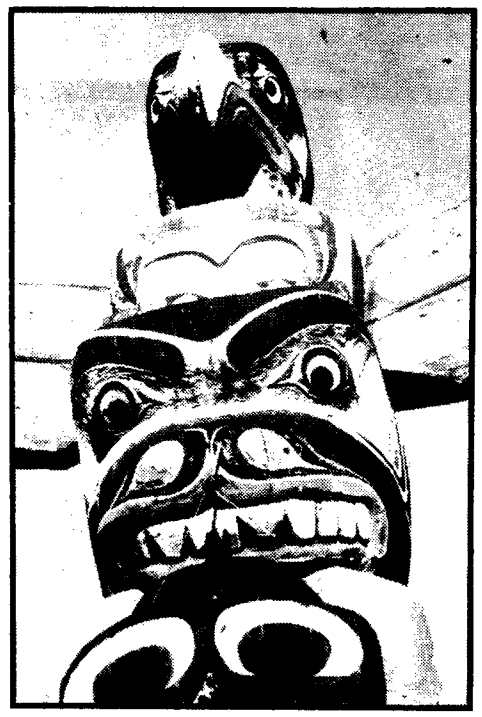
THE EROTIC . . . no simple neat theory

BLACKBRIDGE'S
Masturbating Woman

PHOTO CONTEST

SOCIAL



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Lens and Shutter, Kerrisdale Cameras and Rushant Cameras have offered to donate prizes for the winners in each category. Check the details below.

Send your best photos to The Ubyssey, SUB 241k on or before March 13. The staff of the paper will be judging the photos for creativity, effectiveness, and technical quality. We'll be looking for the best of what UBC students have to offer.

We will be printing what we believe to be the best photos in the March 20 special photography issue. Keep checking The Ubyssey for details of the prizes you can win.

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Rules and Regulations

1. The setting for all photographs must be some aspect of UBC. Each print must be entered into one of the three following categories:
   Physical: a composition using the physical environment of UBC; including the endowment lands, Wreck Beach, campus architecture or landscape.
   Intellectual: an expression of the intellectual and academic atmosphere of UBC.
   Social: an expression of social interaction and recreation at UBC.
2. Only black-and-white, unmounted prints will be accepted. The dimensions of each print must be 5 x 7 inches or larger, to a maximum of 11 x 14 inches (proportions flexible).
3. Photographs must have been taken Sept. 1, 1980 or later.
4. Each contestant may not submit more than three prints per category.
5. Previously published prints, and prints that have been entered in previous contests, will not be accepted.
6. Negative(s) must be available on request.
7. A winner and two runners-up will be selected from each category and awarded prizes.
8. The following information must appear on the back of each print:
   Category
   Brief description
   Contestant's name
   Student number
   Current address
   Phone number
   Number of **other** prints entered in this category
9. Prints must be sealed in an envelope and dropped off at the office of The Ubyssey, SUB 241k on or before Friday, March 13, 1981.
10. Contest open to all current UBC students, with the exception of The Ubyssey staff.
11. Prints will be judged according to creativity, effectiveness, and technical quality.

Women prisoners fight system

Brutality on the inside

By HEATHER CONN

You can never erase a prison experience.

No one can ever give back freedom to replace the dehumanizing days, months, years spent behind bars — the mindless daily schedule, pent-up rage, total lack of privacy, sneering provocations from leering guards and petty punishments used to silence "troublemakers."

Brutality and power-tripping mind games are bitter points of prison life as remembered by four women ex-cons in Vancouver. Now enrolled in a pre-employment program at the rehabilitative Elizabeth Fry Society, the women recall vividly their cell-bound past.

"The whole system is designed to make you feel like a piece of shit," says Bev, not her real name, who served time after being busted with 28 caps of heroin. "They (prison authorities) expect you to be happy, to carry on a normal routine as if you were on the outside. People on the outside get grumpy and tired and bitchy . . . but you can't in jail.

"They play mind games. They fuck with your head. So they put you under more pressure and maybe you'll mess up and they can send you off to Oakalla or Kingston (penitentiary) or whatever."

Male guards are supposed to knock before entering a woman's cell says Bev; but at the minimum security Lynda Williams community correctional institute in Vancouver they always walk in unannounced, often when a prisoner is standing naked, she said. "One old guy walked in on me. I turned around, I was bare-assed nude and I said: "Get a camera and take a picture, it'll last longer."

Women in confinement face continual harassment and abuse from male guards, especially at Oakalla women's jail, says Ruth, who has served sentences in maximum-security units.

"The male guards at Oakalla, I just couldn't believe it. The screws they had working there were frisking you all the time. They weren't frisking you, they just had nothing better to do except feel up chicks.

"The guards are like that, walking around, eyeing you all the time, leering. That's exactly the way they look at you."

In December 1979, then Oakalla inmate Geri Ferguson charged that guard Don Stevenson handcuffed, stripped and assaulted her. Last October, he was acquitted of an assault charge she laid, even though the judge admitted Stevenson's behavior was "unwarranted and unjustified — even barbaric."

In 1978, B.C. supreme court justice Patricia Proudfoot condemned the Oakalla women's prison as a poorly-run institution whose male guards tood advantage of their position to invade women's privacy. As a result, she recommended that male staff be barred from areas that affect "human decency and privacy."

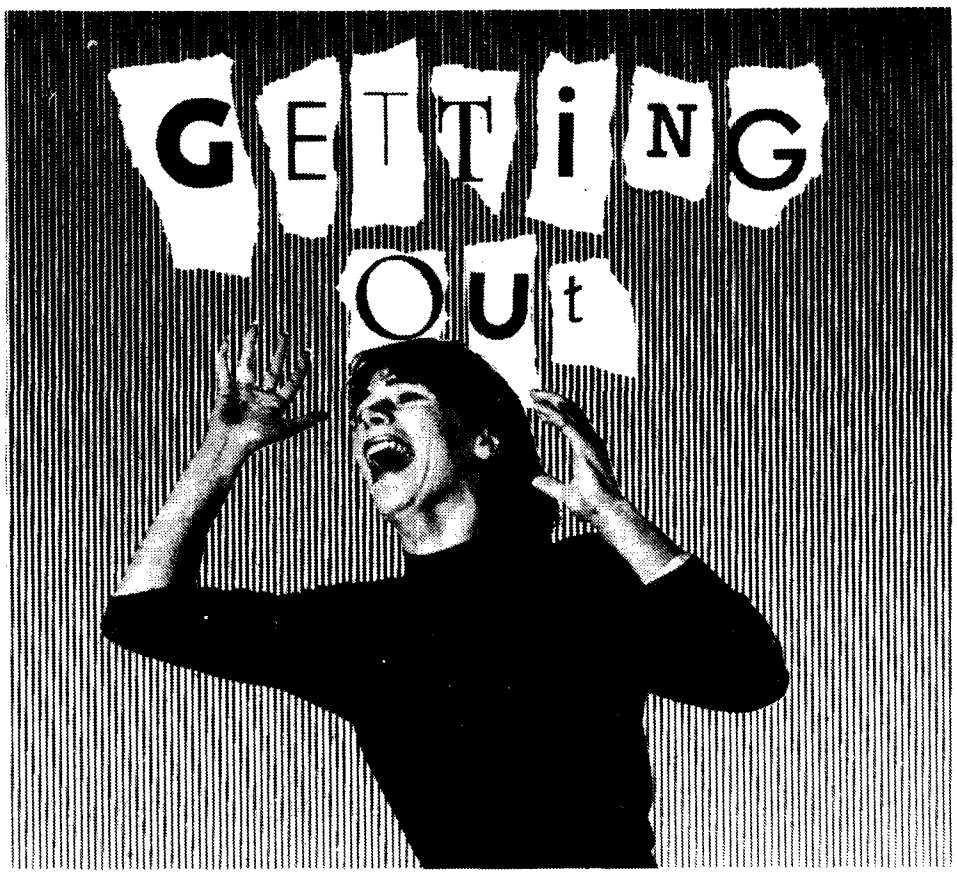
But according to Vancouver activist group Women Against Prisons: "If anything has changed since then, it's been for the worse."

Sherry, a prisoner free on temporary absence, says guards use "women's liberation" as an excuse for their brutality against women. "They figure: 'We can slap women around if we want because if they want to act like men, let them get up and fight like men.' "

Both she and Bev said they think prison administrators turn a blind eye to the use of excessive force, whether by their own guards or police on the outside. The Vancouver police department could crack down on violence but in Bev's words: "They don't want to because they want the brutality of it, to keep us under control."

So women prisoners face threats and potential violence whether they are behind bars or not, says Sherry. It's an ugly cycle, as she explains:

"They threaten you a lot in jail now. If you don't do exactly as you're told you have that hanging over your head — the threat of being sent back to Oakalla. When you're in Oakalla they threaten you with Kingston (prison). They're constantly threatening you with something."



Most women prisoners are too intimidated to criticize or complain about guards because they fear reprisals and removal of prison privileges, she adds.

"There's a lot of bullshit and nobody wants to do anything about it," she said. "I've seen girls write up grievances for other girls to sign, but then when it came time to sign it the girls just backed right down. They're afraid if they did sign that they're signing away their life . . . that they will just be known as troublemakers and the screws will really put the screws to them."

Because they have so few right in prison, confined women must often resort to strikes and sit-ins to have their demands heard, said Ruth.

"Girls who had slashed (themselves) couldn't get psychiatric help in the prison they were in. They obviously needed psychiatric help," she said. "We had to do things like have sit-down strikes to get some of these girls proper medical attention, psychiatrists and stuff. It was crazy."

Yet prison officials often try to blame other prisoners for the self-mutilation or death of a woman prisoner, charge Women Against Prison members. For example, Maureen Richards was found hanged in her Oakalla cell last November after waiting two weeks for a trial on remand; Women Against Prison members claim that the Oakalla men's unit padre said later: "The other prisoners didn't do anything to prevent Maureen from doing it."

The only way to survive in prison without hassles is to be quiet, passive and obedient, two women interviewed agreed.

In Pat's words: "If you ever go to jail, I'll tell you this. Do exactly what they tell you to do. Don't be one of the fuck-ups and think that you're gonna make it because you're gonna be a hard-nose and do what you fuckin' want to do. Because it doesn't work."

Sherry adds: "You're supposed to be like a robot. They push the buttons and you do it. In jail you're not even allowed to be honest. You have to go along with their bullshit. You want to tell them exactly how you feel but doing that could jeopardize your freedom."

Ruth said she does not have the right to criticize her treatment in jail. "I can't complain if a guy's bitchy and he takes it out on me. I mean, that's going to happen. I played the game and I'm going to have to pay."

However, there are still many women confined who have chosen protest and resistance, rather than passive acceptance of their situation:

- in the fall of 1979, six women at Oakalla barricaded themselves in a cell for two days protesting harsh and arbitrary discipline;
- on New Year's Eve, a peaceful sit-in by 20 women to protest prison conditions ended in a 14-hour riot. Women participants were placed in the solitary confinement unit — an abandoned cowbarn — which has been condemned and was ordered closed in 1975.
- the women occupied the cow barn for 10 days and refused to leave until they won their demand to meet Oakalla's prison warden.

Whether women in jail choose active or silent resistance, prison still leaves its scars, says Jerry Phillipson of Vancouver's John Howard Society, a rehabilitative organization for ex-cons. For most, prison is the end of the road for society's problem cases, he said.

"To deal with crime, first you have to deal with all the things that contribute to crime in society like battered wives, battered babies, violence on television, unemployment, poverty, etc.

"A lot of people get damaged in prison. There's no question about that. The longer a person has been in prison, the less likely it is that a person will survive on the street."

As Bev said, you never forget prison. She cried out her former prison number — 1473 — with these words: "Everything that you write in jail has to have your number. You don't wear it on your chest anymore. You just wear it in here (your head)."

Ex-cons: outsiders on the outside

By LORI THICKE

Bev takes a long drag on her cigarette. "When they beat you down so far, after a while you just don't want to get back up anymore. So you go back, like me, you go back to selling heroin — or taking it.

Bev (not her real name) is an ex-con. She and three other women who are enrolled in an Elizabeth Fry Society rehabilitation program talked about the difficulties they face on release from prison.

The women have served time in various minimum and maximum security prisons around the province (and in one woman's case, outside of B.C.) for crimes ranging from possession of heroin to conspiracy. 'Sherry' is the only one still in jail, though some of the others are on probation: she is attending the rehabilitation workshop on a temporary leave of absence.

Chances are that three of the four women will fail to make it on the outside and will end up back in jail, says Jerry Phillipson, a cousellor with the John Howard Society, an organization that works with released convicts.

"In any prison population, whether maximum, medium or minimum security, 75 per cent of the prisoners have been in trouble with the law before. 75 per cent will get in trouble again," he says.

Women getting out of prison often find it easier to return to jail than to adjust to life on the outside. Inmates commonly leave prison with low self esteem, low motivation, a lack of confidence and few ideas about their future. Often they are not sure if they want to change habits that put them in prison in the first place.

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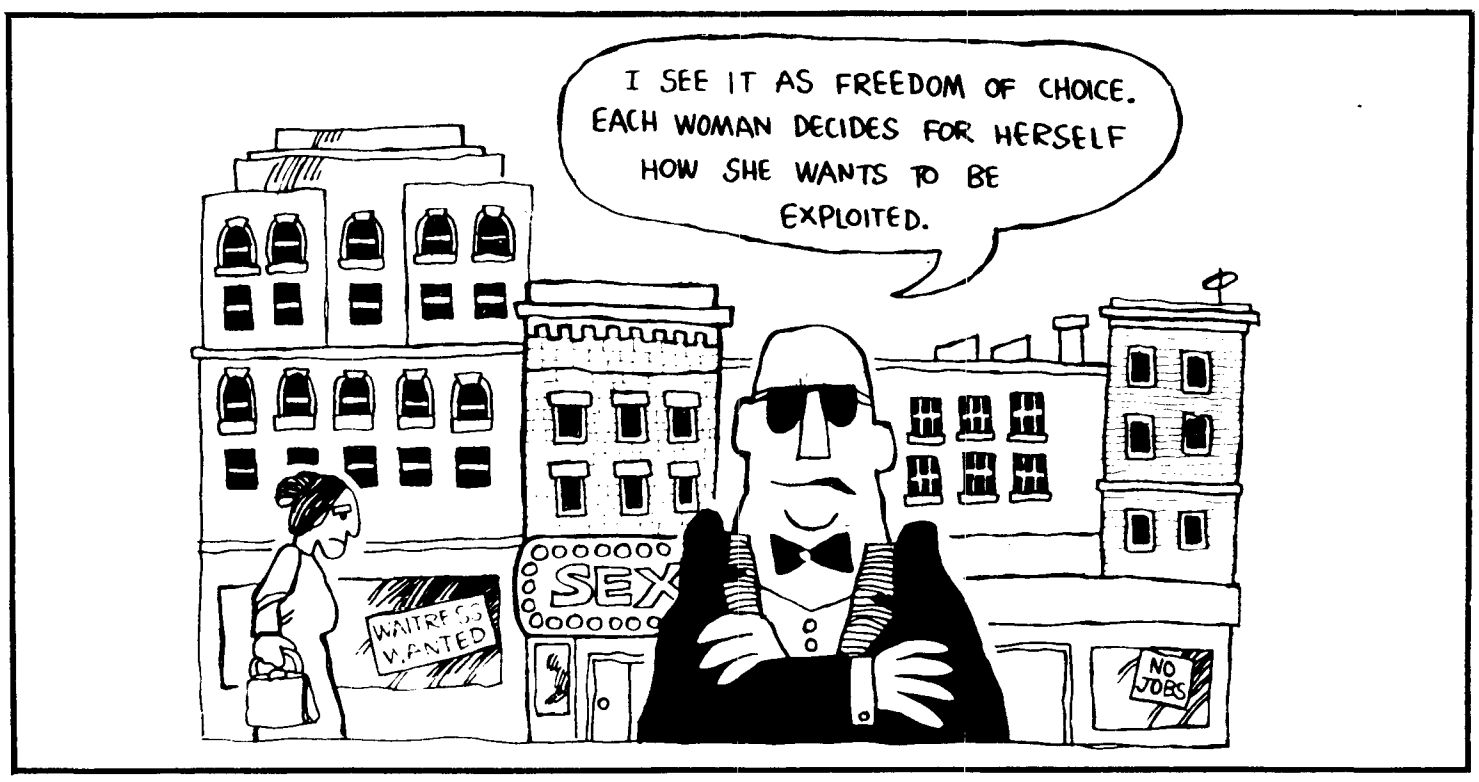

Herotica: a limited first step

From page 1

INTROSPECTION . . . woman examines genitals with mirror.

read 'these girls have a strange sense of erotic.'

"I think most people think (eroticism) is a clear-cut thing because of pornography or their male-define ideas about it. It seemed to challenge people's ideas." Some men came in to see the show left immediately and others left soon afterwards, she says.

Just as language in our culture is not neutral, neither is our art, and Barnett says the vaginal shapes she creates are a political statement. "I myself decided that the art that I did was a kind of political statement that I felt necessary to make because there aren't many places where you see art from a woman's perspective."

According to an AMS women's committee member bringing Herotica to campus during women's week was to show students that there is an alternative to the Playboy bunny stereotype of sexuality.

—eric eggertson photo

BLACKBRIDGE'S . . . Introspection

"I think we all realize that Herotica is not perfect, it isn't the definitive statement on sexuality that doesn't include violence. But in a sense it is a sincere attempt to define sexuality," says Jesse Gossen.

The show is also an attack on the idea that feminists are strait-laced and have no sense of humor. It is a redefining of human relationships, says Gossen.

"For women involved in the (women's) centre it is an attempt to try and evolve a view of sexuality that it is not exploitive," she says.

The show was also an impetus for the week, she adds. "As far as it being controversial, we felt one way to attack the idea that we're prudish was to take it in hand and say, we do have a sense of humor."

> 'In a sense it is a sincere attempt to define sexuality.'

Yesterday 235 people saw the show in the SUB art gallery in just over two hours. Not only was the show an ingenious, refreshing look at our sexuality, it obviously aroused interest and introspection for many students.

And although both women's committee members and Herotica artists themselves will admit it is not a perfect statement about women's eroticism, it is in Robin Barnett's words, "a limited first step" but a courageous one.

"I think the women's art movement, feminist art, is still really new in that sense. You see I don't think we have something new to take the place of what exists right now. I think this show is only a limited first step."

Women find alienation after jail sentence

From page 3

In addition, ex-cons must deal with rejection by friends and families, a changed world and the difficulties of supporting themselves. Few employers will consider hiring a person who has a criminal record.

For many women it is easier to return to jail than to fight the system.

It is never quite the same when a convict is released from prison and goes back to friends and family. "All of a sudden your friends are changed and grown," says 'Ruth,' "and you might have too. You're just strangers, you don't know each other anymore."

Rejection is a common reaction of people who come in contact with ex-cons, say Bev. "Some of them are cold, some of them won't associate with you."

Still others are suspicious and mistrustful of the ex-offender, say Sherry. "It's hard when you try to make the best of it, of getting out, and you know people don't trust you."

A convict's record can follow her for the rest of her life, prejudicing people against her. Bev has seen it happen. "Five years you can keep your nose clean. But just once you can be in the wrong situation at the wrong time — maybe you're not even involved — but baby your butt's right in the slammer.

"You can have a job for 14 years and never do a damn thing wrong, but the minute something's missing you're the first one in the office."

But prejudice is not the worst thing an ex-con has to deal with. Bev says: "When you get out of jail you've got the cops to hassle you as well as the people who are prejudiced in the first place. And the cops are definitely prejudiced. They know when you hit the streets. And in your home territory you get nothing but hassles."

'Gloria' agrees, adding: "The cops are always watching you." The consensus among the women is the police believe the ex-con is going to do something wrong, and they are always watching for it, expecting it, and so many end up committing a crime.

"You're supposed to be rehabilitated. But the cops won't give you a chance to be rehabilitated," says Bev. "You got society against you, and you got the cops against you. They're the ones that make you say 'fuck it, they won't get off my case so I might as well do it.' "

Both the threat of brutality and finding a means of legal support are usually major and immediate concerns for ex-cons says Phillipson. A prison record is a "definite handicap" in finding a job he says. "All employers are a little bit leery of ex-inmates."

Also, on leaving prison ex-cons are rarely equipped with the social skills or vocational training to guarantee success on the job market.

Welfare is not a reasonable option for most ex-cons. "You can't live on welfare," says Bev. "You have to steal, or you have to sell drugs on the side to live on welfare."

The "put down" relationship between prisoner and guard and the lack of inmates' control over their lives leaves them poorly suited for reintegration into society.

When 'Jill' was first released from prison she says she could not face shopping. "I couldn't be with a bunch of people. I couldn't take the crowd. You have to get readjusted to people. I was always looking over my shoulder. It goes away, but it takes a little while."

Phillipson says most ex-inmates don't know what the real world is like anymore. "The world is different. Streets change, bus fares increase." All of these changes can increase disorientation for an ex-con.

The four women unanimously agree they never want to return to jail. But knowing the obstacles they face they can't guarantee they won't.

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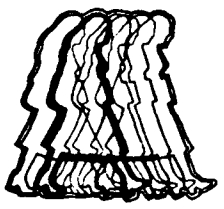

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Judy Chicago's Dinner Party

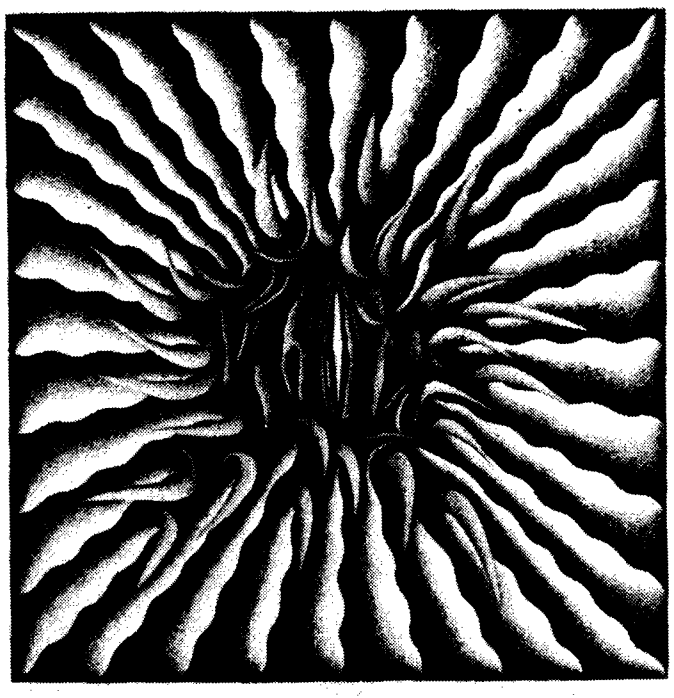
A feast for the senses

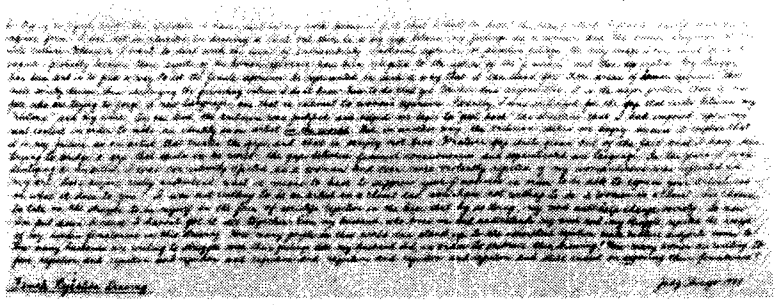
By JAMES YOUNG

Women's art. A local example is the Herotica show currently on view in the SUB gallery. But surely the single most important example to date, though more expressly concerned with feminist content, is The Dinner Party by the American artist, Judy Chicago.

Since its opening in San Francisco in March 1979, The Dinner Party has been the subject of political and esthetic controversy. Despite its overwhelming success as a crowd-pleaser, museums in Rochester and Seattle have refused to show it. And while some critics praise Chicago for "integrating a strong esthetic with political content," others have objected that The Dinner Party is "hokey art made in the service of an excellent cause."

With an irony which is typical of her, Chicago succinctly describes this complex work as "a reinterpretation of The Last Supper by those who did the cooking." Expanding her original concept of 13 women sitting down together at a single table, she arrived at three adjoining tables in the form of an equilateral triangle. This triangular arrangement, itself an ancient symbol of the feminine, is shown in a darkened room in order to emphasize its mythic and ritualistic qualities.





FEMALE REJECTION DRAWING (1974)

> 'She put vulvas on plates and served them up to a staid museum audience.'

On the tables are 39 place settings, honoring real and mythic women who have played an important role in the development of western society. The settings proceed chronologically, beginning with the Primordial Goddess, then including such notables as Sappho, Elizabeth I of England and Margaret Sanger, before concluding with Virginia Woolf and Georgia O'Keefe.

Each place setting consists of an oversized chalice, eating utensils and a highly individualized painted ceramic plate, the design of which is a variation on Chicago's controversial butterfly-vagina imagery; all these rest on their own elaborately decorated tablecloth or runner, embroidered in a style appropriate to the historical period concerned. Supporting the entire installation is the pearlescent Heritage Floor, on which the names of 999 additional women are written in gilt script.

The main purpose of Chicago's Dinner Party is to make people aware of the extent and magnitude of women's contributions to society, to emphasize achievements which the artist believes to have been ignored or banished to a sort of academic limbo by the historians of a patriarchal society. Referring to a theory developed by researcher Ann Isolde, Chicago says, "Women's history has always been approached as if it were a box of bonbons . . . Christina of Sweden is put right next to Aspasia of Greece, next to Christine de Pisan of the Renaissance; and you can pick up these little bonbons and sample them like caramels or nougats."

In addition to being strongly didactic, The Dinner Party is one of the single most ambitious works of art to be created since World War Two, perhaps since the beginning of the century. Chicago began work on the piece in 1974, but soon discovered that she needed assistance. While she insisted on maintaining "final esthetic control," Chicago eventually found herself cooperating with nearly 400 people, mainly volunteers. Many of these men and women worked in Chicago's studio in Santa Monica, thus creating a studio workshop system the likes of which had not been seen since the Renaissance.

Thus, by the spring of 1979, when The Dinner Party was shown at the Museum of Modern Art in San Francisco, it had already gathered a large following.

Concerning the show itself, attendance was over 90,000 for the three month period it was shown at the San Francisco MOMA, breaking gallery records for an exhibit by a living artist, including such names as Robert Rauschenberg and Jasper Johns. Patrons had to wait in line for two hours before gaining admittance; sales of The Dinner Party book (Anchor Press, Doubleday, 1979) exceeded 25,000 copies in the first two months.

Chicago and her co-workers were shocked, then, when the Memorial Art Gallery in Rochester and the Seattle art Museum broke their tentative agreements to show the piece. Bruce Chambers, acting director of the Memorial Gallery, cited rising costs and confusion over who would control funds raised by the show as the main reasons for the cancellation. He denied that the move was political, stating, "no one in any decision-making position had problems with the content of the show."

Reasons for Seattle's cancellation were slightly different. According to museum representative Annie Searle, the gallery had expressed interest in The Dinner Party while it was still in its early stages. The completed piece, measuring nearly 50 feet on each side, was too large for the Pavilion at Seattle Center. "It was a question of space — viewers would not have been able to circulate freely around the installation," Searle states.

Prospective viewers were quick to react; a group of Seattle women picketed the main art museum in Volunteer Park.

Beginning with these two cancellations, the owners of The Dinner Party, namely Chicago and her partners in the Through the Flower corporation, have experienced continued difficulty in exhibiting the project, repeatedly encountering arguments based on the availability of space and funding.

Chicago herself feels oppressed by what she sees as the corrupt male-dominated art elite. She states, "the art establishment spends hundreds of thousands getting second-rate exhibitions of Impressionist and Renaissance art. This is a test of how deep a prejudice there is against women's art in museums. People want to see it, the museums can make money showing it, but they won't respond to community demands."

Unfortunately for interested Vancouver residents, there are currently no plans to show The Dinner Party in the Pacific Northwest. In this city, a group of six women, calling themselves The Dinner Party Project of B.C., have been lobbying to have the show brought to the Vancouver Art Gallery.

One of the group's members, former UBC instructor and art historian Avis Lang Rosenberg, argues that The Dinner Party should come to Vancouver on the grounds that "it is a spectacularly sumptuous piece. There's something for everyone in it, including craftspeople, artists and historians."

Rosenberg suggests a special kind of show for The Dinner Party should it come to Vancouver: since Emily Carr is one of the names on the Heritage floor, Rosenberg envisages a joint Emily Carr/Judy Chicago show in the present space, before the art gallery moves to its new quarters in the courthouse.

VAG director Luke Rombout thinks otherwise. He states that, "given gallery booking commitments, there is no possibility that The Dinner Party will come to Vancouver before 1984." He was "flabbergasted" when he learned that the costs of bringing the piece to Vancouver would be around $75,000, approximately half the gallery's annual exhibition budget. He points out that even such celebrated names as Robert Rauschenberg and Stella Frank have been exhibited recently for less than half the figure quoted for The Dinner Party, and that the cost of the average show is nearer $20,000.

CHICAGO . . . dining out

Much critical discussion has centred on the explicit vaginal imagery of the plates and whether this is an appropriate vehicle for the expression of feminist content, a point which few viewers actually stop to consider. To quote critic Diana Ketcham: "She (Chicago) put vulvas on plates and served them up to a staid museum audience. They didn't even know what they were eating."

While Chicago is now working on various other feminist art projects, she is deeply concerned that future generations should hear her message, too. She says, "this piece has to be permanently housed. Part of the goal is to introduce this information so it can't just be erased from history. I'd like to see it find a permanent home either in California or Washington, D.C. I'd like to design an environment for it. It could be attached to an existing cultural centre or a new one, with a library or other research facilities that could carry on the work."

SACAJAWEA . . . part of The Dinner Party

Van Herk pounds the peg in the pigs

By GREG FJETLAND

It has been said female authors have an advantage over males in that they can write about women who are in the process of finding themselves. Nobody, it seems, wants to read about men with identity crises. Allied with this notion is the theme of women who struggle against men who would suppress them. It is this latter theme that Alberta-born author Aritha van Herk successfully exploits in her new novel The Tent Peg.

The Tent Peg is a well-written story with competent descriptions, an interesting selection of characters, some very good scenes and a fine style: the personal point of view of each character is taken, apparently at random. Van Herk carries off this difficult device with aplomb and it is to her credit as a writer.

The Tent Peg
by Aritha van Herk
McClelland and Stewart

It is also apparent that van Herk has spent time in the bush. When characters such as the outfitter and the helicopter pilot speak of their careers they do so with knowledge and experience. Van Herk captures well the feeling of the wilds, the magnificence of the country, the isolation, the tensions that can build in a group of people effectively cut off from the rest of the world. She knows too of the odd and simple pleasures that the mountains provide, such as rolling one boulder after another crashing down the mountainside, or the resounding echoes that will bounce back and forth between mountains.

The Tent Peg relates how J.L., the woman, finds herself in the Yukon mountains working as a cook in a camp with half-a-dozen men. Tensions are immediately introduced according to van Herk because this is an unusual situation; bush camps always have male cooks. Tensions are also introduced due to the contrasting personalities of the men and J.L. It seems all the men are insufferable sexists. There is McKenzie, the aging party chief who, while he respects women, doesn't really understand them. He's kind and gentle but still suffers the loss of his wife who left him many years ago so "she could find herself."

There's Milton, a Mennonite boy who conceives of women only in the narrowest, strictest roles. Franklin is a poet who can't see the real J.L., or any woman, for the gauze and vaseline on his glasses. Cap, the outfitter, thinks women 'is good for just cookin' and screwin'. Jerome is the bad guy (geologist), a man so evil he'd dig up his grandfather's house if he thought there was a mine underneath. Naturally he loathes J.L. and it's obvious Jerome is going to get his before the book is through.

Then we have the woman J.L. who is deep, as deep and mysterious as the ocean. The men are as children compared to her. J.L. is so mysterious and full of understanding and knowledge, one wonders if her initials might not instead be J.C.

It's unfortunate to satirize The Tent Peg because it does contain some good writing but it becomes increasingly difficult not to be cynical as one reads through the novel. The feminist stance van Herk assumes early on is developed and brought to such a pitch that the author tosses aside the realism of the novel to advance the feminist theme.

In one scene J.L. wakes and walks out into the moonlit night to witness half of the mountain slide away in a landslide that comes within a hundred yards of destroying the camp. J.L. is unruffled by the near-catastrophe but incredibly, the men are are not even wakened. Later, in a demonstration that all females, regardless of species, share a common deep bond that passes understanding, J.L. casually strikes up a relationship with a passing grizzly bear and cubs.

If van Herk was content to merely promote the female of our species, then the novel would not be nearly so exacerbating but she consistently stoops to slandering males. ". . . They're coming to me one by one, pouring out their pestilence into my ears, trying to rid themselves of the poison. I can't blame, the goddess knows they need to tell somebody . . . Poor children, I thought we women carried heavy bundles. . . . Men, a paradox . . . And yet they've got it all . . . they worship themselves as we poor females never have . . ."

By the end of the novel there just aren't any surprises left. The geologist has found his gold mine, the men have all recognized J.L. as their mentor and Jerome has tried to rape J.L. She takes his .44 pistol away from him, turns the table, and is on the point of shooting his balls off when McKenzie intervenes. This ending is disturbingly similar to the end of van Herk's first novel which ends with the main character castrating pigs.

Van Herk confuses feminism with misanthropy. The tent peg is a symbol of the destruction of men. "It is time we . . . put the tent pegs to the sleeping temples (of men)." In a recent radio interview on CBC's Morning Side van Herk said that while J.L. is a feminist, she didn't apologize for it, and she, van Herk, was not a feminist.

VAN HERK . . . mixed success

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The Georgia Straight is not a body of water

By GREG FJETLAND

It's time to set things Straight.

Even though the Georgia Straight died several years ago, in many people's minds it remains the classic undergound newspaper. It was as good an example of a truly free press as Vancouver has ever had.

Some people might not have heard of the Straight; perhaps they're from Nelson or the moon. These people are encouraged to go to the sixth floor of Main Library and look up the Underground Newspapers microfilms or go to Special Collections and request it there. The paper they'll find is a tabloid with good layout, great cartoons and an eclectic assemblage of features.

"It started as a literary, political journal by students," says Dan McLeod, editor and publisher of the Straight and its successor the Vancouver Free Press.

"What was being published in the dailies left little room for minority opinion and there were some very strong editorial campaigns at the time against drugs," he says. "And at the

time this Leisure supplement had just started in the Sun, purporting to be an example of the cultural scene of Vancouver . . . and to us it was just a sham."

What is impressive when one looks at an issue of the Straight is the sheer diversity of its features. Whatever was happening, whatever was important seems to have been covered. Says McLeod, "It was an open paper, not in the sense that a majority decided (what was published) it was open in the sense that almost anything was published, any minority opinion, the more of a minority opinion the better."

"During its heyday the Straight was an important newspaper," says Ken Lester, editor of the paper from 1969 to 1972. "It reflected what was going on, it was a positive force. It helped to align social forces that are continuing today."

Of course the Straight represented a threat to the existing papers and to the "establishment." Here was a forum where hippies, gays, freaks and straights could voice their opinions to a rapidly expanding audience. By the fourth issue, according to McLeod, the circulation was 65,000.

Naturally there was an establishment backlash: the Straight's business license was revoked after only a few short weeks of publication, police harassed vendors by seizing their copies, and the paper, during its dozen-odd years of publication, was busted on some 40 charges of obscenity, many stemming from the controversial 'underground' cartoons the paper ran.

In fact the Straight had great cartoons. Acidman, Harold Hedd, the Freak Brothers, (Phineas Freak, Freewheelin' Franklin, and Fat Freddy) and of course, Reid Fleming, World's Toughest Milkman, were just some of the Straight's great cartoons.

To be fair the Straight had its share of problems.

"There were a lot of good things about the Straight," says McLeod, "but journalistically, I suppose, it was a failure, in the establishment sense. It didn't expose any great boondoggles, it was more opinion than research. At the beginning we did pseudo-muckracking and sensationalism. The next stage of the plan was to do more thorough research."

Bob Mercer, a former editor of the Straight, has his own version of how things were. "When I went there (in 1977) I thought it was a puffy rag and I thought, 'Geez, it shouldn't be hard to improve on this. It was kind of the journalistic equivalent of '70s rock and roll, kind of flabby, self-pleased and hedonistic."

There were internal problems as well. In 1971 the Straight staff went on strike and seized control of the paper. The staff continued to produce the paper but they called it "The Georgia Grape."

"They were striking over control of the content of the newspaper," says Mercer. "Dan would just take stories and change them, change headlines. The worst thing was that Dan was convinced that sexism sold newspapers. He would put in snickering headlines on stories about women.

GETTING STRAIGHT . . . discovering the counterculture (back then)

"They (the staff) wanted to communalize the paper which Dan was diametrically opposed to since it was his paper. Eventually the staff just occupied the office and started putting out the Grape."

The Straight was essentially a phenomenon of the '60s. But the '60s passed, the Straight closed its Gastown office and moved to Kitsilano. It was really an indication of what was to come.

Says McLeod, "We had made so many enemies on the establishment side that it was difficult to continue. People associated us with the '60s." The Georgia Straight ws buried and its successor, The Vancouver Free Press, took over.

The Free Press bears little resemblance to the Straight. Gone are the personal sex ads; they form the basis for another McLeod publication, The Vancouver Star. Gone are the features by people other than newspaper staff. Gone are the issues the Straight dared to tackle. Instead we are presented with a rather bland music magazine, Vancouver's own mini-Rolling Stone, if you will.

"We're in a more constructive phase now," says McLeod, "We've decided to narrouw our point of view. We're trying to help bring the music scene together in Vancouver."

But Ken Lester, who currently manages the Vancouver punk band DOA, disagrees. "The Free Press doesn't have a broad range of music writers and so lacks credibility. It really doesn't have a philosophy or aim anymore. I hardly ever read it myself. I think Dan McLeod is scrambling to keep it afloat but he doesn't have a clear idea of why he is."

So to bolster its sagging appeal the Free Press now has record and concert reviews, a TV guide, and commercial cartoons such as Mutt and Jeff and Inside Woody Allen.

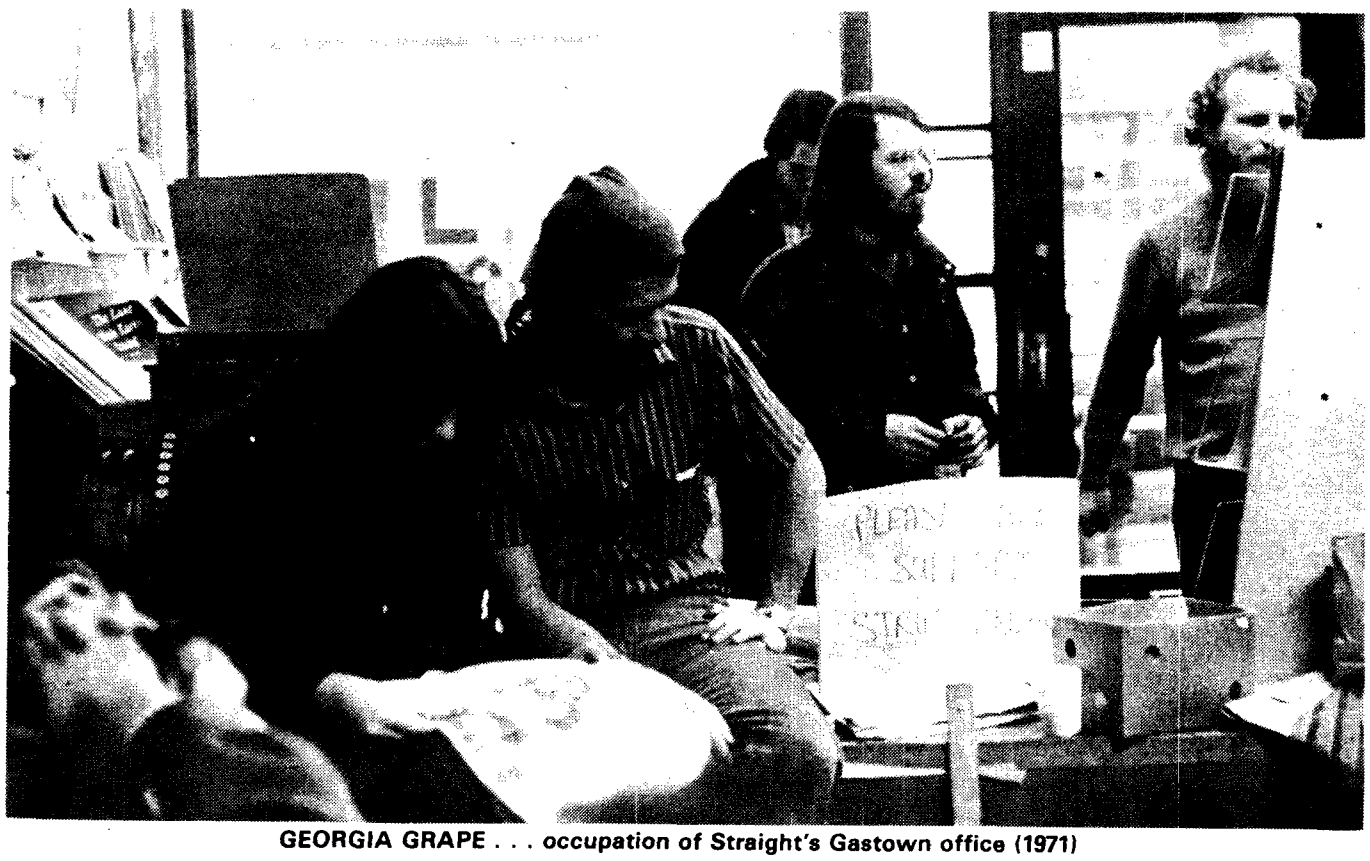
The Free Press is a castrated version of the Straight. Agrees Mercer, "It's a pretty pathetic little rag."

The Free Press if fact supports much of what the Straight opposed. But the the intention of the Free Press is different. The raison d'etre is to sell as many copies as possible, attract as many adverisers as possible and to make as much money as possible.

Most lamentable is the loss of creative energy, the innocent, anarcho-liberalism the Straight exemplified. There was a lot of hubris demonstrated based on the assumption people were by nature good and kind. The sex ads in the back of the Straight were open and seemed decent enough. Now these ads form the basis for the seamy, sexist Vancouver Star. It is a perverted magazine with articles as SexSuper Market and A Woman and her Horse.

The Straight crapped on the commercial papers; the Free Press is one. The Free Press became so similar to the commercial dailies they lost support from many writers and advertisers. When Dan McLeod hired Doug Collins, who many consider a reactionary, writer Alan Twigg resigned along with several other staffers. Gary Cristall of the Vancouver Folk Festival wrote to McLeod advising him that the Festival would no longer place advertising with the Free Press because of the Collins hiring.

Could there be another new Georgia Straight? "I don't think so," says Bob Mercer. "It was a product of the times. It started out with no capital and fifty people working very hard. Certainly there won't be an effort by the people of my generation, not any more."



GEORGIA GRAPE . . . occupation of Straight's Gastown office (1971)

Polanski's childlike Tess lacks maturity of classic tale

By SHAFFIN SHARIFF

"I had always wanted to film a great love story, but what also fascinated me about this novel (Tess of the d'Urbervilles) was its preoccupation with the vicissitudes of fate. The heroine has every attribute that should make for happiness — personal beauty, an engaging personality and a spirited approach to life — yet the social climate she inhabits and the inexorable pressures it exerts upon her gradually entrap her in a chain of circumstances that culminates in tragedy."

—Roman Polanski

When a director departs from his visual style and thematic approach, one hopes that his venture will be successful. More often than not, however, the completed film project is usually a disappointment, as is the case with Roman Polanski's Tess.

Tess
directed by Roman Polanski
Playing at the Dunbar

Roman Polanski, who's somewhat of a celebrity these days, is director of the current adaptation of Thomas Hardy's Tess of the d'Urbervilles. Tess marks an important departure for Polanski, a filmmaker who is at his best when attacking perversely cynical and darkly humorous subjects.

Polanski's previous films, Rosemary's Baby and Chinatown, have the potential of becoming film classics. Tess does not. One could have hardly thought Polanski an unimaginative director, and it comes as a considerable surprise, then, that Tess is at once an elongated and uninspiring adaptation of Thomas Hardy's novel.

Tess has received favorable reviews, six academy award nominations, and is a hit at the box office. Many moviegoers are walking in the theatre to see Tess, and walking out after three hours thinking they've just seen the most magnificent adaptation possible of Thomas Hardy. Perhaps.

Certainly, Tess is lovely to look at, and that's a big credit to its cinematographers, Ghislain Cloquet and the late Geoffrey Unsworth. Normandy and Brittany photograph beautifully for Hardy's Wessex (read Dorset), and much of the natural composition in Tess is brilliant. The opening scenes with Tess (Natassia Kinski) and her village mates after work, Tess seeing Angel Claire (Peter Firth) for the first time, and Tess burying her dead bastard child are wonderful to look at and cherish. It's at these points that Tess promises to capture the spirit and resonance of Hardy: those quiet moments that just happen without warning and seemingly without preparation.

Fickle fate, powerfully present in Hardy's works, is also present here, but only intermittently. There is genuine surprise in some of the scenes and circumstances, but very little dramatic irony. Polanski shows skill with his direction of Kinski and the supporting cast, but there is so much restraint in his work, it's nearly suffocating.

Maybe it was too much to expect that Hardy could be translated intact on the screen; after all, few works of literature survive after scriptwriters and directors get through with them. Yet screen adaptation is not an impossible task. One needs only to look at David Lean's adaptations of Charles Dickens' works, Stanley Kubrick's 2001 and A Clockwork Orange, and, more recently, Werner Herzog's adaptation of Georg Buchner's Woyzeck and Francis Ford Coppola's excursion into the Heart of Darkness, Apocalypse Now.

There was even an outside hope with Tess that the element of fate in the novel would be malleable for Polanski's screen treatment. In The Tenant, Polanski dealt with a man's descent into madness and forces which seemed to work against him. Polanski is a master at portraying the dark world of a chaotic universe.

It is a surprise, therefore, to see how docile his Tess really is. There is no fire in this film, only dying, flickering flames too tepid to warm the caring moviegoers' hearts and illuminate his mind.

Considering the length of the film, one would have thought that Polanski could have encompassed much more of Hardy than he does. The major components and developments of Hardy are present in Tess, but important details and connections between the three major characters are not.

In the novel, for example, when Angel tells Tess that his father, a parson, preached to an unruly young man, Tess recognizes him to be Alec d'Urberville, the man who raped her. Angel, of course, isn't aware of her rape until after he and Tess get married. This turn of events produces an additional crisis for Tess; Polanski version omits the incident completely and turns Angel and Tess' relationship into a simple love story. In the novel, we see Tess in anguish because of the decision she must make about her relationship with Angel. The film has only one scene which externalizes Tess' inner conflicts.

And there is the matter of Tess' rape. In Hardy, Tess' deflowering is clearly an act of rape. In Polanski's version, the violation comes off more as a seduction than a rape.

Such omissions would not matter as much as they do if Polanski had anything substantial to add to Hardy's story after taking much out of it. Unfortunately, Tess is only partly faithful to Hardy's spirit.

The settings and costumes in Polanski's Tess are faithfully recreated to represent rural conditions in Victorian England, but the characters fall short of being memorable.

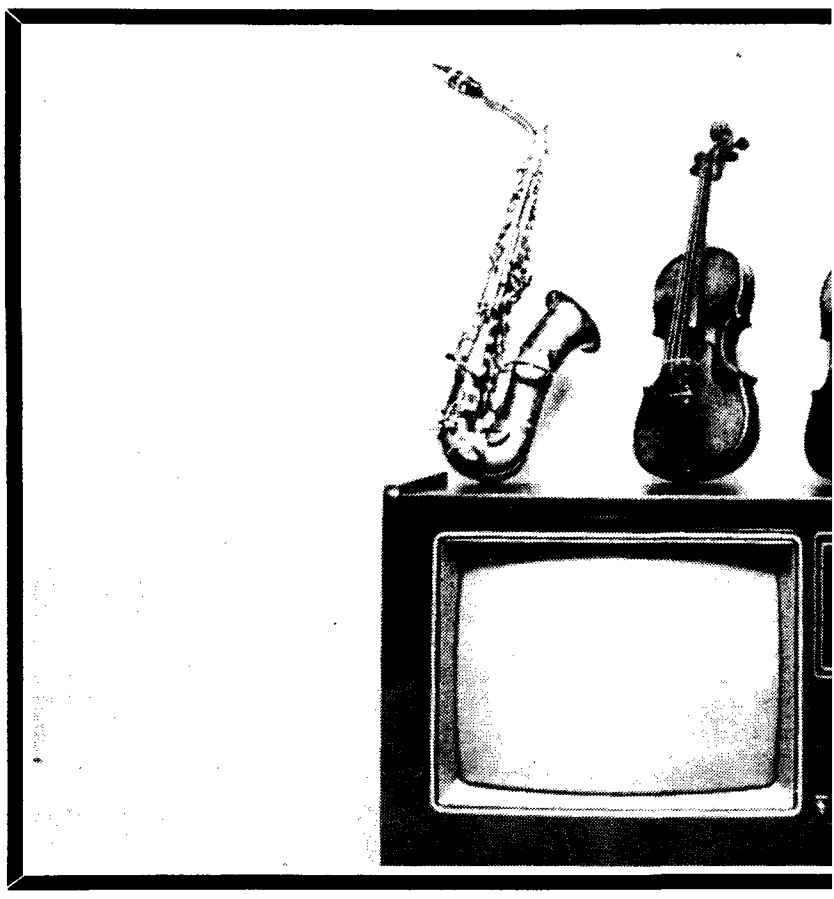
One wonders what happened to the strong, determined Tess with a steel backbone. Kinski is striking as a young, innocent Tess. She looks provocative in the early scenes, and there is an eloquent scene with a teary-eyed Tess speaking to an unsympathetic parishioner about having an official church burial for her child. It is precisely because scenes in the beginning of the film are of a high quality that one feels let down with the rest of the film. As an older Tess, Kinski doesn't have the skill or the features to indicate dignity and maturity in her final hours. She still looks like a child.

Of the two men in her life, Leigh Lawson is much better as Tess' lover than Peter Firth as her one-night husband. Firth is blatantly miscast as Angel Claire.

Tess is not, however, without its rewards. Besides the excellent, subdued cinematography, there is also a sumptuous musical score by Phillipe Sarde. During certain scenes and moments, the music carries more weight than the actors.

Polanski's Tess is a treat for those who have not read Hardy's novel. But those who have read Tess of the d'Urbervilles are likely to be disappointed. As fate would have it, the latter are by far in the minority.

HARDY'S TESS . . . social victim



SAX and violins on television

Punnish punis

By JAMES YOUNG

In addition to being the author of five photographic books for children, Bruce A. McMillan is the leading pun-dit of "punography", a witty combination of puns and photography. His second book on the subject, appropriately entitled Punography, Too, features short photographic series which illustrate popular expressions or cliches.

Each of these sequences is comprised of four images, reading from left to right. Some are hopelessly farfetched, with little chance that the reader will understand the pun before reading the answer printed at the end. For instance, how many viewers who follow the progression involving two children on a beach being carried away by a man wearing a bathing suit would ever come up with "Two go off on a tan gent"? Other series are at fault for being much too obvious: "Punching a time clock" shows a boxer doing just that. Some joke.

Punography, Too
by Bruce A. McMillan
Penguin Books

Most of these puns, however, reward the reader with a sense of intellectual satisfaction which results from solving a visual puzzle. For example, a lonely hot dog, lying forlorn on an unbuttered bun, is joined by a pewter mug which is decorated by a relief depicting two happy drinkers. A little verbal alchemy in the warped laborator of your mind and "eureka" "Frank 'N' Stein".

Or, an equally lonely television i joined first by a saxophone, the one violin, then another. After pun dering the problem for a while most viewers will eventually agre that this is a uniquely non-sexual non-violent way to illustrate "sa and violins on television."

As with purely verbal puns, th

OUTSTANDING in his field

Art novel mixes Rembra

By KERRY REGIER

Rembrandt's The Night Watch was slashed in 1975 as it hung in Amsterdam's Rijksmuseum by a man the newspapers dismissed as insane. John Miglis' Masterwork is based on this event.

As described on the cover, this is a novel of suspense. The figure of the fictionalized slasher depicted as an artist deranged with the grief of his son's death broods throughout the book, as a constant source of energy.

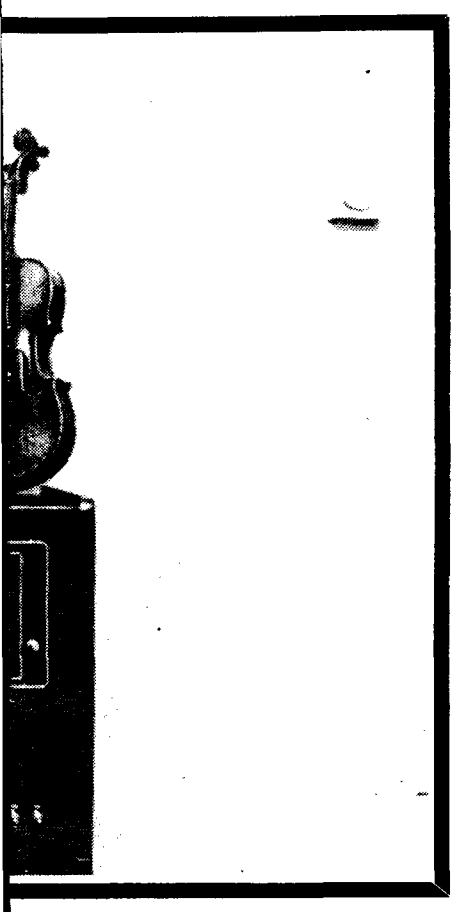
Masterwork
By John Miglis
Lippincott & Crowell

From the opening scene in a railway car, in which the artist draws a picture of a mother and child, his developing madness is displayed. The child depicted at his mother's breast is not the model, but the artist's own dead child, which embarrasses and infuriates the mother.

"She and the child then pushed through the doors into another car. . . The drawing was folded in half, lying on the floor. Bitch, he thought, picking it up."

Miglis uses this mad energy eventually in a confrontation between the artist and Rembrandt's painting, in which the artist psychotically imagines the marching figures of the guard to be real, to be killing his son. When he wields a knife in fantastic self-defence, the artwork is destroyed.

The remaining two-thirds of the novel deals with the restoration of the work, and a second attempt by



nment

humor of this book is 100 per cent cornball. Readers who submit themselves to this absurd and unusual pun-nishment can only snort, sigh or groan in response. On the other hand, the beauty of Punography, Too is its accessibility: it is the perfect book to bring out at a party, to give to someone you don't know too well, to afford a change of pace from more serious required reading. Or, considering the upcoming Ubyssey photo contest, Punography, Too might provide some inspiration to prospective entrants.

A final feature of the book is that it communicates the process behind its creation. Many of the various models in these series seem slightly embarrassed or uncertain in the role they are playing. As the book's credits reveal, McMillan has coerced some of the everyday, down-home folks living nearby him in small-town Maine to participate in his book. The Shapleigh women's auxiliary, the Shapleigh volunteer fire department, Burbank's landscaping service and Dexter shoe store are all given a word of thanks.

Admittedly, this book is based on a gimmick, but it hap-puns to be a good one. One anticipates the publication of Punography, Three though perhaps with a change in a pun-ctilio of layout: the answers to these visual riddles could be printed on the next page in order to keep the reader in heightened sus-punse.

Jazz quartet shines for few

By EVAN McINTYRE

The sign above the bar at 36 E. Broadway reads, in black felt pen, Hot Jazz Society Bar Tickets. Just below, a wide red arrow points down to the legend: AVOID LINE UPS: BUY ENOUGH TICKETS TO LAST THE WHOLE EVENING. Zooming back from the sign past a cluster of empty tables and a largely unoccupied floor space, the irony of the message comes through.

Such a dismal turnout, together with the two front stage monitors that did not so much make music as noise, might've deflated the hardiest of performing musicians. Not so with the Blaine Dunaway Quartet on Monday night.

Blaine Dunaway himself looked a bit under the weather when he limped onto the stage after his three sidemen ("an electric piano fell on my foot earlier on," he explained). After a brief tune-up, the four unperturbed jazz men worked with their instruments to create what could've been an evening's jazz experience for some two hundred people but were content to fully satisfy a handful instead.

The tune which started the first set featured some slow-paced violin from Dunaway and subtle brush and cymbal work from drummer Dennis Burke. Although the tune was pleasant and consistently gained tempo, problems with miking and mixing made for a fuzzy sound that was unfortunately not ironed out before Ted Borowiecki brought the piece to a close with a thoughtful scatter of drawn-out piano notes.

Dunaway's assertive violin, replete with some good high reaches, and Paul Blaney's plucky bass playing opened the second piece. The quartet was unmistakably warmed up by this point. Dunaway bowed out for a while to allow Borowiecki, Blaney and Burke to fill in wit collaborations and solos. Borowiecki's piano solo was a flurry of exhilirating notes with a few chords thrown in for added substance while Blaney contributed a fast bass solo before Dunaway returned on violin.

At first low-couched and later loud and strident, Dunaway's trumpet playing and Burke's crisp drumming kept the third number clear in all aspects. Dunaway's provocative trumpet notes lingered like a fine mist in the air towards the close of the piece.

Setting down his trumpet to return to the violin, Dunaway displayed his musical flexibility with the onset of the fourth piece. His technique was somewhat reminiscent of Stephan Grappelli and his notes meshed with Burke's snappy drum effects, Borowiecki's piano and Blaney's well-phrased bass.

Again Borowiecki shone with a dextrous stream of piano notes in his solo which was dampened, but far from extinguished, by the muddy miking of his upright piano and the fact that the piano's austere back faced the crowd almost completely obscuring the jazz fanatic behind it.

An extended bass solo leading into frenzied group expression and the evening's first drum solo came out in the fourth number of the second set. Burke combined rimshots, cymbal assaults and lost of snare drum into the conclusion of this piece.

The third set had the same consistent skill and feeling as did the previous two. As before, every solo was met with applause. Blaine Dunaway and his sidemen are not in the least hard pressed to prove their love for jazz music — not to a large audience or a small one. They are a local band which deserves the continued admiration of more people in Vancouver — a band which cannot help but go much further in jazz music in the future.

evan mcintyre photo

DUNAWAY . . . fiddler diddles his bowstrings

Director brings humor to UBC

By SHAFFIN SHARIFF

"A documentary crew is like a small band of adventurers, thrown together in desperate enterprise, totally reliant on each other for survival, charged with the job of bringing something back alive and thus hopefully illuminate some corner of the human spirit." **—Donald Brittain**

Donald Brittain, one of Canada's most prolific filmmakers, will be the theatre department's film/television studies program's artist-in-residence during the week of March 9 to 13.

Brittain, director of such impressive efforts as Dreamland: A History of Early Canadian Movies 1895-1939 and the academy award-nominated Volcano: An Inquiry into the Life and Death of Malcolm Lowry, will be visiting various film classes during his visit.

"People tend to forget that documentary film at its best is a very emotional medium. It is not didactic or journalistic in the cold-blooded sense of the word; you've got to excite the emotions of the audience. It's tougher to do it in the documentary form, and that is the challenge — to invest the subject with emotional content. I don't believe that you teach people anything through film, intellectually at least, but you can teach them and move them emotionally and reach them in the gut."

Brittain has had a life as varied as his camera's subjects. Before becoming a filmmaker, he was a police reporter at the Ottawa Journal, a foreign correspondent in Tangiers, and an interpreter in a brothel on the Cote d'Azur. Brittain started working for the National Film Board of Canada in 1955, and has free-lanced since 1970.

What makes Brittain's work fascinating is his wry sense of humor and his unique interpretation of his subject matter. In Dreamland, for example, he took a seldom-investigated subject — the early history of Canadian cinema — and turned it into an interesting, tongue-in-cheek look at the beginnings of Canada's film industry. What could have been a dry, boring documentary turned out to be lively and intelligent, just a dash of humor and off-beat observations.

Brittain's most recent film is Running Man, with Charles Shamata, which aired on CBC's For the Record series last Sunday. Running Man dealt with a gay middle-class high school teacher's attempts to come out of the closet without alienating his family.

BRITTAIN . . . director bellows on film set.

But Brittain is perhaps best known for his searing look into the life and work of Malcolm Lowry. Rarely have literature and film been so successfully meshed, and those who have read Lowry and seen Brittain's film can attest to his faithful and frightening depiction of Lowry's world.

Although Brittain will not be on campus until March 9, several of his films will be shown prior to his visit. On Wednesday, March 4, Volcano: An Inquiry into the Life and Death of Malcolm Lowry and His Worship, Mr. Montreal will screen in Buchanan 106, at 3:30 p.m. Next day, on Thursday, March 5, the theatre department has scheduled Never a Backward Step, Memorandum and Van's Camp in the same room, at 3:30 p.m. Ladies and Gentlemen: Mr. Leonard Cohen will be shown during Brittain's visit on Tuesday, March 10 in Buch. 106, at 3:30 p.m.

Brittain will be appearing in person and speaking to students on Monday, March 9 in Buch. 106 at 11:30 a.m., and in Brock 151 at 1:30 p.m.; on Tuesday, March 10 in Brock 208 at 1:30 p.m.; and on Thursday, March 12 in the Frederic Wood theatre at 9:30 a.m., and in Brock 151 at 1:30 p.m.

Visitors are welcome at the screenings as well as at the lectures during Brittain's visit. Interested film buffs should not miss this opportunity to see one of the best documentary filmmakers in the world.

dt with Sherlock Holmes

the escaped madman to destroy it, which fails at the last possible second, of course.

The Sherlock Holmes style of the restorer's hunt of the shadowy figure of the slasher develops into a satisfyingly absorbing story, though it is marred by frequent digressions. Miglis has a tendency to introduce irrelevant material in a forceful manner, such as lurid descriptions of the restorer's sexual relations with his beautiful female assistant.

Miglis had in this novel a fine idea of almost Dostoyevskian power, in the image of a plain man slashing a revered painting. This form of behavior is manifesting itself with increasing frequency, with the smashing of Michelangelo's Pieta and many other works.

Miglis has not the strength to handle this complex problem, it appears, and merely dismisses these events as individual madness.

Miglis even shrinks from thinking about a solution, and instead mutters, in the voice of the restorer, the same platitudes the newspapers and television were feeding the world: "It had happened here, he thought, in the National Gallery, in the face of The Night Watch, in the heart of the museum, where violence and destruction held a rightful place only in the imaginations of artists. It was sacrilege of the highest order. . . ."

Masterwork, then, offers us no explanations, comfort, or ideas. But should not be spurned, for such a vigorous story is not an easy thing to achieve.

Avoid Tribute, and help destroy the film industry

By ERIC EGGERTSON

Tribute is a sentimental look at a Broadway press agent's efforts to reconcile with his son. Scottie Templeton, played by one-time comic actor Jack Lemmon, discovers that he has cancer. The story isn't original, but Bernard Slade turns the standard dying-man-who-realizes-the-futility-of-his-life idea into a powerful screenplay.

Scottie's situation has been dealt with before in novels and films. Bernard Slade isn't breaking new ground with Tribute, but he does a good job with what may already be a cliched situation. At times the emotional intensity of the film is so perfectly choreographed one feels totally manipulated.

Tribute
Playing at Capitol 6
Starring Jack Lemmon

If Tribute's strength lies in its intensity, the film fails to rise above the Love Story tear-jerker category. The audience is soaked for tears repeatedly while Scottie bravely faces up to his incurable disease.

Thankfully the conflict between Scottie and his son Jud (Robbie Benson) isn't drowned by maudlin sentiment. Benson gives a surprisingly strong performance as the clumsy, shy son.

Both father and son want to really get to know the other, but neither is willing to commit himself to a reconciliation. The film centres around their inability to show mutual affection, and becomes in its own way a tribute to the two of them. Though Scottie dominates much of the film, in a quieter way Jud is always present in the background.

Technically Tribute is a Canadian-American co-production, but all exterior shots are in New York (that's where Broadway is, remember?) Like Bear Island, another Pan-Canadian film, Tribute is designed to appeal to a varied audience. And like Bear Island Tribute fails to succeed in artistic terms. It is a commercial venture, set in New York for American audiences who seem willing to put up with some of the crassest commercialism in the history of film.

That Tribute isn't the crassest example of American films has nothing to do with the "Canadian content."

When compared to some of the other films screened this year, Tribute looks pretty good. But that's no compliment. Jack Lemmon gives a touching performance that keeps the audience on edge.

He works on Scottie's character until you think you understand him, then he changes stride and shows another side of the character. But Lemmon alone cannot save what is basically a sentimental, cliched look at family relationships.

LEMMON AND BENSON . . . basically sentimental

So do yourself and everyone else a favor and don't see Tribute. If enough commercial films fail, maybe the North American film industry will collapse. Then you won't have to see any more of them and we won't have to review them.

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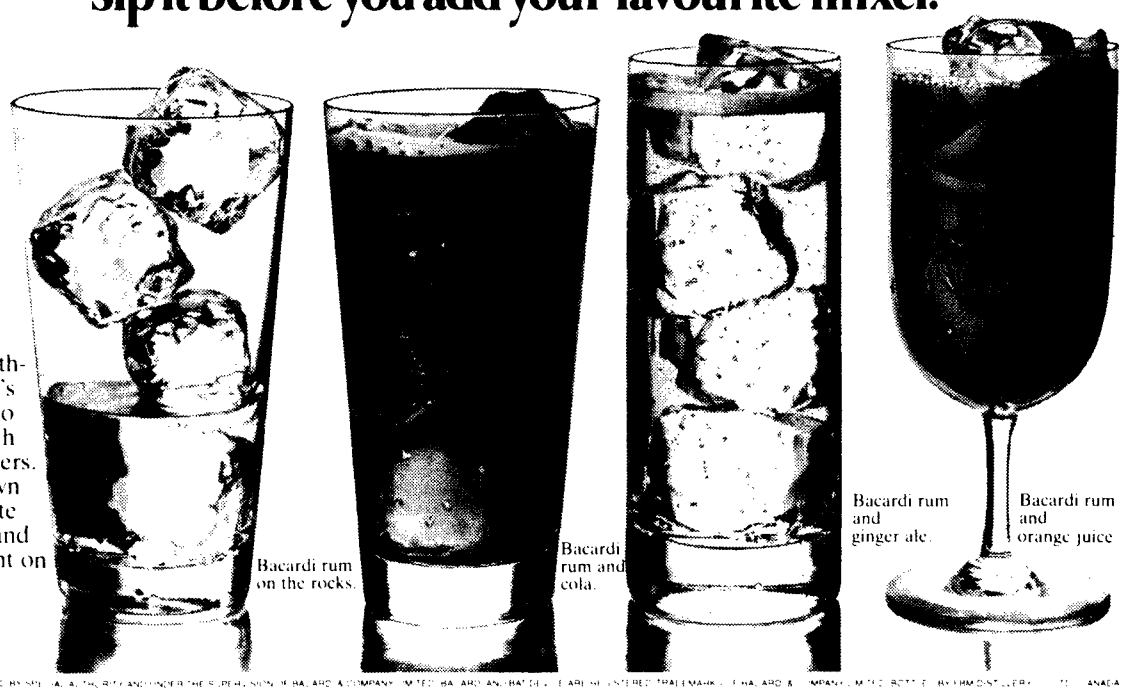

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HOT NEWS THAT FITS

Grads 'Railroaded' Fee Referendum For SUB Fee

Student council graduate representatives have been accused of railroading a fee referendum by waiting until councillors who would oppose the motion left the chambers.

Council made a last-minute decision Wednesday night to hold a March referendum offering students the chance to discontinue paying a $15 annual SUB building fee.

Although council had quorum when the decision was reached, at least two members of the new executive claim the councillors present did not represent council's true feelings.

Peter Mitchell, Alma Mater Society vice-president, said the graduate students, who introduced the motion, deliberately introduced the motion late in the evening to ensure that it would pass.

AMS finance director Jane Loftus said if the motion had been introduced earlier, it would have failed.

The issue had arisen early in the evening when board representative Chris Niwinski told council it should consider not collecting the fee this year because a January referendum to renovate SUB failed.

Niwinski said he withdrew the motion because a referendum with new renovation plans should go before students in the fall.

But graduate representatives reintroduced the motion toward the end of the meeting, after Niwinski had left. Only four of 16 councillors opposed it.

The SUB fee was started in 1964 to finance SUB's construction. This year SUB has been paid off, and council held a January referendum to use the $15 fee for renovations. It failed, but AMS president Marlea Haugen said recently she planned to continue collecting the fee for possible future projects.

Council Briefs

Students will be asked to pay a $5 fee levy to fund a Public Interest Research Group at UBC on a referendum from March 16 to 20.

Student council set the date at its Wednesday night meeting after it received a petition, signed by more than 4,000 students, calling for the referendum.

PIRG's are a concept developed by consumer advocate Ralph Nader and are designed to provide students with facilities to investigate consumer and environmental issues.

The motion to hold the referendum March 16 to 20 was passed without any no votes.

* * *

Council struck a committee to investigate the possibility of renovating SUB to improve access for students confined to wheelchairs.

* * *

Council passed a motion to support Nishga native Indians in Alice Arm who are asking the federal government and provincial governments to hold public hearing on the establishment of an Amax mine in that area.

Council was told by Don Johnston of the Lutheran Christian Movement that natives are concerned about the effect mine tailings will have on the environment.

Engineering representative Don Erenholtz opposed the motion because a guest professor had told him that mining tailings in Alice Arm caused no environmental damage, but his was the only no vote.

Council was told Amax plans to dump 100 million tons of toxic mine tailings directly into the ocean at Alice Arm at the rate of 10,000 tons per day for more than 25 years.

* * *

Council established a nine member board of directors for the CITR radio society to ensure the campus radio station will qualify for a low power F.M. broadcasting license.

Council passed the motion after AMS president Marlea Haugen gave assurances council could "have almost total control" of the society.

Israel Disrupts Arab Feudalism

The Middle East problem is more than simply an Arab-Jew conflict according to Simcha Jacobovki, a University of Toronto professor.

Speaking on the Jewish national movement Thursday, Jacobovki told 50 people in Buchanan 203 that the establishment of the state of Israel disrupted the surrounding feudalistic Arab countries.

"To preserve the feudal structure these countries channel their internal problems against Israel . . . but with the Egyptian peace treaty these forces will have to channel themselves differently," he said.

Jacobovki said the treaty will cause internal conflict between the many ethnic and religious groups in the Arab countries, which will eventually result in destruction of the existing regimes.

"This will not be a progressive coming apart but an oppressive one," he said, "similar to what is happening in Iran."

Students To Fight Gov't Cutbacks

UBC students will be asked to walk out of classes March 18 to protest government cutbacks in post-secondary education, student council confirmed Wednesday night.

Universities across the province have acknowledged March 18 as a day of protest against government cuts and increasing tuition fees.

The student committee on tuition and student aid will organize the protest at UBC, which will primarily feature a rally starting at 11:30 a.m. outside SUB. Information on the reasons for the protest and details of the rally will be distributed today.

Student council agreed to support the protest, and gave the student aid committee the go-ahead to arrange for speakers at the rally. The committee hopes to get university officials, students, and provincial government and opposition members to speak.

Meanwhile, the committee is preparing a presentation for the board of governors meeting Tuesday. Committee member Brad Stock says he will request more bursaries for students next year because available funds are inadequate to cover increased tuition fees and the high cost of living in Vancouver.

Clark Denies Knowing Of Deal

The man who supposedly made an agreement with Tom Fawkes of the B.C. Federation of Labor to remove pickets from the UBC campus cannot remember the event.

When asked about the deal which had Telecommunications Workers Union members remove their pickets from SUB and the new administration building, UBC labor relations manager Wes Clark said: "What deal, who's Tom Fawkes?"

Fawkes said the agreement was made with Wes Clark and he received a letter signed by a W. L. Clark, UBC labor relations manager, on official UBC stationery from the employee relations department.

The telephone number in the letter which told Fawkes to call "about any B.C. Telephone Co. supervisors being called to the university," also belongs to Clark.

But when asked about the letter, Clark said, "What letter? I write plenty of letters."

Clark said he did not do anything about the strike besides talk to the unions while they were at UBC.

Asked if any agreement had been reached between himself and the B.C. Fed, Clark said, "you should ask them about that."

Gears Fight Pit Prices

Pit beer prices will be lowered if the engineering undergraduate society has its way.

The engineers collected 600 student signatures on a petition requesting a referendum to lower beer prices, Peter Mitchell, Alma Mater Society vice-president, said Thursday.

Referendum fever seems to have taken hold of the campus, with two other ballots going to the students March 16 to 20. One question will ask students to establish a $5 fee levy to fund a B.C. Public Interest Research Group at UBC, and the other will decide whether to cancel the $15 SUB building fee.

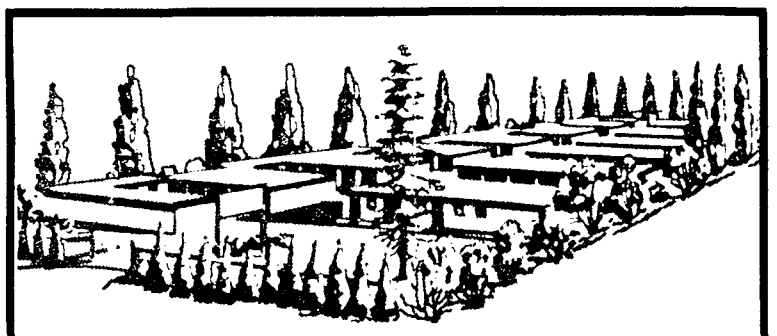
A referendum to use the building fee for renovations to SUB failed in January, and it appears another referendum on the issue will take place next fall.

Council has to decide if and when the Pit beer price referendum will take place at its next meeting.

NOTICE

Tuition Fee Income Tax Receipts Available February 23rd

Dept. of Finance, General Service Admin. Building 8:30 a.m. to 4 p.m.



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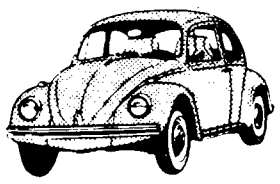

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MATURE — WARNING: Occasional suggestive scenes. B.C. Director. Showtimes: 3:00 5:10 7:25 9:40. VOGUE, 918 GRANVILLE, 685-5434. Nominations incl. "Best picture — Best actress." SISSY SPACEK TOMMY LEE JONES. Coal Miner's Daughter

GENERAL — WARNING: Occasional coarse language. B.C. Director. Showtimes: 2:00 3:40 5:40 7:40 9:40. CORONET, 851 GRANVILLE, 685-6828. LILY TOMLIN CHARLES GRODIN · NED BEATTY. THE INCREDIBLE SHRINKING WOMAN

MATURE — WARNING: Occasional coarse language; nudity and suggestive scenes B.C. Director. Showtimes: 2:50 5:10 7:30 9:45. 2 Nominations. ODEON, 881 GRANVILLE, 682-7468. The Competition RICHARD DREYFUSS

MATURE — WARNING: Occasional coarse language. B.C. Director. Showtimes: 7:30 9:40 plus 2 p.m. Saturday, Sunday. PARK, CAMBIE at 18th, 876-2747. JANE FONDA LILY TOMLIN DOLLY PARTON. 9 TO 5

MATURE — DIRECTED BY ROMAN POLANSKI. Showtimes: 1:45 5:00 8:30. 6 Nominations incld. "Best picture—best director." DUNBAR, DUNBAR at 30th, 224-7252. 'TESS'

MATURE — WARNING: Occasional coarse language. B.C. Director. Showtimes: 7:15 9:15. BROADWAY, 707 W. BROADWAY, 874-1927. ANGELA LANSBURY. EDWARD FOX · ROCK HUDSON · KIM NOVAK · ELIZABETH TAYLOR. The Mirror Crack'd

MATURE — WARNING: Frequent coarse language and swearing; occasional nudity. B.C. Director. Showtimes: 7:30 9:40. BROADWAY, 707 W. BROADWAY, 874-1927. STIR CRAZY RICHARD PRYOR

RESTRICTED — WARNING: Some nudity and sex. B.C. Director. Showtimes: 7:30 9:30. Portuguese W/Eng. Sub. "The Taming of the Shrew" Sunday at 2 p.m. only. Doors open 1:15. VARSITY, 224-3730, 4375 W. 10th. Bye bye BRAZIL

Letters

Whitewash won't restore lost human dignity

I feel I should respond to the letter 'Gay undignified' for two reasons; because I am a firm believer in the power of the truth and because I have a point to make regarding human relations.

I would like to emphasize that my comments are not intended to be a parting shot at my friend. That would be counter-productive and beneath my dignity. Let's go back to the situation.

I was sitting at the GayUBC booth in SUB. A man of approximately my height and at least 100 pounds heavier came up to me, gleefully selected two of my buttons and started walking away. I told him that the buttons cost money but he kept on walking.

I went up to the man and asked him quite calmly to return them, at least four times. All I got was abuse in return. He kept saying, "Come on faggot. Take them from me. What's the matter, homo? What're you going to do, faggot? Slap me?"

I turned to his friends and asked them if they were going to put up with this behaviour. They stared at the floor. So I did what the man asked me to do. I grabbed one button and while struggling for the other he dropped it into the garbage.

As I rummaged through the garbage can, I'll grant you that some did end up on the "het". If any damage was done him I apologize. Oh yes, I did get the second button back but not before my friend took it upon himself to "touch" me with a Coke can which he then "dropped into the garbage can".

(Interestingly enough, the police told me that the letter-writer had earlier said that the "het" had done nothing of the kind but had thrown it at me. Since I only have one story, perhaps it is the more credible one. What I know is that he hit me hard enough to make me momentarily dizzy and to raise a welt the size of a 50 cent piece about a quarter-inch off my scalp. After feeling the welt the doctor insisted on examining me for concussion.)

At that point, I realized that there were some 30 or 40 people sitting in the area who had neither lifted a finger nor said a word in my defence. So, yes, I got angry and gave them a blast.

What I said was, "Your people aren't worth the human dignity you're supposed to be made of." (From the rest of this episode and Physed 4's letter it seems quite understandable that this would be "undiscernable verbiage" to him. Just so that he knows, it means "respect brings respect".)

And, yes, I called them "scum of the earth". At that moment, in my eyes, they were.

If this has seriously wounded them then let me offer some advice. If "hets" want to improve their image during "het" week, which seems to be every week of the year in this world of ours, perhaps they should, "go for reps that can take a bit of harassment; it's inevitable that they'll encounter some along the way."

No. No one should expect to take abuse. But then again, no one should expect to dish it out either, especially without response.

The arrogant and mistaken attitude that this thief and his friends have is illustrated by the fact that they simply stayed where they were when I walked away. You see, they think that they can calmly steal from people they don't like, abuse and taunt them, hit them and then those so bullied are supposed to keep it to themselves.

If I were really undignified I would have vented my anger and frustration by giving my friend a fire-extinguisher bath or perhaps something far more painful and permanent than the lump that he gave me.

Instead, I did as everyone should do. I turned my anger away from violence. I removed myself from the situation and phoned the RCMP. The response from them was quick and I thank them for it.

Since the arresting officer was female and much shorter than my friend, he felt it necessary to bully her as well. He yelled abuse at her (the expression "fucking cunt" comes to mind) pushed her around, grabbed her, and generally made her job extremely difficult.

No wonder she took her time telling him the charges. She needed three of four minutes to subdue this dignified and reserved gentleman by cuffing his hands behind his back. As he left he felt it important to yell "homo! homo! homo!" at me. I don't know why. I'm fully aware that I'm gay. These hateful people should learn that they dull their swords with excessive use.

When CITR reported the incident our wounded friend marched into their studios and was "extremely aggressive and loud". Incidentally, all our posters along his route were obliterated and those on our office door were set alight and pushed flaming under the door. Then abusive filth was scrawled on the door itself.

I will not comment on whether or not it is more dignified to burn the posters or to scrawl on the door. But I will comment on more important matters.

It is embarrassing for me to see what seems to me to be a relatively reasonable and intelligent individual forced to twist logic and facts into such deplorably self-contradictory and silly stuff as is 'Gay undignified'. This white-wash would have been unnecessary had he given his friend the advice his friend needed before things got out of hand. He should have told his friend to smarten up and hand back the buttons. That would have been true caring.

Probably, however, he felt his friend's behaviour totally justified. Just as one obviously expected no response to theft, abuse, and assault, the other probably expected no response to his less than truthful letter. Surprise again. Certainly now Mr. Anonymous you're not trying to excuse your friend's behaviour by saying that after it was over I was undignified.

I wonder how dignified our friend would have been if someone had stolen his wallet, called him names, and then hit him on the head for it. His opponent would either be dead or very bloody.

Let me tell you something about dignity. Dignity means self-respect. It is not the smugness that comes from having a physical advantage over someone else. We have relatively little control over the way we develop physically.

Nor does it come from sending less than truthful, anonymous letters into The Ubyssey. Anyone can type.

What respect does come from is behaviour based on principle as opposed to emotion. It is not the manner in which one does things but why they are done.

All the obsequious gentility, "three-piece" syntax, and whereases in the world are not going to make theft, abuse, and assault into anything else. Theft, abuse, and assault can never be worthy of respect. I found my dignity ages ago and you simply cannot steal it from me, abuse me for it, or beat it our of me.

Mark MacDonald
vice-president, Gay People of UBC

Discrimination same when against gays

Judging from the letters in recent issues of The Ubyssey on the topic of homosexuality, it seems there is some value in discussing the question in a larger sense, without regress to specific circumstances and personalities.

The controversy, here and elsewhere, indicates that there is still a considerable reluctance to accept gays and affirm their rights to live openly, to occupy professsional, and other, positions of responsibility, and to take their place as valuable associates and members of our communities.

If we refuse to extend this recognition to native Canadians because of what they are, we are guilty of racism. Most research indicates that gays cannot reverse their orientation.

Evidence seems to suggest that sexual orientation is a "given"; while the majority of us are "given" a heterosexual orientation, some people are "given" a homosexual orientation.

The reasons for wholesale condemnation of homosexual activity derive principly from two arguments: biological and biblical. The biological argument is that since homosexual activity cannot result in progeny it is a crime against the natural order.

In the light of widespread attitudes recognizing the desirability of sexual relationships for reasons other than procreation, and accepting and approving such relationships, this "biological" argument against homosexuality is simply not substantial.

The biblical argument cites Old and New Testament sources, and a discussion detailing these, and considering such things as historical context and social conditioning, is not appropriate here. My presupposition is that if we are to be truly biblical today we cannot simply repeat the conclusions stated in these writings.

Rather we must rethink the issue creatively in the light of the great themes of faith and of available empirical knowledge, as the biblical authors did in regard to other issues of their day, and theologians have been continually doing ever since.

In our condemnation and ridicule of the homosexual, the dominant society does terrible, often irrepairable harm, not only to the five to 10 per cent of our population which is homosexual, but also to their families and friends. In placing the families in difficult and lonely positions — and compounding the misery of the gay person — we are affecting the majority of our society.

This is the key question: Why should homosexuality as such render one unfit to perform any function in any community if one is in other respects as qualified to do so as a heterosexual person?

Suppose we do believe that homosexuality is less than optimal in principle, that it is not genetically caused, and that it could be overcome. The question would remain: Is this issue of such importance that homosexuals should be told that, if they want to be fully acceptable as human beings they must do whatever is necessary to become heterosexual?

The therapist with whom I have talked most about this issue does think that homosexuality is "arrested development", and she also says that in most cases the attempt to change would take many years of agonizing work. How many people can afford this kind of therapy, in simple financial terms?

And this kind of effort would be so all-consuming in terms of time and energy that other areas of life would be drained of the possibility of creativity. Would we prefer that a Michelangelo or an Oscar Wilde had postponed the creative use of his energies in the arts until he had become optimal in his sexual life?

Furthermore, many of the experts who think the causes of homosexuality to be totally environmental also say that some people could never change their orientation, no matter how much time and energy were put into the effort. Without any real knowledge in these matters, should we continue those attitudes which can be justified solely by the fact that they maintain pressure on people to change something which, apart from the pressure, most of them would probably not want to change?

I do understand the strong negative feelings that many people still have about homosexuality; I had them once myself. But I appeal to you not to let these feelings perpetuate attitudes that will only contribute to further human misery without protecting any essential principle, and that will therefore perpetuate our collective guilt in this matter.

George Hermanson
Margaret Copping
Co-operative Christian Campus Ministry

Thoughts on women's week

The two very interesting letters above this editorial are an aftermath from gay week 1981. From the sound of it, it could have been 1881, just before the time when Oscar Wilde found out how intelligent his society really was.

Now it's women's week, but of course nothing of the above sort will happen. No one will bop a woman on the head for saying "I am equal to you," and campus chaplains will not feel shocked and compelled to come to the defence of women who say such things and get bopped. After all, we don't really treat women that badly. Do we?

Yes, we damn well do. And considering women are slightly more than half the species, it is the most odious and destructive kind of oppression. It's almost universal on this planet and goes back before recorded history.

It is not enough to cluck condescendingly and say, yes, women should have equal pay for work of equal value and all that. We are talking about daily acts of violence to women. And you can't explain it away blaming the natural order, evolution, capitalism, unfortunate accident, Marxism or primordial weather patterns.

In a society which claims to be concerned with the inability of some to recognize racial plurality and equality and which has removed criminal penalties for gays, you can still draw a blank stare or apprehensive glance by mentioning the oppression of women.

The cause isn't in the past, it's in the present; it's the fear among men they will lose something by allowing women the intellectual roles they have been denied in the past. And it's a bullshit fear.

As with the liberation of any other identifiable group within the society, the formerly dominant will only lose fetters of the embarrassing and counterproductive roles they've had to play.

What we have to gain is half the human race.

It is said by scientists we evolved from the animal kingdom and became human. The mistake is in the past tense. Women's week is a reminder the evolution is still painfully in progress.

THE UBYSSEY

February 27, 1981

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Editor: Verne McDonald

We'll divide the day into sections and blame people for each one. James Young and Evan McIntyre had a nasty fight at the staff conference. Craig Brooks threw telephone books at people. Arnold Hedstrom and Lori Thicke accepted phone calls from adside about screw-ups. Shaffin Shariff, Nigel Findley and Greg Fjetland elegantly sipped champagne, toasting Media Services and surveys. Julie Wheelwright messed up the transportation, so Steve McClure, Glen Sanford, Nina Miller and Eric Eggertson had to take the bus to the printers. Verne McDonald got all the residual blame.

Letters

'Why am I being forced to live like a rat?'

I do not know why I am writing to The Ubyssey to say this; but here goes shit, okay?

Last November an unfortunate turn of events led to cutting off from my sponsor (to put it in Financial Aid jargon) any monies he/she had decided to supply me. I realized that ends were not going to meet and applied for financial aid.

The woman (I had to wait a week to get an appointment) was so nice. She dried my eyes, gave me a reassuring pat on the head and without much delay sent me on my way with an application for an appeal and an emergency loan.

Oh, yes. "The appeal decision will be here by Feb. 1," she said.

Not to be lulled into a false sense of security I worked over Christmas (including Christmas and Boxing Day). I made enough for Christmas presents, a little stash of $200 and, yes, I splurged and went skiing three times. (Am I forgiven?)

I received the rest of my disbursement upon returning to school . . . blah, blah, blah.

I am tired of explaining my position to finance (late tuition), registration, financial aid, FUCK. I fail to understand why I'm being forced to live like a rat.

As young little toilet trainees through to high school we have it drilled into our heads: "Go to school, don't drop out!" Why? I ask. Had I dropped out I wouldn't be living like some Gregorian monk.

It seems to me the government makes it bloody hard to remain in school. Then, with degrees clutched in our tight little fists we go out in the real live world to reap our just rewards.

If you are lucky you get a job in your field of study that pays less than some monkey gets who took the easy route, got a job at the post office and gets paid to fuck up the mail system.

Who are the smart ones?

Why, why, why, why, why? . . . Because. That's why.

Meanwhile, back at the ranch, Michael and friends run around, getting smart, pumping out real progress and starving. It seems universities contribute almost every advancement to society and we get shit on during and after our studies.

I realize I'm ranting and foaming at the mouth at thius time but I can't stop. . .

Therefore, I have decided, at 1:30 p.m. on Saturday, Feb. 28 I am going to symbolically protest my contempt of society by mooning the telephone book open at the government listings.

Not much, I realize, but it's better than mooning Victoria; I would only lose what little I have.

Mike Poulter
chem-biochemistry 3

I am human, angry

I see by a recent article (Matthew makes Mike mad, Feb. 10, 1981) that my response to the latest letter from Kurt Priensperger was misinterpreted and misunderstood. I felt that although Kurt's initial thought was acceptable (it would be fine for more women to ask men out if they want to), the justification wasn't. In the letter I wrote, I was angry and used some harsh words, however, they were only to get a point across.

The point I made was simply, that I felt Kurt gave the impression that women had no feelings, morals or need for love, true and pure. I hoped to make it clear that such things should not even be implied.

As for the letter Michael Willard wrote, I have little to say, because, on re-reading my article, I find parts of his incomprehendable. However, to clear my good name (and it is), I must remark that his last paragraph was totally unjustified.

I am not wrapped up in my own ego, movements and cliques, and am very capable of understanding others. I am human and I get angry when someone's words "rub me the wrong way." However, on my original feelings I do stand firm.

Liz Matthew
sciences

The Ubyssey welcomes letters from all readers.

Although an effort is made to publish all letters received, The Ubyssey reserves the right to edit letters for reasons of brevity, legality and taste.

Neatness counts.

Poofta defends late Page Friday

I would like to take exception to the way you reported the article on the council media survey in Thursday's edition of The Ubyssey.

If your newspaper must bore its readers with self-congratulatory accounts, you could at least quote your sources correctly and completely.

My remarks were printed in such a way as to imply that the late Page Friday was not considered valuable by the staff and that arts and review articles were deliberately cut back.

Neither implication is in the least correct. It was the strength of the Page Friday staff and the quality of their writers which was the cause of our changing the format to a feature issue on Fridays. The majority of contributors since have been our reviewers and former Page Friday feature writers.

And though it is true the actual space given over to arts and entertainment has decreased slightly, this is because of the increased emphasis on feature writing not because we think any less of reviews.

As for the implication that the survey was in any way connected with the change, that's balderdash. The Ubyssey as soon as the survey began disavowed any faith in it, either in its structure and questions or its results.

The decisions that led to the coincidental relative reduction in arts and entertainment coverage began before the survey was even in the planning stage. I had merely wanted to point out the coincidence, that we had moved more to coverage of student concerns, which the survey showed students favored, and did less work on entertainment, which students thought less essential. There was no cause and effect relationship.

Though fewer students said they read the arts and review section than we thought, a very substantial number still do, something your story failed to mention. As a former poofta myself, I object.

I will now take myself outside and fall on my em ruler. It was my fault. Sorry.

Verne McDonald
cartoonist (ret.)

Drop by next week in SUB

Amnesty UBC, a group of Amnesty International, is launchng a week long campaign on behalf of Danylo Shumuk, the longest held political prisoner in the USSR, and the prisoners of conscience in the German Democratic Republic (GDR).

This means that every day from Mar. 2 to Mar. 6 everybody will have an opportunity to perform a concrete action to help people whose most fundamental human rights are being violated. All we ask of you is to drop by our booth in the SUB foyer at noon to sign a form letter or write a letter of your own on behalf of any or all of the prisoners. This might not seem like much, but it is the quantity that counts.

Amnesty International is a worldwide movement, independent of any government, political grouping, ideology, economic interest or religious creed. AI seeks the release of men and women detained anywhere for their beliefs, colour, sex, ethnic origin, language or religion, provided they have neither used nor advocated violence.

Horacio de la Cueva
president, Amnesty UBC

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"Best supporting actress" nominee — Diana Scarwid.

★★★"...worth cheering about."
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Director of Photography LASZLO KOVACS, A.S.C
Based on a novel by TODD WALTON
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'Tween classes

TODAY

STUDENT LIBERALS AND PROGRESSIVE CONSERVATIVES
Suds and satire, skit suggestions (no act too silly), mutual bed-warming, leave name and contact no. at SUB 237a; event occurs at 6:30 p.m., SUB party room.

WUSC
Two films on the current refugee situation, noon, SUB 111.

LE CLUB FRANCAIS
General meeting, noon, International House lounge.

BCPIRG ORGANIZING CLUB
Steering committee meeting, noon, SUB 113.

INTRAMURALS
Deadline for registration into men's track and field meet, War Memorial Gym 203. Event takes place March 9 to 13.
Men's and women's tower beach suicide run (10 km), no registration required, just show up ready to run, noon, MacInnes field.
Registration deadline for women's broomball night, WMG 203. Event takes place Thursday.
Registration deadline for women's Nitobe basketball, WMG 203. Event occurs March 9 to 13.

GAY PEOPLE OF UBC
Planning meeting, noon, SUB 115.

ISMAILI STUDENTS' ASSOCIATION
Question/answer period with Dr. Hassham, noon, SUB 119.

DEBATING SOCIETY
Thundermouth meeting, noon, SUB 215.

CHINESE STUDENTS' ASSOCIATION
Chinese painting class, 3 to 5 p.m., SUB 213.

SATURDAY

CVC
Dinner at 6:30 p.m., square dance at 8:30 p.m., SUB ballroom.

MONDAY

H.E., P.E. and F.S.
Nutrition information displays and fitness testing, 11 a.m. to 2 p.m., SUB concourse.
Action B.C. computer nutrition assessment, 5 to 8 p.m., Place Vanier residence.

WUSC
Film: Revolution or Death, part of WUSC film series on third world issues, Buch. 205.

CREATIVE WRITING DEPT.
Poetry reading by Elizabeth Brewster sponsored by the League of Canadian Poets, 8 p.m., Buch. penthouse.

INTRAMURALS
Storm-the-wall heats begin Monday and conclude with finals at noon, in front of the bookstore.

TUESDAY

S.F. SOCIETY
Extremely important organizational meeting for all members, attendance critical, noon, SUB 111.

H.E., P.E. and F.S.
Nutrition information displays and fitness testing, 11 a.m. to 2 p.m., SUB concourse.
Action B.C. computer nutrition assessment, 5 to 8 p.m., Totem Park residence.

HUMAN SETTLEMENTS VIEWING CENTRE
Shock of the New, a PBS-TV documentary exploring pop art, noon, Library Processing 308.

WSO
Koerner Foundation special lecture — The Impact of the Women's Movement on Contemporary Culture, with Judge Nancy Morrison, noon, Buch penthouse.

WEDNESDAY

INTRAMURALS
Registration deadline for sailing Regatta, War Memorial Gym 203. Evnt occurs March 7 at Jericho Yacht Club, instruction included.

THURSDAY

IVCF
The world will end at 7 p.m. tonight, 7:30 in Newfoundland, with speaker George Mallone, noon, Chem. 250.

ROCKET LAUNCHERS CLUB
Panel discussion on how many Soviet missiles could land in the Empire pool at once, midnight, aquatic centre upper lounge.

Hot flashes

Eat it, and eat it raw

Can one survive on beer and peanuts alone?

How many calories are there in a piece of looseleaf paper?

What happens if you eat University cafeteria food for an entire year with no other source of sustenance?

The answers to these and any other questions on the subject of nutrition can be found Monday in SUB from 11 a.m. to 2 p.m. at the nutrition information displays and fitness testing sponsored by the home ec, phys ed and food science departments.

That evening from 5 to 8 p.m. in Place Vanier residence there will be an Action B.C. computer nutrition assessment.

Beware square

Are you a square? If so, then be sure to attend the Chinese varsity club square dance Saturday night. Dinner will be at 6:30 p.m. with a dance to follow at 8:30. All of this is taking place in the SUB ballroom.

So get out and dance around in a giant circle doing a square dance. This obviously leads to the next question — if you dance in a cricle, why is it called a square dance? Now really, you've got to admit that's dumb.

But don't take The Ubyssey's word for it, go and see it for yourself tomorrow night in the SUB ballroom.

Watch speed

Relatively speaking. . .

Are you into relativity, mind control drugs, etc.? Good. Then you will be interested in the fact that as one of the highlights of science week, the science undergrad society is showing an Ascent of Man film on the life of Einstein.

Those into such things will meet at the junction of matter and antimatter in Hennings 201 at noon today. The film was to have been shown yesterday, but quantum mechanics, whoever that is, took over and broke the projector.

Those arriving at light speed are asked to slow down before entering the room.

Young and rich

Some student hacks are attempting to shatter the myth that politicians take themselves too seriously. Hey, we think you're pretty funny.

Anyways, the student Liberals and PCs are pooling their resources so they can be silly with each other. Today at 6:30 p.m. in the SUB party room, these student politicos are hosting a Suds and Satire night. Suggestions for skits and outrageous acts you might like to see party members do can be dropped off in room 237a SUB with your name and phone number.

Remember, the parties who party together, stay rich together.

Starve or feed

Remember all those UBC students on that starvathon you read about in Thursday's paper?

Well, these people are still on a 50 hour starvathon to raise money to bring a refugee student to UBC.

In SUB 111 they will also be showing two films on the present refugee situation.

GRAD'S

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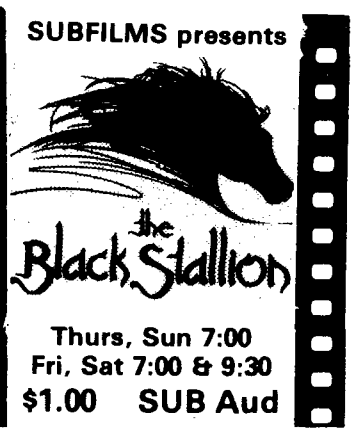

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— Play-off schedules have now been posted

— Please sign-up as soon as possible in WMG Rm. 203.

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PAULA ROSS DANCE COMPANY
'THE BRIDGE'
Starts Monday, March 2-14
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Tickets: $5.00 Monday-Thursday
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THE CLASSIFIEDS

RATES: Campus — 3 lines, 1 day $1.50; additional lines, 35c.
Commercial — 3 lines, 1 day $3.30; additional lines 50c. Additional days $3.00 and 45c.

Classified ads are not accepted by telephone and are payable in advance.
Deadline is 11:00 a.m. the day before publication.
Publications Office, Room 241, S.U.B., UBC, Van., B.C. V6T 2A5.

5 — Coming Events

The Vancouver Institute
FREE PUBLIC LECTURE
DR. RICHARD J. BLANDAU
University of Washington
Visiting Sigma Xi Lecturer
THE THREAT OF OVERPOPULATION

Dr. Blandau is a distinguished medical scientist and winner of a 1976 award for outstanding achievements in anatomy.

Sat., Feb. 28 at 8:15 p.m.
Lecture Hall 2, Woodward Building

10 — For Sale — Commercial

FRUIT LEATHER. Delicious Dried Fruit Treat from Okanagan Valley. Write now for mail order catalogue and free sample. Edible dried goods. Box 843, Penticton, B.C.

11 — For Sale — Private

1979 YAMAHA 50cc As New 150 Total Miles 100 mpg, ideal transport. $485.00. Harel 321-1675.

FOR SALE 1976 Grey Mazda 808. New Tires, Radio, Thirty-Six Thousand Miles. Phone 731-9332.

15 — Found

20 — Housing

ARE YOU TIRED of commuting to U.B.C. every morning? If so, the Student Housing Office may be able to help. We now have vacancies for women in Totem Park Residence. There are only seven double rooms left — so act quickly. Come to the Student Housing Office during regular office hours (8:30 a.m. to 4:00 p.m.) and let us help you solve your housing problem. For info 228-2811.

30 — Jobs

MATURE, reliable, strong worker wanted. Afternoons. Collectors' Books and comics. 3626 West 16th. 224-6212, 879-8771.

NANNY (21-25) req'd. for 13 yr. old girl in town near Venice, Italy for 3-4 mos. Must be fluent in English. Transportation to Italy your responsibility. To begin work immediately. Phone 681-1994 after 6:00 p.m.

EARN TOP MONEY eves and Sat. selling Globe and Mail newspaper subscriptions. Must be well groomed and enthusiastic. Car an asset. Call Mr. Patrick 9 a.m.-12 noon Mon. to Sat. 986-3714

FULL AND PART TIME shippers wanted by local stereo store. Opportunity to learn to mount cartridges and deal with customers. Drivers licence an asset. Reply in writing to Box 100, The Ubyssey, Room 241, SUB.

35 — Lost

LOST, black briefcase, Feb. 13 near SUB. Reward $40.00. For return 738-1640 or Asian Studies.

A KODAK POCKET CAMERA on Feb. 7 in The Pit. If found please phone 224-9062 and ask for Dave (314).

GOLD CHAIN with 1 gram gold pendant. Gold bracelet engraved "Kathryn" at Aquatic Center or Wesbrook Parking Lot Feb. 11th. Phone 261-2489. Reward.

50 — Rentals

FURNISHED APARTMENT 3 bedrooms, bathrooms, living and dining room, kitchen conventient location to sublet from May-Sept. Faculty or reliable students preferred. Rent negotiable. Write Apt. 5, 4643 Sherbrooke St., West, Montreal, H3Z 1G2 or phone 514-933-5120.

65 — Scandals

ELIZABETH WATT, Happy (Belated) Valentines Day. Meet us in a cheap motel on Kingway. Love Raoul and Alejandro.

70 — Services

NEED A RESUME? Speedy service, call Mark 224-1582 or 228-9169.

80 — Tutoring

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Robert Lemieux, classical guitarist, will be performing March 4 at the **Vancouver Academy of Music**, 1270 Chestnut St., at 8 p.m. For reservations phone 874-9105 or 876-8686.

The UBC creative writing students are in the midst of final rehearsals for their fifth annual production of **Sideshow**. Plays this year are: **I'm Not Frowning, Masquerade, Casbah, The Pond, Somebody Call an Ambulance, Bus Phobia, Eggsact Reality, Sitting on Guard,** and **Transit Zone**.

Looks like they're going to show B.C. Hydro how it's done. The sideshow begins Wednesday, March 4 at 12:30 p.m. and 8 p.m., March 5 and 6 at 8 p.m. and March 7 at 5 p.m. All performances in **Hut M-24** at the corner of University Avenue and West Mall. Admission is free.

Fredricks **Toots** Hibbert, prophet of love, will be performing Monday, March 9 with **Toots and the Maytals** at the **Commodore**

Waiting For the Parade will be performed by **Westcoast Actors.** Written by John Murrel, it is about five women in Calgary during World War II. Show starts 8:30 p.m. Thursday, March 5 at **The Waterfront Theatre.**

Western Front is hosting the premiere showing of Randy & Berenicci's **Videage.** It is a 50-minute color videotape in five acts. "It's a million years in the future and we're all pretty well bombed out of our heads. . ." See the rest at 303 E. 8th Ave., 9 p.m.

Lighter Than Air, jazz-folk-rock featuring Ian McConkey, Shari Dunnet and Chris Blades at **Catch a Rising Star** March 6, 7, 13 and 14, 10:30 and 12:30, 1055 Seymour St.

The **Headpins** will be playing at **Gary Taylor's Rock Room** from March 2 to 7. Stick it to them.

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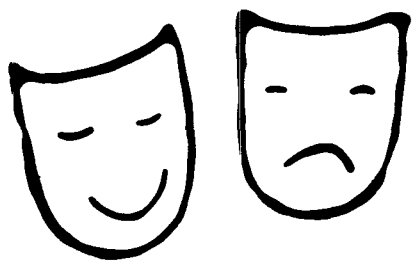

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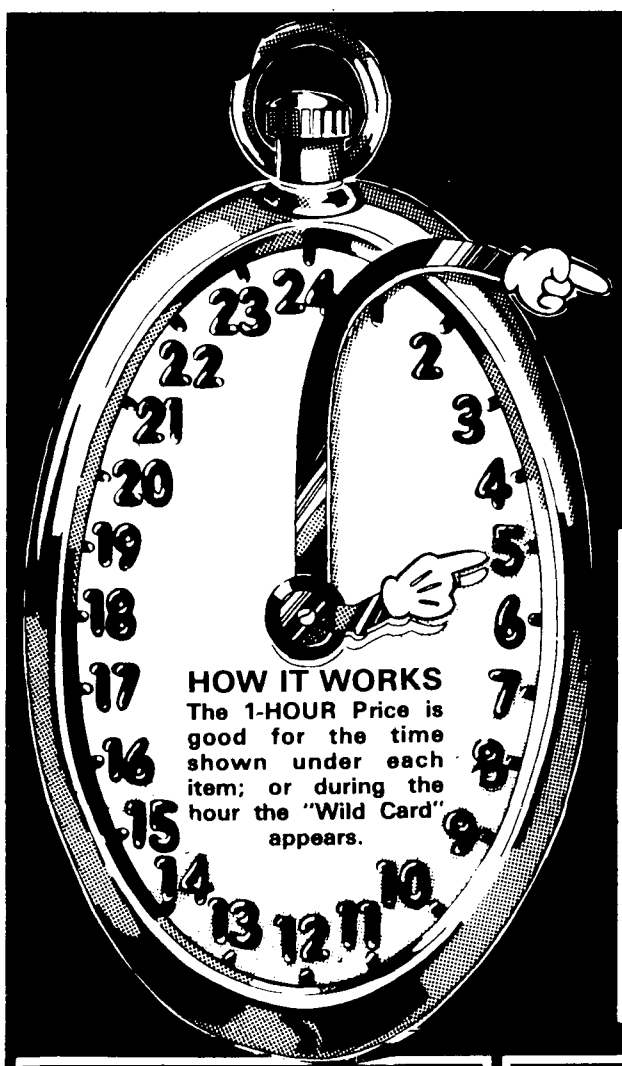

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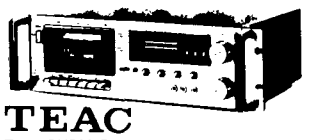

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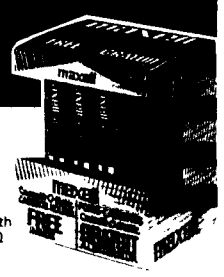
$179.95

FRI. NOON — 6 PM



UD XL I

BONUS - 3 Pak
Designed to give the best results with normal adjustmens for bias and EQ

UD XL II

Perfect for use on your deck's high bias and EQ settings, and meets the toughest musical demands.

With the purchase of 3 AXLI or XLII C-90 cassette tapes you will receive a Cassett-O-Matic storage unit at no extra charge.

maxell

6-HOUR PRICE
$14.95

FRI. NOON — 5 PM

HD400 STEREO HEAD-PHONE
Top rated featherweight. Weighing less than 3 oz. for great comfort. Soft earpads and open design assure long listening ease.

5-HOUR PRICE
$39.95

FRI. 5 PM — 9 PM

TEAC BX-300 Stereo Amplifier
The TEAC BX-300 integrated D.C. amp puts out 30 + 30 watts rms at only 0.006% T.H.D. Other features include a moving coil head amp, loudness control and switching for 2 sets of speakers.

TEAC

4-HOUR PRICE
$149.95

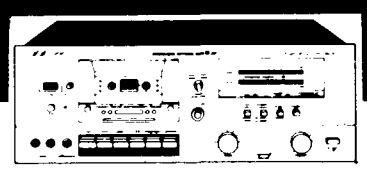
FRI. 5 PM — 9 PM

TEAC TX-300 Stereo Tuner
The TEAC TX-300 AM/FM Stereo Tuner has a built in Rel Cal oscillator so you can tape off FM broadcasts. Other features include hi-blend for maximum tuning accuracy and quietest reception in limited quantities.

TEAC

4-HOUR PRICE
$149.95

FRI. 6 PM — 9 PM



MARANTZ SD-3000 marantz

Take the regular cassette tape speed and double it and you have higher-fi tape recording. The MARANTZ TWO-SPEED, front load SD-3000 also ofers CompuSkip Program Selection that allows you to skip unwanted program material, Dolby noise reduction removes tape hiss, 3-step tape selector for precise tape formulation matching.

3-HOUR PRICE
$299.95

SAT. 9 AM — NOON

D4 Record Care System
Hi-Technology Record Care: The Discwasher D4 System offers unmatched value and performance.

3-HOUR PRICE
$14.99

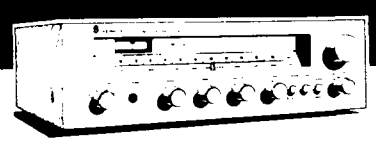
SAT. 9 AM — NOON

KOSS

Stereophones. World's most asked for stereophone
The Koss PRO/4 Triple A . . . featuring extra-large driver elements. Pneumalite earcushions for a more perfect seal, and a unique, lighter, human-engineered design that makes the Triple A amazingly comfortable.

3-HOUR PRICE
$69.95

SAT. 11 AM — 4 PM

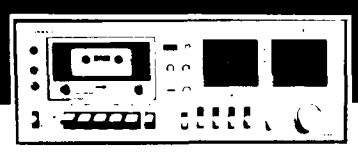


SHERWOOD 7150CP
Best-buy rated with ultralow distortion and consistently greater than 20 watts CH. FM performance rivals records.

SHERWOOD

5-HOUR PRICE
$199.95

SAT. NOON — 5:30 PM



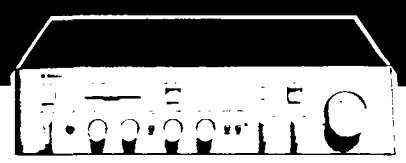
ONKYO TA630DM
A top-rated full-feature, stereo cassette deck with Accubias. Onkyo's unique Accubias system give you recording tape compatibility. Among it's other fine features are a sendust recording/playaback head. Dolby FM & Dolby NR, full auto stop, memory rewind, twin VO meters, & 2 peak indicators. All this, plus impressive specs, make this deck an asset to any component stereo system:

ONKYO

BONUS
12 Maxell Metal C-46 Tapes

5½ HOUR PRICE
$499.95

SAT. NOON — 3 PM



A760
Yamaha's newest amplifier features the Carver Designed X Power amplifier for better transient response, lower distortion and cooler operation. With 70-70 watts RMS and no more than 0.01% T.H.D. you can be assured of quiet, distortion free amplification. Five year parts and labour warranty.

FIVE YEAR PARTS AND LABOUR WARRANTY

YAMAHA

3-HOUR PRICE
$499.95

SAT. NOON — 4 PM

KOSS KC/180
The KOSS KC/180 mixes the music in your head, not on the walls of your living room. Koss the originator of the personal experience. For comfort specially designed ear cushions stay soft & supple for hours of musical enjoyment.

KOSS

4-HOUR PRICE
$19.95

THE HOME OF HIGH FIDELITY

a&b sound

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