

THE UBYSSSEY

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228-2301



— stuart dee photo

GLADIATORS SEARCH for lost heads and other mind gaps in midst of post-Tea Cup melee while chariot driver attempts in embarrassment to hide undergraduate society logo. Odds are still high that scatological non-race was won by gears or some other small wheels but what's won ain't exactly clear.

ALCOHOLISM

UBC students seek professional help in dealing with devil John Barleycorn

Alcoholism is reaching epidemic proportions in our society and UBC students are not exempt.

UBC medical experts and administrators agree that alcoholism among students is a serious problem. Although no complete studies have been done on the problem, there is evidence that increasing numbers of UBC students are joining Alcoholics Anonymous and seeking psychiatric help in their battle with the bottle.

"It is a significant problem among students who come to health services. It seems to be increasing in younger and younger people. I have seen people on this campus who are addicted to alcohol," says UBC health services psychiatrist Francis Wilt. "It's actually quite surprising."

Erich Vogt, vice-president of faculty and student affairs is also deeply concerned about the problem.

"It's a major concern of ours. Throughout our society there are more people who use alcohol. We have people on campus who at 19 years old belong to Alcoholics Anonymous."

And Wilt says many students on campus probably won't admit they are alcoholics because they believe they are too young. "There's a tremendous amount of denial. Students say: 'Oh, I'm not an alcoholic, I'm too young to be an alcoholic.' But most alcoholics are not skid-row bums, they are middle-class people."

Wilt said too many students believe alcoholics always cause their own alcoholism. She said students should not be personally blamed if they become alcoholics.

"There are certain biological predispositions to alcoholism. You can't blame people for it. And a person who has alcoholism in the family has to be especially careful." She said students with a family history of alcoholism should be educated to develop and create a healthy attitude towards drinking.

"I think what you have to try and do is educate people. It is an illness and should be treated medically," said Wilt.

Vogt said the university is trying to prevent student alcoholism by holding student seminars on alcohol in UBC's residences.

Wilt said students who believe they may have a drinking problem can also get help from AA, which now holds regular meetings at UBC. The campus group has about 20 students attending regular weekly meetings. Most AA members now range from 18 to 30 years old, but until recently most members were close to age 50, said an AA spokesman who declined to be identified.

He says the university environment does not seem to encourage alcoholism. "The ones at the university don't seem different from other areas. The disease of alcoholism strikes everywhere."

But Ron Cutler, former director of the Water Street research group on alcoholism, said beer gardens, drinking boat races, and other alcohol-related social functions contribute to poor student attitudes.

"There's certainly a problem, particularly in a province such as B.C. where a lot of students come from small towns and a lot of activities require drinking. I've dealt with

numerous individuals whose drinking problems started in the first couple of years of university."

He said the attitudes many students develop towards alcohol during university often cause them problems during middle age.

And Ed Cosgrove, a spokesman for the B.C. Alcohol and Drug Commission, said students are now starting to develop poor attitudes towards alcohol while in high school, which can lead to alcoholism in university. "Alcohol use is pretty high among high school students, so there's a pretty good chance it's high among university students."

"The effects are cumulative. They go on to accept it (alcohol) as more and more a part of a social function. And even though some students come to the university with no experience with alcohol, students often join in the festivities to become part of their peer group."

UBC awards officer Byron Hender, who helped wage an alcohol crackdown at the university in 1976, says the administration has tried to use peer pressure to reduce alcohol-related crimes. That crackdown caused the temporary closure of the Pit, the revoking of some resident beer garden liquor permits and the shutdown of the Lethe lounge.

"We were trying to raise the notion that a little peer pressure would help. We wanted to lend credence to the idea that it wasn't a good idea to be rolling drunk all the time."

Hender said he believes the peer pressure worked and said alcohol-related violence

Medical head on firing line

Thirty-one doctors who work at Vancouver General Hospital teaching UBC medical students have asked for the resignation of Dr. John Dirks as head of the teaching program there.

It is reported they feel Dirks, head of UBC's medicine department has increased the influence of full-time university staff at the hospital at the expense of part-time clinical instructors.

According to sources, the doctors, who have private practices but contribute time to the medical school at VGH, made the request for resignation in a letter to the university.

Dr. Dirks said late Thursday he had "no recollection of such a letter." He had no further comment but added reports of unrest among part-time instructors are "inaccurate."

The reports have the doctors holding Dirks responsible for the

problems non-faculty instructors are facing.

They charge the number of beds made available to them has decreased in the two years Dirks has headed the department at VGH. They also accuse Dirks of bringing in staff from outside Vancouver for positions that could be filled by local doctors.

Sources say this has caused a shift of influence so that his department now has greater control at VGH.

The affiliation agreement between VGH and UBC is being renegotiated but cannot be settled until the provincial government legislates confirmation of the hospital board of directors.

The part-time doctors have begun to receive hourly stipends from the teaching program for undergraduate instruction only this year. They now are paid \$20 per hour, where previously they received a nominal \$50 per year.

Protesters plan Trident invasion

B.C. environmentalists are waging a weekend demonstration at the Trident nuclear submarine base in Bangor, Wash. to protest the construction of potentially dangerous weapons.

Some protesters, including members of Vancouver's Pacific Life Community, will enter high risk weapons storage areas on the base, a Pacific Life member said Thursday.

Barbara Neuroth said demonstrators plan to take "non-violent

direct action with a theme of peace conversion."

She said peace conversion is a strategy to change production from a military to civilian purposes and make consumption of world resources more equitable.

"Peace conversion is simply what can be done with the money now being used for military purposes," she said.

The demonstration will coincide with similar protests across the U.S., said Neuroth. The protests have been scheduled because the Trident base will become operational this month.

Protesters have never entered weapons areas before and the move is designed to emphasize the threat Trident poses, she said.

"We have organized ourselves into several affinity groups. Each group will have several members who will engage in non-violent civil disobedience."

Rag probes to get jobs

College Probe, a tabloid newspaper claiming to advertise career opportunities for students, will appear on Canadian campuses Nov. 1.

Peter Young, managing director of Probe Publishers Inc. of Paradise, Nfld., said the paper will be distributed at Canada employment centres and university placement offices across the country.

But Canadian University Press, a cooperative organization representing more than 60 student newspapers, is condemning College Probe's plans to distribute on university and college campuses.

CUP president Maureen McEvoy says that all student newspapers "run career opportunities ads from local as well as national sources and will be adversely affected by any private publication dumping on campus."

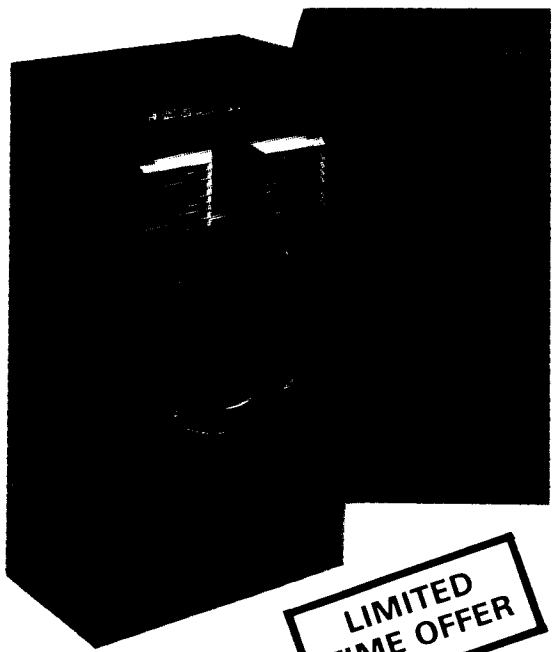
Advertisers would get better results from the student press because it has a greater, more regular readership than any dumped publication could get, McEvoy said.

Maureen Gilchrist, manager of UBC's Canada employment centre and student placement office, was unavailable for comment.

By GEOFF WHEELWRIGHT

See page 3: BOOZE

RHODES FALL FESTIVAL OF VALUES



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Technics



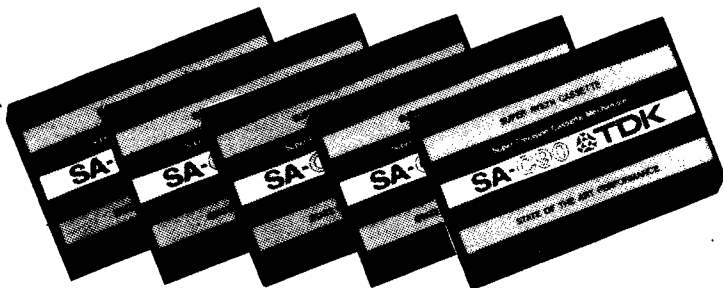
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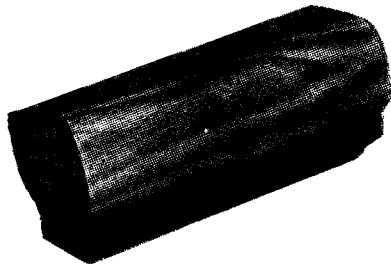
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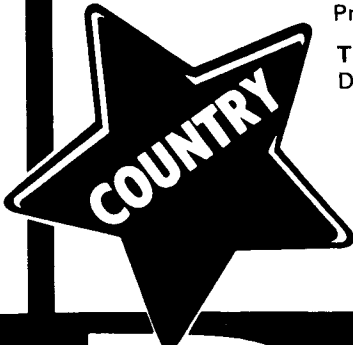
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Gay oppression finally 'comes out'

By PETER MENYASZ

The history of homosexuality is a history of oppression, gay rights activist Stan Persky said Thursday.

Persky told about 90 people in SUB 212 that until recently no effort had been made to chronicle homosexual history.

"It's (homosexuality's) recognition as an oppression, an outrage that is the fundament of homosexual politics," he said.

And he said although the practice of homosexuality is now accepted as a normal mode of sexuality, the struggle is not yet over.

"The circumstances of oppression are not sufficiently changed," Persky said. "The condition of isolation, mystification and fear must be abolished."

He also said socialism and the struggle for gay rights are related in many cases. "In each of the frag-

mentary histories we have available, socialists have played an active role. All of the major contemporary social work on the history of homosexuality has been done by socialists."

Persky described the year 1869 as a pivotal time in the "coming out" of homosexual history. In that year, he said, the term homosexual was given meaning and relevance.

"The difference between now and then," he said, "is that then we had to create the idea of homosexual. Society has to have created the idea of the homosexual so you can be one."

He added that before 1869, homosexuality was socially unacceptable as a topic of discussion. "Not only was there silence, there was unspeakableness. There were no words for us."

And he said that time period saw the introduction of anti-homosex-

ual legislation in England that made homosexual acts between men illegal. Women went unnoticed, Persky said, because it was considered inconceivable by Queen Victoria that women could indulge in such activities.

Persky said a young British homosexual, Ben Kirk, launched an

unsuccessful protest against the legislation. But the protest had the effect of making homosexuality publicly discussable, he said.

"And the pervert was simultaneously invented," Persky said. "Homosexuality was considered to be a hereditary degeneration of the central nervous system."

That circumstances have changed since those times is a result of homosexual political activity and other social change, Persky said. "One result of the homosexual movement has been the development of homosexual history. Having gay history is helpful to surviving as a homosexual."



— stuart dee photo

SHARP-EYED NURSE traps escaping patients in T-Cup roundup outside SUB yesterday. Angel of mercy ran with both players to goal line in vicious contest between nurses and home economic students. Medical savvy won out and nursing squad walked away with venerated cup in thrilling 6-0 sports spectacular. Game was slowed down by putrid smelling acid rain which dissolved dignity of gears and aggies in aromatic end-of-game show.

Renovation idea upsets residents

Some Gage residents are upset that plans to renovate their floor are plagued with uncertainty.

"We don't know when, where or how long. We don't know much about it," said second floor south tower resident Lucky Campbell.

Housing director Michael Davis told floor representative Scott Veitch Thursday night that he doesn't know much about it either.

"I don't know when the renovations will be done. If I can get the construction company to start work, we'll start the day after Christmas," Davis said.

But he admitted he didn't know if that was possible.

"It should be done by the end of January," he said. "We'll try to have the jackhammering finished over Christmas."

The floor will be a model for renovations planned for the entire residence. Changes include enclosing the balcony, increasing storage

space and installing a new refrigerator, Davis said.

Veitch expressed concern about disruptions if the work is carried on while students are living in gage.

"We're getting a lot of benefits but in a lot of ways we're kind of guinea pigs," he told Davis. "Will these people start working at 7 a.m.?"

Davis said he would try to arrange to have construction begin no earlier than 8:30 a.m. but added students should expect some inconvenience.

"You've got to have flexibility both ways," he told Veitch.

Davis said he had "no idea" how long renovations would take, but Campbell said a good carpenter could do it in a day and a half.

If the renovations prove successful, they will be implemented throughout Gage at a cost of \$1.2 million.

Students honor pickets

MONTREAL (CUP) — More than 60,000 Quebec students stayed home Thursday as teachers at 33 community colleges (CEGEP) went on a one-day walkout to protest lagging contract talks.

The teachers were among an estimated 50,000 civil servants who participated in the walkout, designed to put pressure on the Parti Quebecois government in contract negotiations.

Students, non-teaching staff and CEGEP administrators respected picket lines and no colleges reported any trouble.

But some teachers at one of Vanier college's campuses in Montreal say they are upset with the walkout tactics. They said they think the move will have no effect and expect a general strike by civil servants next spring.

Adult education 'neglected'

The federal government is playing concerned parent to children's education while undermining adult education, says UBC's continuing education director.

The government has left special adult education programs, offered by colleges and school boards, seriously underfunded and should increase funding, Jindra Kulich said Thursday.

About 350,000 adults with a Grade 10 education were registered in B.C.'s continuing education programs last year, he said.

"You cannot provide vocation training until a person is at a certain level of literacy."

Five million Canadian adults are illiterate because of unnecessary

and unjustifiable education barriers, claims a recently released federal government report.

"A campaign against adult illiteracy should be undertaken," the report states.

Kulich said he is glad the report came out and added that the UBC is

doing its part to help solve adult illiteracy.

But UBC education professor Gray Dickinson said the university has no business in actual literacy training.

It should be involved in training and research to help adults, he said.

Bureaucrats fight red tape

Tired of the long trails of red tape and the stodgy bureaucracy that abounds at this institution? The administration might have found an answer to the problem.

An information systems task force has been set up to investigate how administration information is compiled and how it can be made more efficient.

Task force member Robin Russell says they are interested in finding out about bureaucracy-related complaints from students and are

accepting written submissions.

The task force will also find out if information gathering can be converted to a central computer system.

A computer program will make it easier to get information and provide better security for data than the present system, says Russell.

But there is some resistance to change in the system at UBC because the 187 administration offices each have a degree of independence and want to keep it, she said.

U of W students fear cancer

WINNIPEG (CUP) — Without any warnings of its potential danger, University of Winnipeg chemistry students are using a chemical known to induce leukemia.

Six students who have taken the first-year organic chemistry course said they were never alerted to the chemical's dangers.

"There was no big concern on anybody's part," said student Erol Genik, referring to incidents when liquid benzene was spilled during laboratory experiments. Benzene causes no visible reaction when in contact with skin or other surface, so most people tend to treat it like water, he said.

Benzene is used mostly as a solvent and is most dangerous when its vapors are inhaled.

But Fred Barth, the university's chemistry department chairman, said benzene is used only in limited quantities and the amount students are exposed to is not enough to be harmful.

"Usually we try to let students know about the dangers involved but I can't say we always accomplish this aim too well," he said.

The laboratory manual for the introductory chemistry course contains no warning that benzene vapors are toxic. One experiment involves testing an open-faced container of benzene with a match for flammability. The physical chemistry manual specifically warns students not to go near it with a burner flame.

Dave Hatcher, who teaches 11 sections of the first-year organic chemistry class, said the department has been trying to phase out use of benzene because it is carcinogenic.

The Toronto board of education recently banned benzene from all use in high schools. Cancer researcher and chemist Michael Archer said: "There shouldn't be any contact with benzene by students. It is prudent to eliminate or reduce any exposures."

"It is known to cause leukemia and is therefore quite dangerous."

Ontario high schools have replaced benzene with a similar, but far less toxic, product. In Manitoba, a warning about the chemical has been issued to high schools but some schools have still not disposed of it.

Booze, a campus habit

From page 1

and property damage has dropped since the crackdown.

Despite the decrease in damage, recent statistics of alcohol use among teenagers indicates that drunken student sprees are probably just getting tamer. According to the provincial alcohol and drug commission, 60 per cent of high school students recently surveyed in Vancouver are current users of alcohol.

But not all, or even most of them, are necessarily alcoholics. And UBC's student services director Dick Shirran says that although there are more students visiting Wilt

and AA for alcoholism treatment, there has been no increase in the number of students seeking help from the counselling department.

"I don't see a great number of chronic alcoholics on campus. Most of the counsellors don't see that many students with alcohol related problems."

Health services director Archie Johnson said he thinks current alcohol problems are no worse than before. "It's the in thing to go out and get beered up, but it's been that way for 40 years. It's a problem on campus, but I think it's a social one, not a medical one."



Never go back to Eden again

"Hey folks. Don't throw me any fruits because my store doesn't deal with that sort of stuff."

This is the stark, unhealthy attitude aimed not innocently at oranges or apples but at gays, led by Desmond Morris, manager of the Back to Eden health food store at 2290 West 4th Ave.

As a public employer, his blanket refusal to hire gays is no straight business transaction, merchandise swap or trading stamp policy.

It's vile and overt sexual discrimination of the worst kind.

He recently told prospective employee Jonas Goldstein that he didn't hire "fags" and that "gays were not among his 'preferences.'" He saw it as his natural right as an employer to exercise discriminatory policies.

As far as we're concerned, he hasn't got a leg to stand on.

If Morris had refused to hire a "nigger" or a "coon," as one of our letter writers pointed out, he would have faced social condemnation, and prosecution if he had persisted. But when the words change to "queer" and "fairy," suddenly the condemnation lessens and in our letter pages support appears for Morris' actions.

We were shocked and outraged by the strong anti-gay sentiments expressed in some of those letters.

People should not be condemned for their sexual orientation, let alone be denied a job because of it. We respect the rights of gay men and women to love freely and openly, without feeling shame, guilt or alienation. We respect

their right to seek employment, to be accepted and respected on the same grounds as so-called smug straights.

We received complaints for publishing a letter Oct. 19 which labelled gays as "mentally ill." Although The Ubysssey staff vividly opposes the view expressed in the letter, our staff policy stands that anyone on campus has a right to express his or her views in our paper, regardless of political or moral stance.

We were certainly glad to see that gays did gain some strong support from certain campus groups. The student representative assembly's women's committee blasted one of the anti-gays letters as "bigoted and inappropriate in an academic community." They expressed the right of gays to live with dignity.

Morris should take heed.

The least we can all do is give gays fair and just treatment in society. But we can go one step further. The original letter describing Morris' hiring refusal advocated a boycott of the Back to Eden health food store. We second the motion, urging UBC students to not buy goods from a man who openly discriminates.

After all, Jonas Goldstein, the gay who was told by Morris that he didn't hire gays, appealed to the B.C. human rights commission, who said they could do nothing.

We must step in if the government, which is supposed to protect every individual's rights, can't help.

Support the gays. Boycott Back to Eden.

Letters

Don't let cliff crunch come

We are submitting to The Ubysssey a copy of a proposal for the stabilization of the Wreck beach cliffs. We hope to increase awareness and to gain public input for the submission of the following preliminary plans:

- To provide permanent trails from the cliff top to the beach where existing cut paths are located. These are to be constructed of wood planks or logs and stepped to provide easy access;
- To install a five foot high chain link fence along the cliff edge except where public access is available;
- To install a plant border along the trails. These plants would be of an appropriate nature to encourage people to stay on the trails;
- A revegetation program to be implemented on all exposed cliff areas;
- To slope only vertical cliffs to an angle which will support a pioneer stage of biotic growth;
- To drain the perched aquifer away from the cliff face;
- To determine what materials are required to control wave action and erosion of the slope at the cliff base. (Proposed solution: an unconsolidated cobble berm at the cliff base along with a reef or breakwater, located at such a position as

to dissipate the wave action at the cliff base.)

We feel that these proposals meet the objectives sought by the UBC board of governors' cliff erosion task force.

According to the criteria for the submission of briefs, we must provide data, reasoning, conclusions and recommendations for a scheme to sustain protection from the elements (i.e. winds, waves and rain) for the Point Grey cliffs.

Due to the limited time available, the technical information is being collected from the existing sources on campus.

Chris Marchant of the Botanical Gardens has been involved with revegetation schemes in this area for four years. He is providing us with a list of plants that will take hold and are suitable as a pioneer stage for erosion control of the cliffs. He is also providing a cost estimate of our proposed revegetation program.

Other members of the university community are being approached to aid us in gathering data and solutions to our other objectives.

We will also provide a 'ball park' cost estimate for all of our proposals, as the task force's brief states "more weight may be given to briefs that do contain cost estimates."

Our brief will contain illustrations, maps and photographs to support and clarify our proposals.

We will recommend immediate implementation of this proposal to arrest any further cliff erosion. We will recommend that signs be placed along paths and at the toe and top of the cliffs to inform people of the delicate stability of the cliffs. All trail entrances should be clearly marked and maps made available to the public on the available routes to the beach.

An education program should be implemented in the schools, universities, and in the media, to inform the community of the magnitude of the erosion problem and to increase their awareness of the schemes under way to stabilize this problem.

Finally, we feel that the facilities and resources of UBC are sufficient to complete the entire proposed project. We have here an opportunity to apply the knowledge that is preparing students for injection into the marketplace. Numerous students and faculty of geography, engineering, botany, landscape architecture, soil sciences and geology have studied this particular problem over many years.

We feel a task force should be set up to coordinate the implementation of this proposal using members of the university community. It

would provide an excellent opportunity for the students of this university to apply their classroom learning.

This proposal is being undertaken by students in geography 315 under the guidance of M. North as an alternative assignment for one project for the course.

The final date for submission of this proposal to the cliff erosion task force is 4 p.m. Friday, Nov. 2, 1979. The proposal is then to be discussed at a public meeting on Nov. 9, 1979 at the Instructional Resource Centre. We urge all interested parties to attend.

Any information or criticism about this project which would aid us in our task would be greatly appreciated. Please contact: Ralph Fraser (228-8410), Don Golob (738-2082), Bruce Peel (224-4064), Greg Smith (733-9065), or Mrs. M. North, UBC geography department.

A copy of this proposal has been distributed to Chris Marchant, Botanical Gardens; E. Kusaca, geological engineering; Dr. Isaacson, civil engineering; Mr. Spence, erosion control task force.

geography 315 students

Get back to Eden, shrivel and die!

Gay People of UBC should be delighted that the formidable threesome of McDonnell, Vryheid and Druet have chosen to patronize the Back to Eden whole wheat emporium. One hopes in fact that all individuals of a similar bent (or should I say warp), all those suffering from narrowness of the mind and stoniness of the heart, will flock to the same establishment and atrophy together in a suitably sterile environment.

Perhaps when they and their kind have shrivelled to something resembling dried garbanzos we will all be able to get back to Eden.

W. Richardson
librarianship 2

Bile piles on vile

On behalf of the Gay People of UBC, I wish to thank the many individuals both gay and non-gay who have written to The Ubysssey in response to the vile letter from B. J. McDonnell, A. Vryheid and P. Druet of Oct. 19, 1979 labelling gays as mentally ill. The tremendous response has been most gratifying.

I would especially like to thank the gay/lesbian law association of UBC and the SRA women's committee for their support.

T. R. Stevenson
Gay People of UBC
president

Please speak up

A very valuable A.K.G. microphone was taken Oct. 12 from the upstairs area in SUB, after the Oktoberfest dance. Will the person who has the microphone please return it, as soon as possible, to either the lost and found in Brock Hall or the civil engineering office in the civil and mechanical engineering building at the south end of campus.

If the microphone is not returned it will have to be replaced with proceeds from the dance that were to go to charity. Please respond — no questions asked.

Rod Malkin
civil engineering 4

Keep gator afloat

Do you ever get that feeling of being cooped up in this university, as though you were encased in a glass cage? Do you find that no one cares about you? Do you find that the whole world ignores your good qualities? If you answered yes to any of the above — you know how I feel now that I have been rejected from the reject club. Help! Before I drown.

Barney A. Gator
S16C2 Gage

THE UBYSSSEY

October 26, 1979

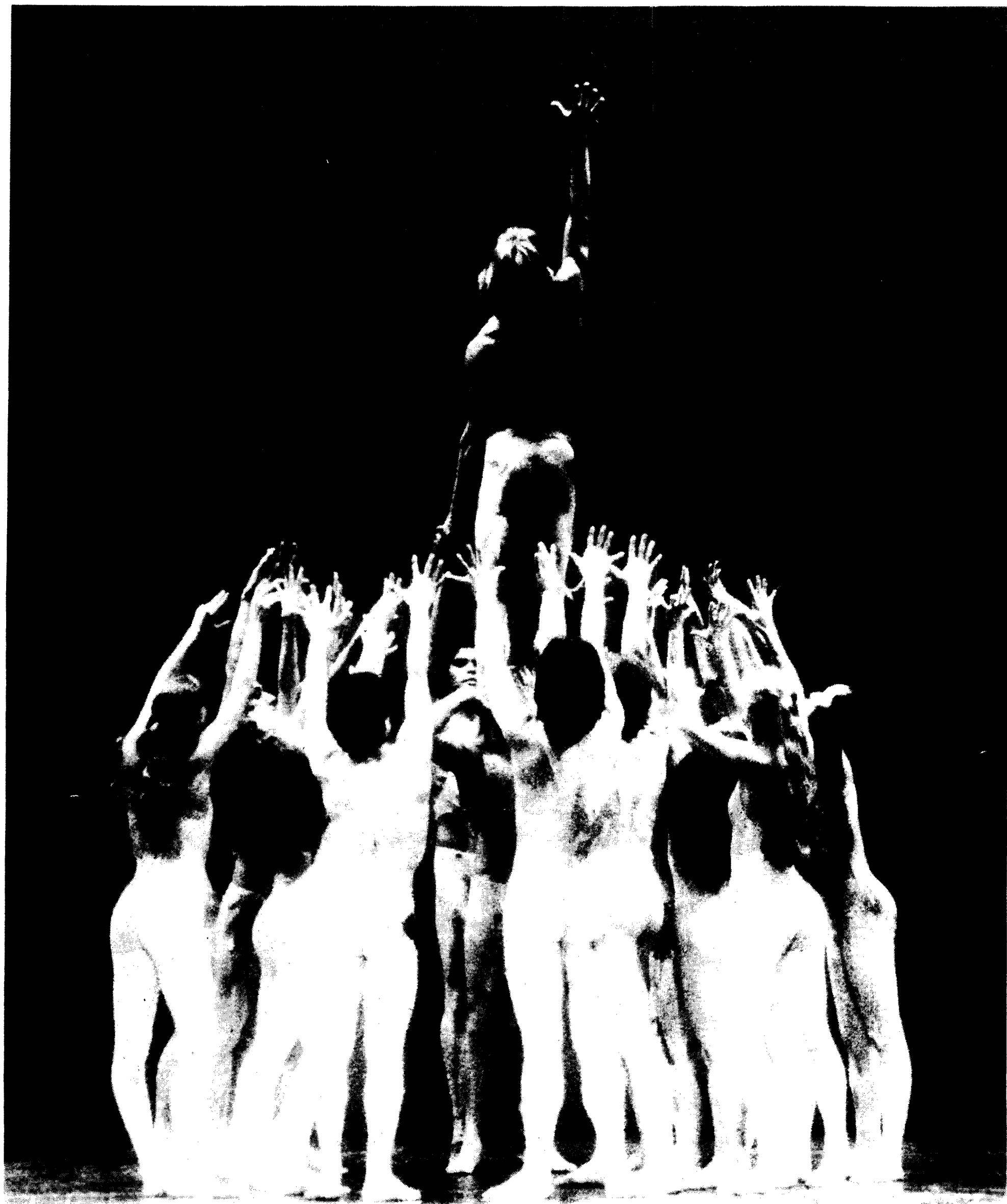
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Co-Editors: Heather Conn and Tom Hawthorn

"Stop the presses," screamed Tom Hawthorn as he rushed into the newsroom. "I've got a scoop for you!" Heather Conn jumped up in her excitement. "We'll make it line on one." Joan Marklund and Will Morphy looked up with shining faces. Kevin Finnegan just grumbled: "Where's my gin you bastards." As Verne McDonald swang his composing stick wildly at Judi Smith, Christine Wright and Lawrence Panych. Peter Menyasz and Geoff Wheelwright chomped on cigars and sycophants Steve Reilly, Randy Hanson and Kathryn Thurman tidied up the ashes. Julie Wheelwright yelled for more copy and Ingrid Matson and Wendy Hunt complained about the long hours and pressure of the job. Daniel Moon came in with photos Glen Sanford, Ross Burnett, Jim Steel, Stuart Dee and Jim Duggan. "Must of been at the Tea Cup," he sighed. "They smell like shit." Kerry Regier and Shaffin Shariff looked on and yelled, "don't forget the party this Saturday at the Wheelhouse, and that's a 30."

PAGE FRIDAY

(for sure)



International Ballet of Caracas

See PF 6

Books

Queen steps down from throne

By CHRISTINE WRIGHT

Some dub her Queen of CanLit Land. But the crowd that gathered at the Literary Storefront on Oct. 20 didn't come to gawk at a figurehead, they came to hear a good writer. They weren't disappointed.

The atmosphere was casual. There were only 100 pre-sold tickets available for the informal reading. Early arrivals sat on sofas and chairs while the rest occupied the floor. There was a bar open for those willing to clamber over bodies to get to it. The audience was a diverse mixture of young and old, men and

women. And the pre-show buzz was intelligent.

Atwood began the reading with several poems-in-process. She revealed that the works were still in her own illegible writing. Her voice was hoarse after two weeks on the road and the Storefront was not equipped with an amplifying microphone. But the power of Atwood's writing surmounted all technical difficulties.

Atwood's poetry is intense. The images are strong, often violent. Concrete details are not shrouded in emotion. The language is

economic; its strength lies in its simplicity.

Atwood's delivery is not dramatic. Her voice is almost monotone, the words echo a sense of detachment. But Atwood is a writer, not an actress. Somehow the reading style is appropriate - the words speak for themselves.

"River Blindness" is a painful poem. Atwood speaks of "good news" and a river of "red syrup". But the imagery becomes progressively sharp. The final line leaves the audience hushed and uneasy: "stab it right in the vein - the good news."

In the silence, Atwood looks up and smiles. "That's for all the critics that ask, 'Why are you so pessimistic?'"

In another poem, Atwood explores the vulnerability of speech. Her words encompass an understanding of human nature: "it's risk to open your mouth - who knows what may fly out?"

Atwood's poetic images are firmly rooted in reality. Explaining the premise of an elegy written for a poet-friend, she reveals that the "mushrooms" in the poem are the mushrooms on a pizza. When she was editing her friend's first book, they frequented a pizza parlour in Toronto.

Atwood's poetic vitality also lives between the pages of her latest novel, *Life Before Man*. The short scenes read from the end of the book were rich in imaginative detail and the characters are relentlessly realistic. Atwood accomplishes an unusual feat; she brings laughter to the subject of death. Her humour is fresh and morbid simultaneously, tinged with a pervading sense of the bizarre.

In one scene, Auntie Muriel is dying of cancer in the hospital. Her color has changed from a "confident beige to the off-white of a dirty tooth." Her niece, Elizabeth despises her, yet the sight of Auntie Muriel crying like a "bleeding statue" throws Elizabeth's hatred off balance. The audience alternately laughs and is silent. In *Life Before Man*, comedy and tragedy are intrinsically connected.

"As you can see, this book is all about sex," Atwood comments wryly. (She is referring to the Maclean's review, which asserts that "love and lust" ... are the entire stuff" of *Life Before Man*.) Atwood's subject is life. Often her

focus is the grim side, but her world encompasses more than sex. Margaret Atwood does not like to be confined.

Atwood responded to questions following the reading. Asked how much time she spends writing, she replied that five hours is the maximum now that she has a 3-year-old child to attend to. "That's why the chapters in *Life Before Man* are so short" she said.

Regarding the movie being made from an earlier novel, *Surfacing*, Atwood is reserved. Producer Beryl Fox is a friend, but a movie can't reproduce a book. "Films aren't made of words, they're made of images on pieces of celluloid," Atwood said.

The change from book to film is apparently one that Atwood will have to accept. Margot Kidder, of Superman fame, wants to produce and star in a film version of *Lady Oracle*. Lois Lane as Lady Oracle?

"Do you ever take a break from writing?" Atwood was asked.

"Usually writing takes a break from you," she replied. Surprising news from one who has churned out a collection of short stories, a children's book, a work of literary criticism, eight books of poetry and four novels.

A remarkable list of achievements; a remarkable writer. But Atwood isn't interested in playing literary figurehead. She is a serious writer who happened to become a popular one.

Why must a writer who is female and Canadian be wrapped with the banners of feminism and Canadianism? Margaret Atwood doesn't presume to speak for anyone but herself. And her personal perspective, as demonstrated at the Storefront reading, is as bold as ever. Long live the Queen.

'Atwood on pedestal'

By JUDI SMITH

Things are getting pretty tough for a queen these days. She works and works and what does she get? Nothing but flack and rust on the throne.

It's bad enough that the pay's so low, but she can't even go for a walk in Hyde Park without somebody asking her for something, not to mention her need for five minutes private toiletry in the morning. Surrounded by mirrors and ladies-in-waiting, there's barely a minute she has to herself.

Queen Atwood is no exception. After all that struggle to reach the throne (albeit with a little elbow-pushing, toe-stomping and knees in the groin), it just hasn't turned out to be the stuff dreams are made of. It's not easy, telling people what to do, and there just isn't enough time to think properly. What with publishers pounding on your door wanting important documents sign-

ed, and critics breathing down your neck ... why, you don't even have time to look in the mirror!

Nevertheless, Queen Atwood has found time in her busy schedule to deliver a Thanksgiving Day address to her subjects. She has entitled it *Life Before Man*. Her platform remains essentially the same as that which spurred her up to the throne; however, in this address her message is clear, uncompromising, and (relatively) precise.

She addresses her subjects as "the apathetic, the fatalistic, the uncommitted, the cynical". We are incapable of love, she says. We are unable to deal with simple day-to-day survival. We hop around from bed to bed, wanting, needing, wishing, hoping, and nobody knows what to do. In our stupidity, she tells us, we destroy not only ourselves and each other, but the whole world. The world was fine,

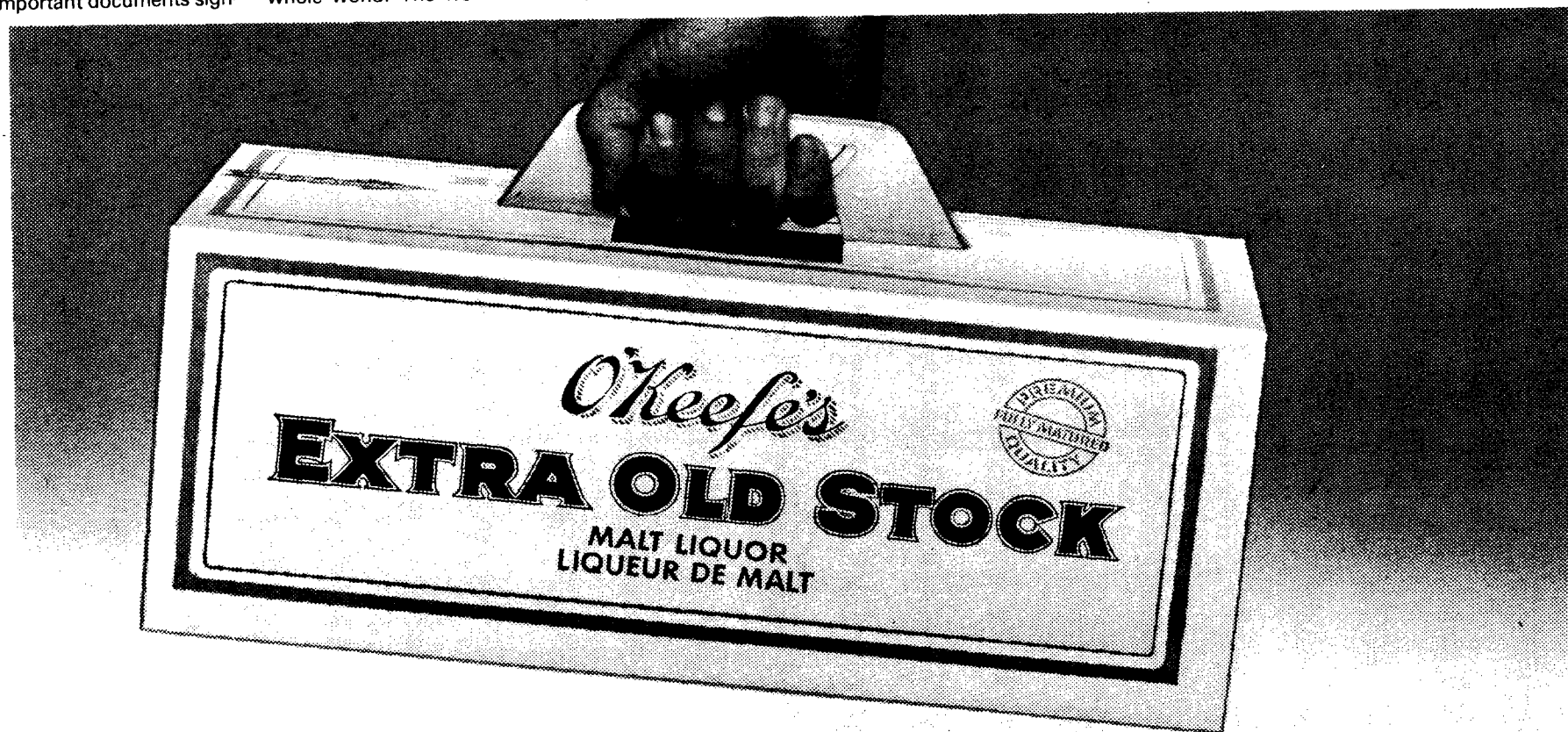
she says, before we came along and mucked it all up.

Her advice to her subjects? The kindest thing you can do, she says, is to go out right now and put a bullet through your head - but you don't even have the guts to do that.

The fact is, of course, that these are not exact words. As everyone knows, Queen Atwood excels in the art of eloquent speech, and *Life Before Man* has ample evidence of her ability to translate language into veritable music. The Speech from the Throne is worth reading for its fine eloquence, but the message remains somewhat puzzling.

Did the publishers break down the door in the middle of her toiletry? Did the hard seat of the throne influence her notion of sound advice? Or is Queen Atwood pleading with her faithful subjects to dethrone her? After all, we put her up there.

Didn't we?



Get a handle on something great.

I nterview

THE DILS

By DANIEL MOON

The Dils represent the other side of the coin in punk music.

They have played with big names like the Clash and been subjected to lack of sound checks, limitations on volume and snob treatment such as D.O.A. experienced when they opened the Clash show last week.

Unlike the Clash, the Dils don't play in large halls and don't have albums in the racks of major record stores. But on the basis of a couple of singles and appearances in smaller clubs in Los Angeles, San Francisco and New York they are building a strong and growing following of fans and critics.



CHIP . . . record industry sucks

Their recent three night stand at the Smilin' Buddha treated Vancouverites to the polished vocal harmonies, uncompromising musical intensity and revolutionary politics of the group, affectionately nicknamed the Red Rockers. Between gigs, Tony Kinman (bass), his brother Chip Kinman (guitar) and Zippy Pinhead (drums) spoke with Page Friday reporter Daniel Moon about their roots, political commitment and musical ambitions.

The Dils end their visit here with a concert tonight at the Viking Hall, 828 East Hastings, where

they will be playing with the Subhumans, the Dishrags and the Metros.

PF: You're known as a political band. Do you agree with that label?

Tony Kinman: Many of the songs we sing do have a political content. But like any other label it tends to create misconceptions.

PF: When you use the term political, what do you think of?

Tony Kinman: For us it means singing rebel music that goes beyond adolescent rebellion. It goes beyond no girl, zits and parents into things like cops, border checks and class wars.

PF: What problems have you had with the police?

Chip Kinman: We have the same problems as everyone else. They're always on the guest list and show up for free. In Los Angeles there was a big riot and they just started bashing heads. We haven't been singled out.

PF: Have you had problems with immigration?

Tony Kinman: The last time we came up they kept us at the border for eight hours. Half of our trips up here are usually spent at the border being scrutinized. The basic problem is that they don't like young weird-looking people coming into Canada, or into the United States for that matter.

PF: You guys aren't that weird-looking. Do you think you have problems because of your political stance?

Chip Kinman: They don't follow the punk scene that closely.

Tony Kinman: Of course when they check the van and see a paper or a handout, they don't dig that too much.

PF: You've got a single out called Class War and are advocating a change in the social structure. How does that affect your relationship with the recording industry?

Chip Kinman: The recording industry sucks. The people are all gross, all prostitutes and all mafia.

Being an artist is pretty congruous with politics because we're trying to sing about things that mean something to us.

Tony Kinman: You've had ar-



TONY . . . singing rebel music

tists, writers and poets like William Blake who expressed their discontent with the world and it wasn't considered strange by people. I think it's strange that rock music isn't a lot more political because it is a popular music form and discontent is a widespread thing.

PF: Why isn't rock music more political?

Tony Kinman: Early rock music was an expression of the performers themselves. People like Elvis were close to the embryonic recording industry at that time. They all chose the smaller routes. Elvis started on Sun Records, Buddy Holly on Coral Records. Nowadays the industry controls what gets out and what's heard.

PF: How did you get the name the Dils?

Tony Kinman: It doesn't mean anything. It doesn't refer to pickles, dildoes, Bob Dylan, John Dillinger or the Beatles. It's just a four letter word.

PF: Where is the band originally from?

Tony Kinman: Chip and I are

from Carlsbad, 100 miles south of Los Angeles. We never lived in L.A. but since it was close that's where we played. When we were ready to move we went to San Francisco because we liked it.

PF: What's the scene like in L.A.?

Tony Kinman: It's real good. In the whole L.A. area there are eight clubs to play in. The L.A. press is giving the scene ample coverage.

PF: How do you compare the Smilin' Buddha with the California clubs?

Tony Kinman: The Buddha is a nice building. It's intimate, it's small and it's got a bar. If it weren't for all the hassles with the police it would be a pretty fun club. I wish they were more relaxed about who they let in and how many people they let in. It's worse in the States because the legal age is 21 and a large portion of your audience is lopped off.

PF: You've got a new drummer who is from Vancouver. How did that happen?

Zippy Pinhead: The Dils were on their New York tour and their old drummer, John Silvers, blew it. He couldn't keep up with the pace.

PF: How did you meet the Dils?

Zippy Pinhead: I was on my first trip to San Francisco and phoned the Avengers' house and Tony answered the phone. I'd heard the Dils single up here and didn't realize that Tony was in the band. After they came back from New York they asked me to join the group.

PF: Had you drummed in any Vancouver bands?

Zippy Pinhead: Yeah. I'd played with D.O.A., the Rabid, the Stiffs and a band called Sergeant Nick Penis and the Berserker Battalion.

PF: That's quite impressive. How long has the present band been together?

Zippy Pinhead: Three months.

PF: What do you think of the local bands?

Chip Kinman: D.O.A. is my favorite punk band, period. The bands up here seem to be pretty hard-working and their songs are better structured.

PF: Why do you think Vancouver has spawned so many good bands?

Chip Kinman: It's because it's kind of innocent up here. It's not like Los Angeles, which has had a show biz industry for years or like San Francisco which is full of nuts. Out of innocence comes high quality music.

PF: Would you describe Dils music as innocent?

Chip Kinman: I suppose so. We're from Carlsbad. We never lived in the city. We grew up in a military family and moved around every three years.

PF: Did being brought up in a military family influence your music?

Tony Kinman: Only in one way. Our family is from the South, Kentucky and North Carolina. The music we heard on the radio was country music. We grew up on it and still like to listen to it. But our father didn't bring the job home with him and we didn't live on military bases.

PF: Did you come to your political views by reading Karl Marx?

Tony Kinman: No. I had those views before I read. I got my views by working at a shit job as a gas station attendant. Those feelings come to you naturally if you don't use one of society's panaceas like weekend drunks and movies after work.

PF: Some fans have described your music as sounding like the Byrds speeded up 80,000 times.

Tony Kinman: I'm flattered.

PF: Your vocal harmonies are remarkably lyrical and professionally delivered. How did that come about?

Chip Kinman: We're brothers, so our voices tend to vibrate well together. We're a three piece band so we might as well use everything we've got.

Tony Kinman: We also didn't expect Zippy to be such a good singer. He sang on the Vancouver Complication album.

Zippy Pinhead: Check out Pork You on a song called Biz.

PF: What punk rock bands do you like?

Chip Kinman: I still like the Sex Pistols album, the first Ramones album and the first Stand album. I don't like too many bands now. I think punk rock, like most of rock music, is 95 per cent bullshit.

PF: Why a punk band? Why didn't you form a country band?

Chip Kinman: Because we



PINHEAD . . . drummer

don't live in Appalachia. We're middle class.

Tony Kinman: For most young white Americans hard rock is the natural musical outlet. I don't think too many blacks really dig punk rock.

PF: You've taken a stand politically against racism. The lyrics to your single Class War say: "I'm talking about a race war. I'm not talking about a class war." Why don't blacks dig punk music?

Tony Kinman: For most black people there is music they would rather listen to. They grew up on different stuff. Take reggae for instance. I've yet to hear a white person play decent reggae. It's a matter of what you grew up with. It's not a question of racism.

PF: The Dils have put out a single called I Hate the Rich. What other political songs do you do?

Chip Kinman: Before the Law, National Guard, Give Me a Break, and Sound of the Rain. Most of

See PF 9



DILS . . . other side of the coin in punk music

ROSS BURNETT PHOTOS

Joe Strummer



Ross Burnett photo

By KATHRYN THURMAN

The Clash refuse to compromise themselves.

That is why they are the Clash. And that is why they have survived the indiscriminate onslaught of self-destruction that seemed to strike the other seminal British punk bands (The Sex Pistols, The Damned) that also emerged from England in 1976.

The Clash, their debut album originally released in 1977, is cut for cut one of the greatest rock and roll albums ever produced.

And the band's defiant sound has scored well on the charts.

In 1978, their second album Give 'Em Enough Rope shot straight to the number two spot on the British charts the week of its release.

The Clash's music desperately and successfully combats punk aggression against innocence, proving that punk is still alive and well and there for the takers, if they dare — and care.

Oct. 18: In Geof Wheelwright's wildly driven Datsun en-route to bus depot.

Huddled in the twilight shadows thrown along the backseat of the station wagon, beside his two precious possessions, a reel to reel recorder and a stetson packed carefully in a hat box, his face lit by the glow of the overhead bridge lights, guitarist Mick Jones politely apologizes for not giving me a "proper interview."

I tell him he's doing fine.

Only a few hours earlier he had suggested that I "make something up" instead, as he was desperately trying to find someone who knew the departure time of the band's flight to England. No one knew, and consequently the Clash had been stranded at the Vancouver International Airport.

Jones had then bid farewell to his fellow band members, deciding to re-route his trip with a short stop-over in Seattle via Greyhound.

On the way to the bus depot he absentmindedly stares out the car window and muses "we've just finished eight weeks of chaotic touring, but this is the first flight we've missed. Actually we were at the airport on time but we weren't allowed to board the plane as it was about to take off and we still had all this luggage with us. Some of our entourage, including crew and roadies,

deserted us and were on the plane already.

"The ones who are on the plane are ex-crew and roadies as of when they sat on that plane instead of holding it up for us," he smirks.

"Anyway the tour's done and the job's over," he sighs as he slouches further back into his seat.

"Actually the band itself is quite self-sufficient" he says quietly, apparently trying to convince himself more than anyone else. "We have to be, considering all the trouble we've had with tour managers this tour. Our last one ran out on us this morning without paying the hotel bill and so we had to run out of the hotel also. I don't know who paid."

Jones suddenly chuckles. "Our first tour manager on this tour got the sack 'cause he booked us in shitty hotels and didn't run things smoothly. The next one only lasted for half an hour, then he had a nervous breakdown. The William Morris Agency in New York city picks them for us. At one point there was two at the same time, one to watch over what the other was doing. It was totally stupid."

I jokingly suggest that just keeping track of their tour managers was probably the biggest challenge the band encountered while in America.

"The biggest challenge was the other night at the gig (PNE Gardens)," Jones lashes out as he leans forward and elaborates. "That one guy in the audience was throwing something at me. It was really infuriating. It gets on my nerves, especially when they're so far away you can't even get to them. I told him to come down and fight but he didn't, so I

yelled at him to go home if he didn't like the show."

Lighting up a spliff he continues: "We'd rather get a good audience reaction, but sometimes if we get a bad one we get so pissed off we play much better."

"A gig is supposed to be a challenge to the audience as well. The audience must not have any pre-conceptions about us. Whatever people expect they will just have to be disappointed if they expect anything else than just regular blokes. But we won't be an ordinary punk band. The audience will not trap us."

As we turn into the entrance of the bus depot, Jones heaves a deep sigh, then slowly smiles. "I've gone a bit weird now. I've been just a mad person for the last two months while we've been ravaging rampantly through America."

"Now all I really want to do is to sit down," he says as he gets up and out of the car. "You know what I mean, perhaps smoke a spliff, watch the television for a bit, read a book, and have a cup of tea."

Oct. 19: At Vancouver International Airport. Sea Island Lounge and Bar.

Cloistered comfortable in the dimly lit Sea Island bar, vocalist Joe Strummer re-arranges his bright pink stetson. "Yeah, we have a lot of problems with managers," he says in his typically hoarse voice, " 'cause we don't like being told what to do."

I mention the backstage money hassles they were involved with just before their gig at the PNE Gardens two nights ago when Norman Perry (Perryscope Concert Productions) bailed them out of a financial jam. I suggest that a manager could have shielded them from such problems.

"We didn't have no problems with him (Perry)," Strummer stresses. "Our sound and light crew wouldn't let the show go ahead without payment of some \$7,000 we owed them and naturally we didn't have it. And Norman Perry came up with it."

Several days later in a telephone conversation, Perry philosophized. "The Clash, in their way of doing business made a little bit of a financial misjudgement. And as a result they were very ashamed that they were in the city they had liked the most on their first tour, but now were on the verge of cancelling because they didn't have the necessary funds to pay their crew at their immediate disposal."

"So I stepped in and advanced the Clash and their management enough money to pay the crew so that the show could go on."

Through the crowd at the bar, I glance out the window and see the Air Canada jet Strummer, drummer Nicky 'Topper' Headon and their girlfriends will soon board for England. It's 5:30 p.m. and the plane leaves at 6:00 p.m.,



Mick Jones

'The audience must not have any pre-conceptions about us. We won't be an ordinary punk band'

but they aren't in any particular hurry. Strummer still has \$14 left after buying his girlfriend a hard-cover book on the life of Marilyn Monroe, and that can buy a lot of gin and lime.

As I turn my thoughts back to the conversation, I realize Strummer has asked me if I know that they've just recorded a third album called London's Calling.

"It's a real smash-a-roony," he exclaims. "It will sell like hot cakes. It will be released in England and America at the end of November and everyone had better stand six feet back when they put the album on the player!"

I'm curious whether they've made any money from their previous records.

"Are you kidding?!" ejaculates Strummer. "Because of our touring losses we are still in debt to the record company (CBS). And we try to pay 'em back with our record sales. But we're never paid up."

The band had originally received a lot of flack from their more stalwart fans for signing with a large corporate record company (CBS), which was interpreted by the punk community as "selling out."

Topper, who earned his nickname from a character in a British comic strip, says matter-of-factly, "When you sign with a small company you play small. To get to as many people as possible you've got to go with the biggest."

"But the bigger the record company the bigger the problems," he cautiously concedes. "But we can fight 'em."

Topper then stresses that the Clash don't mind fighting with

their record company, but they don't like fighting with their fans at a gig. And they care about their fans.

"We care a lot!" he shouts, tipping over on his bar stool as he grabs at his drink. "That's what we're here for. We're only here (America) to play to the audiences and please them. If we wanted to just make money we'd only do video tapes and films and we'd release a lot of records. We wouldn't even bother to leave London."

The Clash's forceful repertoire of straight-ahead rock 'n roll occasionally contains an undercurrent of reggae and rockabilly twists. "But we're not trying to go back to the past at all," emphasizes Topper. "We are just realizing our (musical) roots. Like Bo Diddley, Sam and Dave, and Jerry Lee Lewis. They were all great. They were rock 'n roll!"

"With reggae music it's not the religion or the politics I like, it's the rhythm and the beat," stresses Strummer.

"Rock 'n roll has got nothing to do with fuckin' politics. Everyone says we're a political band, but we don't sing political songs. We sing about what's going on," adds Topper as we leave the bar and walk along the corridor to Gate 20.

The band's record company, the press and even the fans have given the Clash the persona of politicians, but they only use music as an effective instrument of social change.

"We consider ourselves a socially aware band. I ain't suggesting any party line," states

See PF 9



Joe Strummer

'Fuck the establishment and let's get on with it. Let us try and build something better for ourselves'



CARACAS BALLET . . . young company with energy, vitality

Caracas Ballet blends modern, Latin dance styles

By LAWRENCE PANYCH

Vancouver enthusiastically welcomed the Ballet Internacional de Caracas following its debut performance at the Queen Elizabeth Theatre Wednesday night. The South American company of twenty-two dancers has experienced a meteoric rise on the international dance scene, eliciting ecstatic praise from audiences and critics alike.

Director and choreographer Vincente Nebrada brought it all together four years ago following the demise of the New York-based Harkness Ballet with which he and several of his dancers were associated.

Wednesday night's performance consisted of three ballets. The first piece, *Our Waltzes*, was choreographed by Nebrada and was a fanciful little number flowing from beginning to end as one movement. Beginning with slow, rather boring ballroom movements it builds to a series of free-wheeling pas de deux with some very dramatic lifts. Movement is swift and smooth, bordering on violent.

Principal dancers Zandra

Rodriguez and Zane Wilson stole the show. Rodriguez was fiery but always controlled. Wilson's partnering was faultless. Together they ascended on air, whirling and swooping about one another more skilfully than birds in flight.

Percussion for *Six Men*, also choreographed by Nebrada, was an uninspiring piece. The six male dancers dazzled the crowd with an impressive display of acrobatics but never really rose to the challenge of the music. Their bravado created the image of adolescents eagerly trying to "strut their stuff" rather than the sense of strength and confidence they were trying to project.

The last piece, *Rodin Mis En Vie* by Margo Sappington, was a collection of frames attempting to capture in dance what the French genius Auguste Rodin moulded in bronze. The display of exquisitely sculpted bodies, minimally dressed in skin-hugging body socks, was sensual to the point of eroticism.

The piece was very pleasing especially the rare beauty of *The Kiss* danced by Rodriguez and Manuel Molina. But it was not particularly Rodinesque.

Burgers of Calais was especially disappointing for lovers of Rodin's work. An attempt was made to convey the sense of drama of six brave but defeated men going to their deaths. It never really succeeds.

No doubt the injudicious choice of costumes played a role in this shortcoming. The long, flowing cloaks may have been superficially correct but when put into motion they resemble more the ball gowns of Ginger Rogers than the heavy, ponderous robes worn by the burgers as they prepared to meet their fate.

The Ballet Internacional de Caracas is a young company. The energy and vitality of their dancers coupled with a unique blend of contemporary dance style and a distinctively Latin flavor make for very exciting performances.

Zandra Rodriguez is indescribable. She dances with a suppleness that is magnetic. She leaves one with the feeling that if all that was accomplished in an otherwise fruitless life was to hug her close and swirl lightly about all would not be lost.

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Drama

It's a bug's life for Gregor Samsa

By PETER MENYASZ

Metamorphosis will bug people who are in the least squeamish.

"...as Gregor Samsa awoke one morning from a night of uneasy dreams, he found he had transformed in his bed into a gigantic insect. . ."

—franz kafka

It's not often that a short story or novel can be transformed into a live production without losing its original impact and meaning. But Tamahnous' production of Metamorphosis, adapted by Steven Berkoff from Franz Kafka's short story, achieves that transformation.

Metamorphosis
Produced by Tamahnous
At the Vancouver East
Cultural Centre
Until Nov. 10

The plot is simple. A young man, working to support his entire family, awakes one morning to find he has been transformed into a giant dung beetle.

The play chronicles his life from that point on and shows the reactions his transformation produces in those around him.

Gregor Samsa (played by Bruce Ruddell) represents the oppression

of overwork and strained living conditions. His transformation to the shape of a dung beetle is purely symbolic — in action and meaning his real life is similar to the beetle's.

Ruddell's portrayal of the man-cum-beetle is startlingly real. His actions and expressions become remarkably beetle-like. And his characterization of Gregor Samsa as a downtrodden runner on a treadmill is convincing.

The scene featuring the lodgers the family takes on to provide some income is slightly overplayed as comic relief. But the serious nature of the play demands some relief, and Larry Lillo, Wendy Gorling and Canada Wild are effective as the finicky, demanding and morally disgusting boarders.

Glen Thompson and Sheelah McGill, as Gregor Samsa's father and mother, show the strain of a family dependent on one member for its sole support. The father is long unaccustomed to work, and blames his son's transformation for the family's difficulties. Father and mother almost come to blows several times and only the mediation of the daughter (Sue Astley) prevents violence from erupting.

The set designed for Tamahnous' production is masterful and con-



METAMORPHOSIS . . . parents kill child by "insecticide"

veys the bug-like focus of the play with its spidery, disjointed appearance. It also provides enough space for the play's action to take place.

The overall effect of the play is stunning. Its length is perfect. There is no intermission and the ac-

tion comes to an end just at the point where boredom might begin to set in.

And the point is well made. People put under tremendous pressure by work or family or both, are generally unable to withstand the

strain. And their life is worth little more than the insects we despise for their lowliness and blind industriousness.

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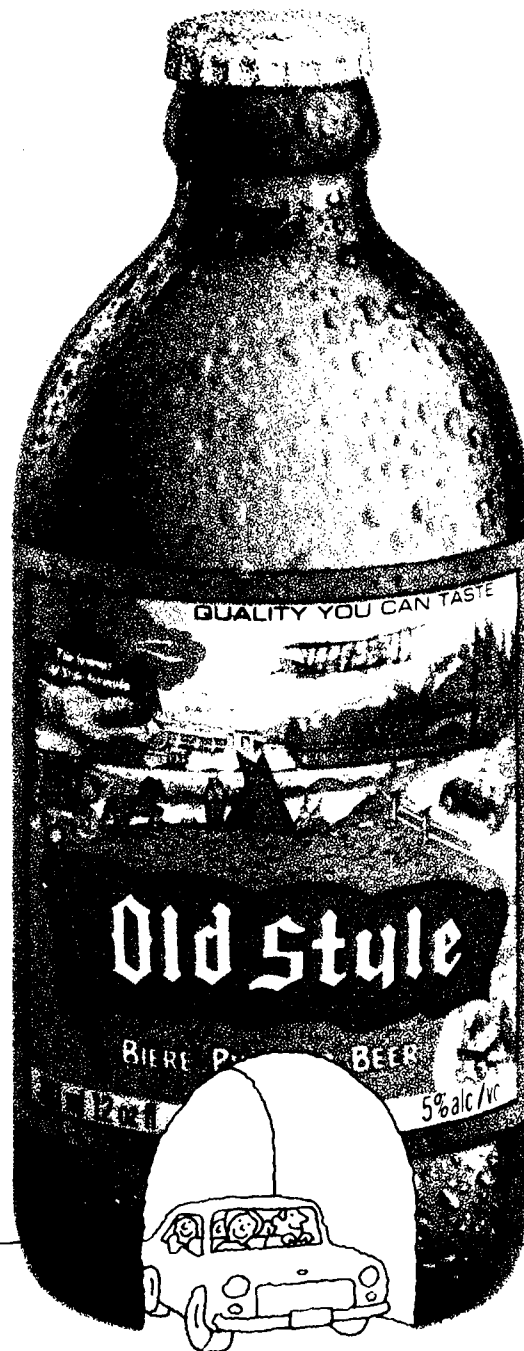
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Pre-screening deadline is November 2. For additional information, please inquire at the Campus Manpower Office.

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Film

Pacino gives judges justice in new Jewison film

By SHAFFIN SHARIFF

After starring in the Sidney Pollack-directed Bobby Dearfield two years ago, Al Pacino is back in top form as Arthur Kirkland, the protagonist - lawyer of the new film, . . . And Justice for All.

**. . . And Justice for All
Starring Al Pacino
Playing at the Vogue**

The opening of the film finds Kirkland in jail, in contempt of court for trying to slug a judge (John Forsythe) who will not allow evidence necessary to prove the innocence of a client Kirkland's defending to be submitted in court. That's just the beginning. From then on, he has to deal with his senile grandfather (Lee Strasberg), a suicidal judge (Jack Warden), a partner (Jeffrey Tambor) who loses his stability, and an inane ethics committee.

Adding insult to injury, he has to defend the very judge who found him in contempt of court - against a charge of rape. The shocker is that the judge is guilty of the crime!

. . . And Justice for All satirizes

the injustices in the American judicial system. It's as if screenwriters Valerie Curtin and Barry Levinson took a magnifying glass and exemplified corruption in the judiciary.

What they have ignored in the process is to give their characters (with the exception of Kirkland) any real depth. Pacino's Kirkland is the most honorable character in the film. The rest are either uncaring, sadistic or senile. Forsythe's character, for example, is completely devoid of compassion and practises foul acts he purports to condemn on the bench. Warden's character, Rayford, is a suicidal judge who likes to eat his lunch on the outside ledge - four stories high - and flies helicopters that run out of fuel before the ride is over.

Surprisingly, it's the same lack of dimension in the characters that makes . . . And Justice for All such an entertaining film. It's a satirical farce and is played as such.

Director Norman Jewison does a fine job of handling the Curtin-Levinson script. He commands fine performances from the supporting

cast. Jack Warden is appropriately loony without seeming contrived. John Forsythe plays his role with surprising chilliness and self-righteousness.

Pacino is Jewison's main asset. This actor, who should have won an academy award a long time ago, either for Godfather Part II or Dog Day Afternoon, delivers a balanced and engaging performance. He has always been good at portraying men frustrated by "the system" and Jewison gives him the freedom of adding range to his character. The result is the film's strength and the performance should get an academy award nomination.

The film, or for that matter Jewison himself, is unlikely to capture any award nominations . . . And Justice for All, though rewarding, is deeply flawed. At times, it is either dull or erratic - extremes that loosen the structure of the film.

But it is worth seeing, if not for Jewison's return after the critically blasted F.I.S.T. then for Pacino's presence.

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— Jamie Lamb,
Vancouver Sun

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FRIDAY, NOV. 3

DON'T FORGET — MONDAY NIGHT IS HAT
NIGHT IN THE PIT — PRIZES

MACMILLAN BLOEDEL

WOULD LIKE TO TALK TO YOU

We will be recruiting Engineers for our Pulp & Paper Mills and Research & Development Section during November 13 through 16.

In addition, we will be recruiting Production Trainees (Forestry, Commerce, Mechanical Engineering Graduates) and a Control Trainee (Commerce, Economics or Business Administration Graduates) for our Building Materials Groups on November 22 & 23.

Watch for details in the Canada Employment Centre on Campus.

See you in November.

CANADIAN ODEON Theatres
FOR THEATRE INFORMATION CALL 687-1515

AL PACINO
MATURE WARNING: Coarse language and swearing. Occasional violence. B.C. Dir.
VOGUE SHOWTIMES: 12:45 3:00 5:10 7:30 9:50. Sunday from 3:00.
918 GRANVILLE 685-5434

The Legacy
RESTRICTED WARNING: Some frightening and gory scenes. B.C. Dir.
SHOWTIMES: 12:55 2:35 4:25 6:10 8:00 10:00. Sunday from 2:35.
881 GRANVILLE 682-7468

WHEN A STRANGER CALLS
RESTRICTED WARNING: Some frightening scenes. B.C. Dir.
SHOWTIMES: 2:00 4:00 6:00 8:00 10:00. Sunday from 2:00.
851 GRANVILLE 685-6828

THE ONION FIELD
CORONET 2 RESTRICTED WARNING: Some violence and coarse language. B.C. Dir.
SHOWTIMES: 2:15 4:40 7:05 9:30. Sunday from 2:15.
851 GRANVILLE 685-6828

Between a mother and son...
LUNA
A FILM BY BERNARDO BERTOLUCCI
RESTRICTED WARNING: Frank portrayal of incest; some scenes of drug taking. B.C. Dir.
SHOWTIMES: 7:00 9:30.
CAMBIE at 18th 876-2747

ALAN ALDA
MATURE WARNING: Some coarse language. B.C. Dir.
broadway 1 SHOWTIMES: 7:15 9:15.
707 W. BROADWAY 874-1927

Jennifer O'Neill
MATURE WARNING: Some violent scenes. B.C. Dir.
broadway 2 SHOWTIMES: 7:30 9:30.
707 W. BROADWAY 874-1927

A FORCE OF ONE

We are pleased to announce our new line up of films for the coming months: "Belle De Jour", "Love On The Run", Federico Fellinis' "Orchestra Rehearsal", "Picnic At Hanging Rock."

Peppermint Soda
BEST PICTURE Winner Prix Louis Delluc
(Diabolo Menthe)
"PEPPERMINT SODA"
a film by DIANE KURYS
MATURE WARNING: Occasional nudity. B.C. Dir.
SHOWTIMES: 7:30 9:30.
FRENCH WITH ENGLISH SUBTITLES.
224-3730 4375 W. 10th
SUNDAY MATINEES starting November 4 with "Citizen Kane."

Clash battles local crowd

From PF 5

Strummer. "I believe in doing what you want to do and ignoring what people tell you to do. There are too many sheep. They read about 1977 and they want to go into the past.

"Right now we slag off the mods in England because they're trying to re-create some old-fashioned ideas. I hate it when everyone wears a uniform style of dress.

"That's what makes me sick about posing punks. They think they gotta wear black leather jackets and have loads of badges and zips and sing without a tune or any soul and just snarl and spit and gob and just have mindless thrashing numbers. To me that ain't punk. To me punk is power and intelligence."

"If we were just interested in politics we wouldn't bother to pick up instruments," adds Topper. "We're a band and rather than sing about the 'moon in June' and 'I left my baby' we're singing about 'couldn't get a meal' and 'can't get a job.' In England and America there are a lot of really rich people and a lot of really poor people. And we're just commenting on that. We're trying to make people think.

"The band's music is more important than the lyrics. But the

lyrics are still very important too. We don't write about things totally boring like 'I got given a blow job' or about groupies, drinking and drugs. I mean, who wants to hear about that? We want to keep that private. It's my own business what I do.

"We try to sing about things that are relevant to everybody."

As the rock band most infamously known for its notorious lashing out against the establishment with its defiantly restless musical messages, can the Clash meet the challenge of longevity and conquer the establishment in one fell swoop?

"I doubt it" says Strummer with sad sincerity. "Fuck the establishment and let's get on with it. 'We don't have to change them. Let them fuckin' stew in their own juice and let us try and build something better for ourselves. They've had their day, and every dog has its day. Well it's our day now."

And Topper defiantly sums it up as the group enters the security area before boarding the plane. "We'll never hang ourselves. Just give us enough rope to play with and we'll change things."

Halfway down the corridor Strummer turns around, and calls out "Don't forget to tell them the truth!"

The Dils speak out

From PF 3

Our songs are of a political nature. It's not 1977 anymore and that is archaic.

PF: Do the Dils sing love songs? Chip Kinman: Sure. Tell Her I Love Her is about some guy whose girlfriend dies. He decides to commit suicide so that he can be with her. You're Not Blank is a love song sort of.

Tony Kinman: I've got a girlfriend. It's all part of being a human being. I mean I don't sit around and agitate myself into a frenzy about the rich.

PF: What about the movie Up in Smoke?

Chip Kinman: That was our first gig, the first time we'd ever played in front of microphones. It was at the Roxy in Los Angeles and we sang You're Not Blank.

PF: What does the future hold for the Dils?

Chip Kinman: We're recording an e.p. (extended play) on Gerry Records at Little Mountain Sound here in Vancouver.

PF: What about live concerts?

Chip Kinman: Well, we're playing tonight at the Viking Hall on East Hastings. In December we will be playing at a benefit for the Coalition Against Uranium Mining which will be co-sponsored by the American Indian Movement.

PF: Any tours coming up?

Chip Kinman: Nothing definite. But we'll be splitting San Francisco as soon as we get back.

PF: Why?

Chip Kinman: Because San Francisco is imploding. The joint's not rocking, it's not going around and around like it used to.

GOOD STUFF CHEAP AT THE CO-OP'S GARAGE SALE

- * Discontinued
- * Clear outs
- * Etc. - like 100% wool sweaters at \$12.50 plus boots, tents, kits . . .

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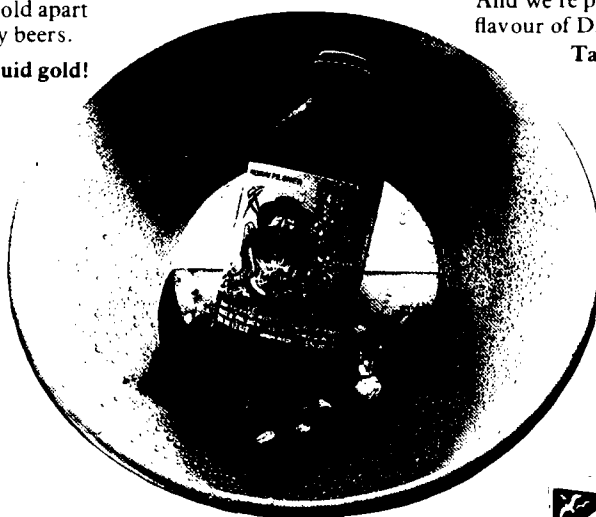
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The 1979/80 A.M.S. Art Gallery Purchasing Committee

is now being formed. If you are interested in purchasing Art for the A.M.S., please contact the

SECRETARY OF SAC - SUB 248

before Friday, Nov. 2/79.

"Tween classes

TODAY

LE CLUB FRANCAIS

General meeting, noon, International House lounge.

UBC DEBATING SOCIETY

General meeting, noon, SUB 215.

WOMEN'S COMMITTEE

General meeting, noon, SUB 130.

CIVIL CLUB

WAVE social, 4 p.m. to 8 p.m., SUB party room.

YOUNG ALUMNI CLUB

Hallowe'en party, costume required, 8 p.m., Cecil Green Park.

GAY PEOPLE OF UBC

Coffee house, 9:30 p.m., Theodora's at 1812 West 4th Ave.

SCIENCE EDUCATION

Conference on Science as a human activity, 9:30 a.m. to 4:30 p.m., Scarfe bldg.

AMS SPEAKERS' FORUM

Speech by Joan Moelart on pros and cons of uranium mining, noon, SUB auditorium.

INTERNATIONAL HOUSE

Hallowe'en party, 8:30 p.m., International House.

SATURDAY

SCIENCE EDUCATION

Conference on Science as a human activity, 9:30 a.m. to 4:30 p.m., Scarfe bldg.

LAW STUDENTS' ASSOCIATION

Dance with Ad Hoc, 9 p.m., grad centre.

SUNDAY

MUSEUM OF ANTHROPOLOGY

Music for Meian Temple, 3 p.m., Museum of Anthropology.

MUSSOC

Chorus workshop, 1 to 3 p.m., SUB party room.

MONDAY

HOME ECONOMICS

Pumpkin sales for United Way, 10:30 a.m. to 3:30 p.m., in front of bookstore and SUB.

TUESDAY

AMS PROGRAMS COMMITTEE

Vic Rapp gives audio-visual presentation and pep talk, 8 p.m., SUB auditorium.

CHINESE STUDENTS' ASSOCIATION

Cantonese class, noon, Buch. 220.

CHRISTIAN SCIENCE ORGANIZATION

Testimony meeting, noon, SUB 224.

HOME ECONOMICS

Pumpkin sale for United Way, 10:30 a.m. to 3:30 p.m., in front of bookstore and SUB.

MY JONG KUNG FU

Practice, 7:30 to 9:30 p.m., SUB 125.

UBC SCIENCE FICTION SOCIETY

General meeting and discussion, noon, SUB 113.

WOMEN'S COMMITTEE

General meeting, noon, SUB 130.

CHRISTIAN SCIENCE ORGANIZATION

Testimony meeting, noon, SUB 224.

WEDNESDAY

HOME ECONOMICS

Pumpkin carving contest, noon, SUB plaza.

CHINESE STUDENTS' ASSOCIATION

Mandarin class (intermediate), noon, Buch. 220.

TM PROGRAM

Group meditation with videotape, noon, Buch. 217.

WOMEN'S COMMITTEE

Fat is a feminist issue discussion group, noon, SUB 130.

THURSDAY

WOMEN'S COMMITTEE

Lesbian drop-in, 1:30 p.m., SUB 130.

HOME ECONOMICS

Obstacle race, noon, SUB plaza.

MY JONG KUNG FU

Practice, 7:30 to 9:30 p.m., SUB 125.

FRIDAY

HOME ECONOMICS

Boat races, noon, SUB plaza.

HOME ECONOMICS

Dance, 7:30 p.m. SUB ballroom.

Hot flashes

Gallop in' ghost

If you're into goblin up some spirits or carving up the faces of jack-o-lanterns, you've come to the right time of year. Now is the season of the witch.

More elevated beings begin the festivities tonight at 8 p.m. when the Young Alumni Association hold a Hallowe'en party at Cecil Green.

Seniors and graduates are invited only if they have a costume.

Cosmopolitans will wait for 8:30 p.m. when similar weird happenings will take place at International House. And for your own party next Wednesday don't forget to pick up your pumpkins from Home Ec when they have their sale on Monday and Tuesday. Proceeds to the United Way.

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5 — Coming Events

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25 — Instruction

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50 — Rentals

60 — Rides

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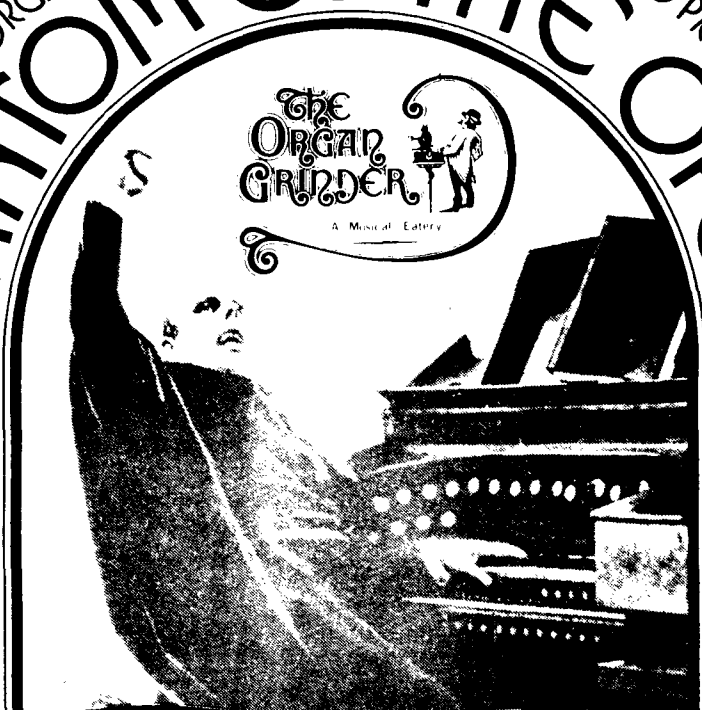
99 — Miscellaneous

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Vista

The **Ballet International de Caracas** has come to Vancouver. Billed as a young, vital, technically brilliant and uniquely expressive company, they will be performing tonight and tomorrow evening at the **Queen Elizabeth Theatre** at 8 p.m. Tickets are available at all Vancouver ticket centres and Eaton's stores.

Despite the intervention of World War II, **Emil Gilels** has made his mark as an internationally-renowned Soviet pianist. He will perform in recital at the **Orpheum** Thursday, Nov. 1 at 8:30 p.m.

An original and colorful musical-drama, **Highball**, is being presented

by the **Touchstone Theatre Company** starting Nov. 2. Previews are Oct. 31 and Nov. 1 at the **Janus Theatre**, 2611 West 4th Avenue at 8:30 p.m. Admission is \$5 at the door or \$4.50 in advance. Matinees are pay what you can.

Metamorphosis has come to the **Tamamhous Theatre**. This acclaimed short story by Frank Kafka is showing from Oct. 12 to Nov. 10 at the **Vancouver East Cultural Centre**, Tuesday through Saturday at 8:30 p.m. and Saturday at 3:30 p.m.

"**Jaques Brel Is...**" is back in town again. The David Y. H. Lui production is showing at the

James Cowan Theatre for one performance only on Saturday, Oct. 27 at 8 p.m. Ticket prices are \$5.50 for adults and \$4.50 for students and seniors.

A musical show about flowers? Apparently. **The Flower Show: A Musical, Botanical Delight** with Sarabande is showing at **The Centre For The Arts** Thursday, Nov. 1 at 8 p.m. in the **SFU Theatre**. For this evening of fun, wit and charm admission is \$4.50 for the general public and \$2.25 for students and seniors.

The **Literary Storefront** and the **Writers' Union of Canada, B.C. Branch**, are having a fund raising

book sale on Saturday, Oct. 27 from 10 a.m. to 5:30 p.m. They would like anyone who has any kind of books they can donate to call 688-9737 for pick up.

Also happening in the city are **Doug and The Slugs**, and **Grown Men in a Hallowe'en Masque Ball** at the **Italian Cultural Centre** on Wednesday, Oct. 31 at 8 p.m. Tickets are \$6. Tuesday, Oct. 30 at 9 p.m., the **Western Front Society** is premiering a new video by Randy and Berenici, and Wednesday, Oct. 31 the **Carden Street Cafe** is hosting a Hallowe'en surprise party.

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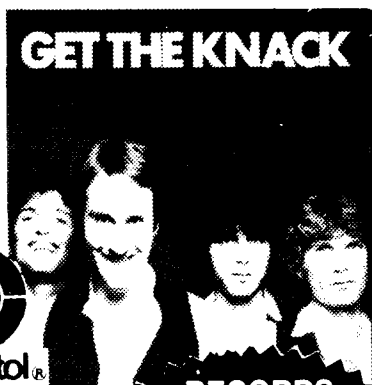

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Bring your lunch to the Old Auditorium on Tuesday, October 30th, at 12:30 and we will play a super one hour concert for you **FREE**.
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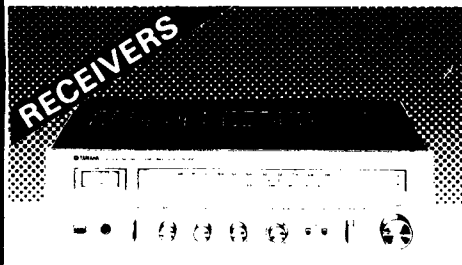
	RECORDS	TAPES
101 WHITE ALBUM — THE BEATLES (2—LP—SET)	7.29	8.99
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**Plus Many More
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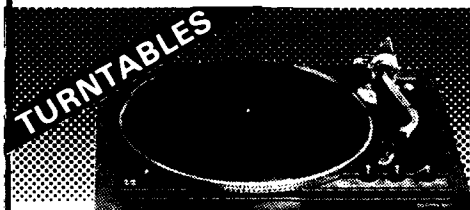
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The Yamaha CR-220 features 15 + 15 watts RMS at less than 0.05% TH.D. 5 Year Parts and Warranty.

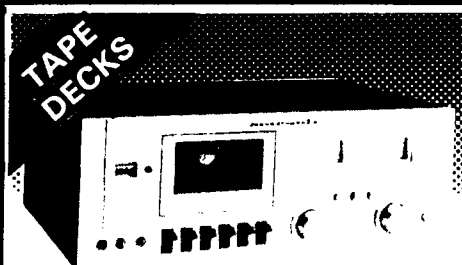
YAMAHA AUDIO **\$219.95**



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Single-play, automatic off, belt-drive turntable. D.C. motor servo controlled, electronic speed control, illuminated strobe complete with ADC cartridge.

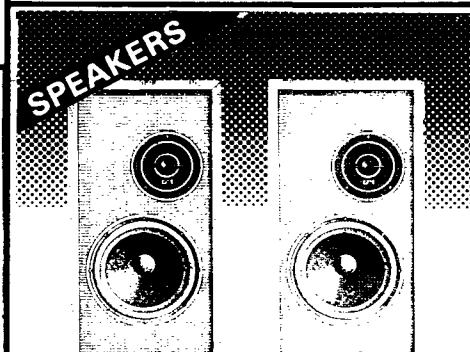
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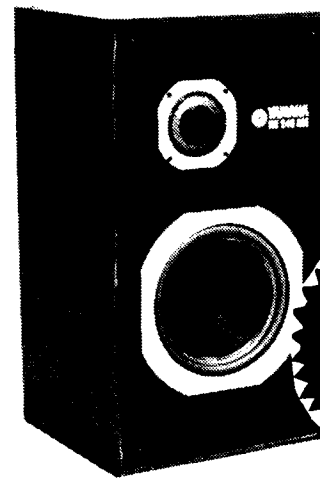
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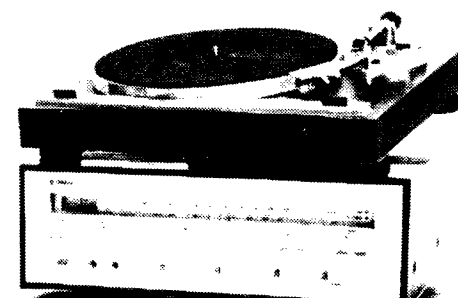
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