

THE UBYSSEY

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REFERENDUM

SUB RENOVATIONS

When the Student Union Building was constructed a large outdoor area on the second floor was initially designed for an outdoor courtyard. However, due to changes in fire regulations, this area now must remain closed until appropriately renovated.

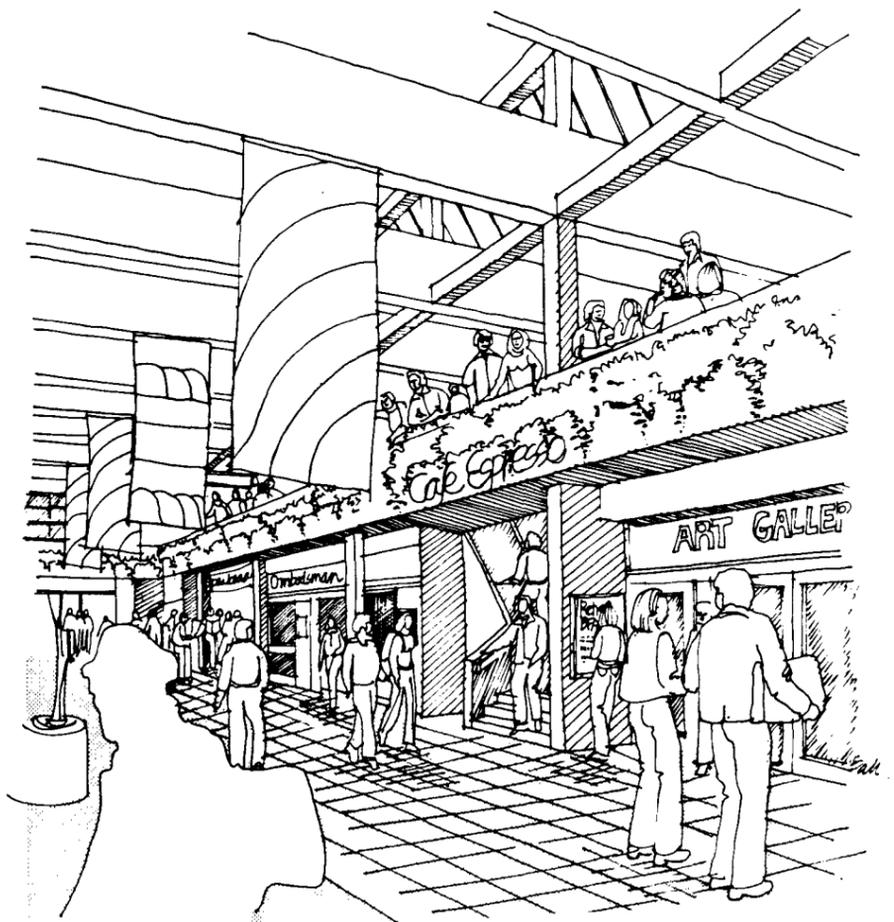
In order to make this space conform, three stairways down to the lower floor must be constructed. Two of these would be strictly for emergency exits, while one would be for access to the second floor area from the main concourse.

The present courtyard would be roofed over, partially with glass to provide a skylight effect. The eastern half of the courtyard would be removed, exposing the main concourse to a two floor high ceiling with a skylight roof.

The other half of the courtyard would be renovated into a conversation lounge. The new conversation area would serve as a non-alcoholic social area during the day. It would offer a variety of coffees and other 'coffee-house' style goods. The area could be licensed for special occasions by student groups for beer gardens, etc. Eight new club offices would be constructed facing west onto the second floor corridor, thereby enabling many more clubs to obtain adequate office space.

The estimated total cost, including renovations to Speakeasy, the Proctor's Office, Art Gallery and the Ombudsperson's Office, is approximately \$725,000. Much of the cost of this project is upgrading the area to fire standards. These modifications have already been approved by the provincial fire marshal.

SUB COURTYARD



SUB PLAZA MALL



When SUB was built a large underground space between SUB and the present site of the Aquatic Centre was left for future development. To use this space, a proper floor must be laid, heat, light and mechanical services put in, and exit-entrances to SUB and outside installed.

This would result in approximately 16,000 square feet that would be used for photographic darkrooms and studios, meeting rooms, club offices and possibly a couple of retail shops relevant to student needs, at an estimated cost of \$328,000 for the basic upgrading. The basic upgrading cost does not include the internal separations within the mall. The cost of this space works out to approximately \$22/sq. ft., substantially below the cost of building such a project from scratch today.

If you are interested in obtaining more details, concerning either project, please contact Bruce Armstrong, AMS President or Craig Brooks, Director of Administration.

VOTE — FEB. 9, 10, 11, 12, 13

**THE 1950
WORLD
CHAMPIONSHIP**

JOE CLARK

SUB BALLROOM

FRIDAY

FEB 6

11:30

You are "S" I've been told he claims to have gotten information from you, to have talked with you, and that you are a "principle" source.

You forget very quickly that it is supposed to be "fiction" and assume everyone is real. Bluntly he says you were KGB who was probably turned by CIA, thus becoming a triple agent.

LIBEL: the high cost of truth

By ERIC EGGERTSON

Publishers in Canada are running scared in the face of expensive libel suits. Newspaper and book publishers, responding to a rash of suits costing thousands of dollars, are careful not to tread on potentially libellous ground.

"We don't have any interest in publishing something with libel possibilities," Jack McClelland, president of McClelland and Stewart, a major Canadian publishing company, said in a recent magazine interview. "Life is too short for publishing companies, and libel is too costly."

The future of investigative journalism in Canada comes into question when publishers won't publish sensitive material.

"If something like Watergate had happened in Canada, a smart paper would have hushed it up, because that would have opened them up to a libel suit," says UBC associate law professor Bill Black. "In Canada Nixon could have sued and they would have had to bring Deep Throat to court to prove their case."

Under Canadian law, the party being sued must prove that what they said is true. Journalists must either reveal their sources or face possible jail sentences. Canadian journalists however, can demand government documents to back up their cases under freedom of in-

formation legislation. Some Canadian writers obtain information in the U.S. that cannot legally be written or talked about in Canada.

Two books about the RCMP security service (SS) drew libel suits in the past few years, partly because of the sensitive political climate surrounding the Mounties. Until recently the SS was a secret organization, but Ian Adams' *S: Portrait of a Spy*, and John Sawatsky's *Men in the Shadows: the RCMP Security Service*, and a royal commission have brought it to the public's attention.

Writers and publishers rallied to Adams' support when he was sued for the alleged libellous content of his novel. In the 1977 novel, an SS agent is revealed to be a triple agent, working for the CIA and the KGB. Adams and his publisher were sued for \$2.2 million by a former SS agent, Leslie James Bennett. Bennett alleged that he was recognizable as the triple agent S, and that his reputation was damaged by the book.

Adams and Gage, his publisher, settled out of court with Bennett. If the case had gone to court it might have set a precedent for libel suits against works of fiction.

"If you're writing fiction you take a real chance of referring to real people," Black said. Whether or not a book is fiction, a libel can take place. If a "reasonable

person" thinks a story is about J. L. Bennett, Bennett can sue for libel.

A libel suit against a book has one immediate effect: that book goes out of circulation. Adams' novel came out in 1977. Due to its controversial subject it sold well — 15,000 copies in 40 days. But when Bennett began his suit the book was immediately withdrawn and has been unavailable since.

Former prostitute Wendy King's book *The Prostitute King* story allegedly referred to judge Davey Fulton. Fulton has brought action against King and her publisher. Bookstores stopped selling the book after they received letters from Fulton's lawyer, but the publisher has continued to sell the book from a Davie Street storefront.

Adams has obtained the publishing rights for *S: Portrait of a Spy*. That cost him \$10,000, in addition to the \$30,000 settlement with Bennett, and his own legal costs.

The Bennett vs. Adams case might seem to be a typical libel case, until one considers that it concerns a work of fiction. A disclaimer at the beginning reads "all characters fictional and any resemblance to persons living or dead is purely coincidental." But that disclaimer carries no weight under Canadian law.

Canada is riding on the coat-tails of the American concept of free speech. Writers in Canada are incredibly vulnerable to legal suits. When sued, the writer must go to court and prove his or her case. The *Financial Post* spent \$800,000 in expenses defending themselves against a libel suit by Toronto promoter Allan Manus. Manus was profiled in a 1975 series on questionable stock market deals. Although the *Post* won the suit, they spent \$800,000 importing witnesses from around the world to prove their case.

The politics behind the Ian Adams case are perhaps an example of the most disturbing aspect of the cloak and dagger tactics that get dragged to the brink of the courtroom but are often settled out of court.

Recent evidence reveals that Toronto Sun editor Peter Worthington was behind Bennett's libel suit. In a series of letters, published recently by *This Magazine*, Worthington wrote to Bennett, feeding him misinformation and innuendo about Adams' book.

The Worthington letters were all written at the time the book was published. At first Worthington told Bennett:

Apparently it is fiction based on fact. I have been told peo-

ple are identifiable. I apparently am in it... You are "S." I've been told he claims to have gotten information from you, to have talked with you, and that you are his "principle" (sic) source.

As I say, this is what he is alleged to have said on TV (not shown yet) and to have told interviewers off-camera.

At the time no one had publicly stated that Bennett was "S." It seems doubtful that anyone but Bennett's friend, Worthington, had

stances of the publicity behind Adams' book.

But when you get to court, it doesn't matter why you were libelled, or why you are suing, it's whether or not you were libelled. And high legal fees are forcing Canadian journalists to back off some sensitive topics.

Even letters to editors are being pared down to avoid possible libels. When two law students sent a letter to the Saskatoon Star-Phoenix calling a local city councillor racist, they left the paper open to a libel suit. The councillor sued, and when the law students didn't show up in



yet linked Bennett with Adams' novel.

Worthington tells Bennett in a second letter:

What the "fictionalized" book is, is a hatchet-job of RCMP security... You forget very quickly that it is supposed to be "fiction" and assume everyone is real.

Bluntly he (Adams) says you were KGB who was probably turned by CIA, thus becoming a triple agent.

Isolated in Australia, Bennett was relying on Worthington's word. He took Worthington's advice and hired Worthington's libel lawyer, taking what was essentially Worthington's case to court.

What Bennett did not know (and this could well have changed his mind about who he wanted to sue) was that his friend Worthington was the first journalist to link him with the fictional "S." One has to wonder if Bennett would have sued Adams if he had known the circum-

court, was awarded \$25,000 in damages and costs.

Newspaper cartoons, which have always been noted for their savage, often malicious humor, have also been found to be libellous. The B.C. Supreme Court awarded provincial cabinet minister Bill Vander Zalm \$3,500 in damages after the *Victoria Times* published a cartoon of Vander Zalm plucking the wings off flies. Vander Zalm claimed the cartoon lowered his reputation by suggesting that he gained pleasure from inflicting pain on others.

The *Times* fought back, saying most people would understand that the cartoon was a satirical comment on his welfare programs. The B.C. Court of Appeal sided with the *Times* and reversed the decision, but editors will always remember their shock when they heard Vander Zalm had won.

The high cost of telling the truth in Canada is continuing to rise, as more and more writers, newspapers and publishers fight expensive battles over libellous material.



VANDER ZALM . . . and his winged friends drew a libel suit for the *Victoria Times*, 1978

Book Twiggs wordsmiths

By CHARLES CAMPBELL

For Openers: Conversations with 24 Canadian Writers is probably the best popular introduction to Canadian literature that one could own.

For Openers: Conversations with 24 Canadian Writers
By Alan Twigg
Harbour Publishing

Local theatre critic Alan Twigg has assembled his own interviews with writers as diverse as Leonard Cohen, Bill Bisset, Robertson Davies and Alice Munro in a volume that is at once authoritative and entertaining. In a country that treats its authors with a voyeuristic curiosity that befits a Hollywood gossip column, it's refreshing to say the least.

For years nobody in Canada could conduct an intelligent interview for a popular audience. Margaret Atwood calls it "the what do you eat for breakfast syndrome." It's a syndrome that sees Atwood asked nine questions about "the baby" in a three page Maclean's interview.

And unfortunately it's only part of the Canadian disease that has us view our writers as sideshow freaks whose disabilities could be cured if only we could find out if they hated their parents or why they write in the morning instead of the afternoon.

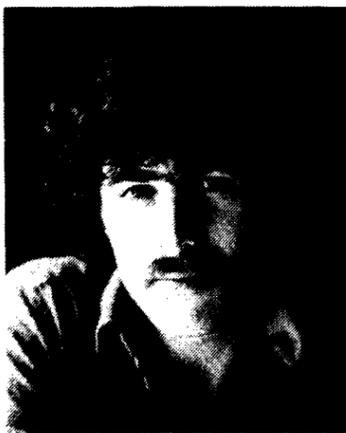
For Openers demonstrates that Canadian literature is vibrant, mature and accessible, and that it's produced by normal, intelligent

people who have babies just like everybody else.

While the book touches repeatedly on the common concerns of Canadian literature — the importance of the rural and wilderness landscapes, the establishment of a Canadian mythology and survival of Canadian literature itself, to name a few, Twigg doesn't try to pigeon-hole authors and themes as too many Canadian critics do. His vision is sufficiently broad and informed that he can compare poet Peter Trower to novelist Robertson Davies and get away with it.

The book cuts with the two opposite edges of diversity and unity. It ranges through many genres and different approaches to writing. Twigg talks politics with Dorothy Livesay, philosophy with Margaret Atwood, history with Hugh MacLennan and technique with Robert Harlow. Yet he always manages to tie the conversations inextricably to the author's work and to Canadian literature as a whole. Effective editing and presentation have kept it from being a rambling book like so many anthologies of interviews. Twigg has used his control as the sole interviewer to give a perfectly balanced treatment.

Twigg is able to embellish the interviews by quoting from the authors work at will, whenever it's necessary to link an idea being discussed to a particular novel or poem. Occasionally Twigg's authority is embarrassing to the writers. He asks Margaret Atwood how many ways the title of her



ALAN TWIGG . . . opens doors

latest novel *Life Before Man* can be read. She cites three and Twigg adds two more when she's done.

Twigg asks Robertson Davies when he came to the conclusion that the function of literature is like the function of a dream. Davies replies that he never came to any such conclusion. Such a denial from Canada's literary grey eminence would certainly be intimidating. But the undaunted Twigg simply replies that it's in one of Davies' essays whereupon Davies composes an impromptu essay on the subject. It is an intelligent young upstart that can enlighten those two about their own work.

But Twigg is not at all pretentious about his expertise. He simply uses it to create an intelligent two-way dialogue between himself and the authors. He meticulously avoids the "please explain" questions that turn so many interviews into boring lectures. Instead he offers insightful observations from which the authors naturally develop the lines of thought most important to an understanding of their personal work. Twigg calls the results interviews and it is partly the conversational quality of them that make the book so readable and entertaining.

CBC blows its own horn

By KERRY REGIER

John Eliot Gardiner led the CBC Vancouver Orchestra last Friday in a fine Bartok and Vivaldi concert, but the patronizing and self-congratulatory introductory remarks by Barclay MacMillan were no less than infuriating.

MacMillan presented himself as a pompous parrot of CBC propaganda. Only the most fleeting mention was made of the Vancouver Music Academy, for whose benefit the concert was said to be held.

Instead, MacMillan spent his energy on two major topics: the majestic munificence of the CBC which provided us with entertainment, and the imputed good fortune and audience's gratitude for this great corporate generosity.

This part of a general malaise spreading through the CBC in

general. They are becoming like the cliques of society women in Jane Austen, sitting down to their afternoon tea and twittering away, oblivious to the real world around them.

And their microphones are always creating shiny metal forests that the audience must peer through to see the stage, though on Friday, there was some superb music rising from behind the bars.

Gardiner is a sensitive and energetic conductor, who never allows the music to become dull, never lets the tempo slide into metronomic jogging, and never makes repeated notes drone stupidly, but constantly shifts in dynamic and character.

Particular mention must be made of Bartok's *Music for Strings, Percussion, and Celesta*. Under previous conductors, the orchestra simply would never have attempted this difficult work, but Gardiner's superb orchestral control produced a performance which was technically very clean, and very exciting.

Gardiner's careful rubato served to effectively accentuate intense passages, but never to sentimentalize; it was starkly cold in contrast to the hot sensuality of the rest of the music, and although one wished for more singing tone, it was not an ineffective opening.



GARDINER . . . the best

PANGO PANGO (UNS) — Several puce hairy blorgs in this tiny island kingdom working on a newspaper have been arrested for being wrong, police said. Police say a lot of things.

HOT NEWS THAT FITS

Council apathy hurts CTR license hopes

Student council apathy has seriously harmed CTR's chances of getting a low power FM broadcasting licence, CTR council representative Hilary Stout charged Wednesday.

Because council did not attain quorum at the special Wednesday meeting, it was unable to establish a special controlling board over the campus radio station. The board must be guaranteed to have 100 per cent Canadian membership in order to meet requirements of the Canadian Radio and Telecommunications Commission for a broadcasting licence.

"The absent council reps have ruined my life and I spit on their graves," said Stout. "We've been trying for four years to get a licence and now we've finally got a chance."

She said CTR will go before CRTC Feb. 18, and the next council meeting is Feb. 11.

"If council does it (sets up the board) Feb. 11 it might not be too late. Maybe. The bureaucracy has got to work fast," she said.

Alma Mater Society executives also lamented the lack of quorum.

"It's absurd to have council members drifting in and out and not getting quorum," said AMS president Bruce Armstrong. "It's absurd."

"This is stupid. Stupid," concurred engineering undergraduate society president Don Erenholtz.

"It's absurd," agreed administration director Craig Brooks.

Brooks said the tragedy was heightened by the fact that a con-

tract between the AMS and the administration has been worked out for leasing SUB for cafeteria renovations.

"If council had been here to approve the contract we would have got \$115,000 tomorrow. If council had got off its butt. Now we lose a week's worth of interest," he said.

McGeer to step down

Universities minister Pat McGeer will return to UBC after the current term of office of the social credit government has ended.

McGeer, a professor in neuroscience, has been on leave since 1975 when he became education minister. He will return to the university without loss of rank and resume his career as a researcher and teacher.

If McGeer would have been elected to the government again, his status at the university would be uncertain, according to university spokesperson Al Hunter.

The faculty handbook, which governs leave of absence for all faculty, states that a faculty member appointed to the cabinet would be expected to resign from the university if their absence exceeds seven years or two consecutive legislative terms, which ever is the longer.

This is McGeer's second term as a minister of the Crown.

Tuesday McGeer confirmed he would not run for re-election in his Point Grey riding. He said he would not resign his seat before the next provincial election.

McGeer's full title is minister of universities, science and technology.

Persky vs. Clyne down to wire

Students will discover next week who UBC's chancellor will be for the next three years.

Four p.m. Saturday is the last chance UBC alumni have to hand in ballots for the chancellor race. This year social critic Stan Persky has challenged incumbent J. V. Clyne for the post.

Persky, a 1960's student radical at UBC and author of two books, has sought a lot of press attention while Clyne has run a very low-profile campaign.

Persky challenged Clyne three years ago and captured approximately a third of the votes. While he doubts his chances in this year's contest, he predicts he will be chancellor in 1984.

Ballots will be counted over the weekend and results are expected to be released Monday.

Students left in the dark

With the SUB renovations referendum starting Monday, students still don't know what is going on.

In random Ubyssy survey students said they had no opinions on the SUB proposals because they were not informed on the issue.

The referendum, which will be held Monday to Friday, will ask students to decide whether the \$15 SUB building fee should be applied to renovating the SUB plaza and/or the SUB courtyard. The \$15 originally went toward paying for SUB construction, but the debt has finally been paid off.

Those few who were familiar with the referendum expressed anger that it will not offer them the chance to cancel the \$15 fee.

"I think it's bullshit that we don't have the choice to drop the \$15 if the debt is paid off," said Lew Ennis, home economics 4.

Glen Keil, pharmaceuticals 3, added, "It's sort of stupid that we have to pay for something that will be finished when we're long gone."

According to Craig Brooks, AMS administration director, the \$15 fee is an issue separate from SUB renovations. "If you think they're confused now, what do you think would happen if we added another voting option on the present referendum?" he said.

AMS president Bruce Armstrong added, "I'm not against the \$15 fee referendum, but it should be held in another referendum, not this one."

Birch to head education

Daniel Birch, a professor of education at Simon Fraser University has been appointed dean of the faculty of education at UBC, effective July 1.

Birch, who recently completed a five-year term as associate vice-president at SFU, was the overwhelming choice of a UBC selection committee.

Birch will replace acting dean Roy Bently for a six year term. Bently has been directing the faculty of education since former dean John Andrews completed a five year term in 1979.

The 43-year-old Birch received his BA from UBC in 1963 and his MA from UBC in 1968. He received a PhD from the University of California in teaching of history and social science in 1969.

PIRG starts drive Monday

The B.C. Public Interest Group will start a petition drive Monday.

PIRG needs to collect 500 signatures to start a fee referendum. The referendum, if held, will ask students to vote on implementing a \$5 refundable fee increase to finance PIRG activities.

Joe Bernardo, co-chair of the UBC chapter of B.C. PIRG, says that the purpose of the petition drive is threefold. "Besides getting the necessary signatures, we want to see how much support we have from the students. It's no use holding a referendum if we only get 500 to 1000 signatures. We want to get between 3,000 and 8,000," he said.

The third purpose of the petition drive is to inform students what B.C. PIRG is about. "Part of the petition drive will serve an educational purpose," Bernardo said.

"We feel confident that we'll gather a lot of support," Bernardo said.

Project helps handicapped

The number of UBC students in wheelchairs has expanded this week due to a project Dino Rapanos' architecture class has undertaken.

His students are taking turns travelling from class to class in wheelchairs to sensitize them to the problems handicapped people face.

Architecture school director Douglas Shadbolt said Thursday the project is useful in making architects more conscious of handicapped people when they are designing structures.

Dale Zieroth is a Vancouver writer, but the city doesn't know it. Yet. Zieroth's new book of poems, *Mid-river*, brings the Columbia River, the forests, and the mountains around Invermere together for the perspective of a park warden, a town member and a father. Speaking as a park warden, Zieroth expresses frustration with the idiot tourists, a dying animal and a dying workmate. But death isn't a preoccupation in his work. One senses his concern for wildlife, in fact all his natural surroundings. He speaks like someone from a small town — the isolation from the city is evident in his quiet rhythms.

Yet to say he merely comes from a small town does no justice to his work, nor does it describe the man. Zieroth's sensitivity to nature permeates the whole book, and lifts it above small town commentary. Incidents are brewed over and become poems, as in *Wooding*:

We found the larches changing coats, turning gold,
we found them burning on their
high September hillsides ten miles from the town
that turned toward more sleep on its
Sunday morning bed, we were
past the clearing where the portable mill had stood and
left the hump of old sawdust full of
the only young lodgepole around, the truck
going slow, lugging and looking for
the perfect tree, on in
twenty acres while the nutcrackers bobbed in their flight
past the meadow where the elk had grazed and eaten
and already bedded down.

The distinction between humans and nature here isn't clear. It is the humans who cross the elk's path, but one feels no sense of intrusion.

Zieroth's quiet movement through the forest in *Wooding* contrasts sharply with his poems about the intrusion of tourists and profit-oriented developers. Here his measured tones turn into a harangue. The message is clear, but less subtle. Others come into the wilds, or the town, ignoring the existing harmony. Tourists stay in their cars, and developers make quick profits, regardless of the consequences. In *The Development Blues*, the locals begin to sell out:

(And late in the night
everyone's neighbor adds

Calgary oil dollars inside his head
punching up the price just a little more

then selling
skipping out in a day/ a new life

retiring to the Okanagan all night long)

Zieroth alternates between cynicism of progress and a naturalism that draws the reader into the landscape. One can either accept what the poet says, and appreciate his concern, or dismiss him as just another environmentalist with a pen. But that does no justice to *Mid-river*.

Zieroth's first book *Clearing: poems from a journey*, was well received. In it he writes about the prairies from far-off Toronto. Now, seven years later, *Mid-river* tells of the area just west of Banff. We must wait for him to start writing about Vancouver.

Ubysey staffer Eric Eggertson and Capilano Courier staffer Pauline Nestor talked to Zieroth on the roof of the North Vancouver library Tuesday morning. Within hailing distance of a Canadian Union of Public Employee's picket line, the three discussed capitalistic land developers, creative writing classes, and Zieroth's latest book. Background noises such as gulls squawking, horns honking, and people arguing, have been deleted for brevity, legality, and taste.

Pauline Nestor: You seem to resent the encroachment of economic development in your poems.

Dale Zieroth: There's not really all that much you can do as an individual. If you're going to do anything you have to organize on a local level, and be a world citizen in your community.

Our society is based on progress. And the alternative to all that development is collapse, so I'm not promoting a depression or anything.

In terms of my writing I am affected and upset by the development going on in places like Invermere. So I write about it. I don't expect people to change from reading it. Maybe I'm reinforcing those people who already agree with me.

Eric Eggertson: Do you find politics creeping into your poetry?

Zieroth: I wouldn't say that it's creeping in. That's just one aspect of my personality. Some of the just in *Mid-river* comes from politics. Not party politics, but an awareness of the political implications of what's going on in the community.

Nestor: How has your writing changed since you moved to Vancouver? What are you writing about now?

Zieroth: Well, I don't write all that much.

I don't write every day like some writers. I'm working on a series of long poems about when I was a kid on the prairies. I'm not writing about Vancouver. I've only been here for two years, so I don't feel a sense of my community here yet.

Coming here from Invermere, where I was very involved in the landscape, has allowed me to go back and write about my childhood more easily.

Eggertson: You didn't have to go to Greece like Audrey Thomas, or Africa, like Margaret Laurence.

Zieroth: No, but I'd willingly go if someone wants to send me there.

I'm often quite far behind in my writing what I'm actually doing at the time. There's a six month process of digestion and distance that lets me look at what I've been doing.

Nestor: I expected you to say that you were writing about Vancouver, because *Mid-River* had so much of your environment in it.

Zieroth: When my first book came out I did a lot of readings and got quite good reviews. It was very odd for me to hear people asking when my next book was coming out. So I immediately went home and started writing poems. I wasn't waiting for an idea to come to me, I was manufacturing poems. And most of it was garbage. I became quite upset about it. For two years after that I didn't do any writing.

I didn't even think of myself as a writer. I just felt like someone who had written one book. Then gradually the well filled up again. I became involved in Invermere and the valley and the river, and all those things had a chance to seep back into me.

I wasn't looking at those things as a writer would, I was just experiencing them. And then the poems seemed very real when they started to come out again.

Eggertson: So you're writing about things that seem very natural . . .

Zieroth: The book is a celebration that the world is still a good place, despite all the problems. The world exists on its own. Real meaning exists separately from me, and it's just my business as a writer to discover it.

Eggertson: One of your poems, *Death of a Warden*, moves through the sensations of this guy dying in the middle of a park. Then for while you get a sense of the rhythm of the nature around him. You forget this guy's dying. Then he comes back into the poem and says, That goddamn horse kicked me.

One senses in that poem a very sense of regret. This warden has to some extent appreciated life, but only when faced with death does the dramatic intensity of his appreciation show.

Zieroth: Technically that poem moves in cycles. Part of that poem was written in italics, and part wasn't. When you're in pain, the pain comes and goes in waves. He was kicked in the kidneys, that's why he died. So he has this euphoric vision of what the world's like, then the pain will come back and blot everything else out.

Eggertson: Now that we're talking about technique, I'd like to ask you about how you write poems. Do you ever sit down and write rhymed couplets just to see what it looks like? Do you trot off some trite verse and then throw it away before anyone sees it?

Zieroth: I throw a lot of stuff out. But I don't do exercises. When I sit down to write it's usually because I have something to say. Because I don't write that much, I don't write until I have something that really wants to be said. I don't think of technique. I write it, and rewrite it, and rewrite it, and gradually give it the shape that it seems to want to have.

It's all a question of form. Most writers are saying the same thing, it's just a matter of a

particular form that you take to express what you're saying. So for me it's a question of getting the right form for the story. And I usually know when I have that form. For me the rhythm is the most important thing. It's a matter of expressing what I want to say in an appropriate rhythm, which in turn creates an appropriate form.

That sounds terribly esoteric, like something poets always say. It's hard to talk of those things without sounding incredibly phony, because so many people have already talked about form.

Nestor: I noticed in one of your poems that the poem had the rhythm of a person walking in it. Are you conscious of the rhythm when you're writing?

Zieroth: There's a certain rhythm that you key into. It's your job to get that rhythm down on paper.

Eggertson: What if a bad review comes your way, saying that you're no Robert Creeley, or something like that?

Zieroth: Most reviews are favorable for books in Canada. But if I got a review like that, I'd look at it and try to see the point behind it, but I don't see what the point would be behind comparing me to Robert Creeley, because we don't follow the same rules.

I'm not involved in poetics. I say, Art before theory. I write poems, I'm not involved in the poetics behind the poem. I don't find that as interesting. I'm suspicious of that kind of thing, where you talk about writing poems, instead of actually writing poems.

Nestor: What about writing classes?

Zieroth: I've discovered that the only way to learn how to write is to just write. And it's so easy not to write. I can avoid writing for days and days. Some poems take as long as a month to write, working on the same poem. And other poems come up much more quickly.



eric eggertson photo

The only way to learn to write is to write

by Eric Eggertson

Getting Out alive

By HEATHER CONN

Nobody said it'd be easy, especially for a woman ex-con.

It's bloody hard to like life while fighting rage, hostility, frustration and futility. And, after being assaulted, abused, humiliated, exploited and punished, it's even harder just to cope or conquer one's past.

Getting Out
Westcoast Actors
Waterfront Theatre

But in the play *Getting Out*, now on at the Waterfront Theatre, a woman does indeed win — with personal strength, pride and a lot of guts. Rosemary Dunsmore is excellent as the subdued yet troubled Arlene Holsclaw who struggles to re-enter society after release from prison. She's done time for assorted deeds as a teenage rebel, but at last is free after serving an eight-year sentence for second-degree murder.

She's been told she'll be a "useless woman" — skinny, with stringy hair and no labor skills. She

winds up in a raunchy apartment in Louisville, Kentucky and there has to fight off the advances of a self-serving prison guard; he's driven her 500 miles and quit his job so that, in his words, he can see that she manages on her own. He cares so much that he tries to rape her.

In fact, Peter Elliott is superb as "Bennie" in portraying a truly undesirable male presence. He's like a lecherous Porky Pig, grinning, with beady eyes glinting and treating Arlene like a little woman who really just wants to get screwed. He fancies himself as a kind-hearted paternal type who brought Arlene juicyfruit and koolaid in jail; now he wants some favors in return.

Almost all the people Arlene meets figure she owes them something. Her mother's visit is bitter and spiteful. She mutters on about her "hateful kids", while performing the housewife ritual of cleaning and sweeping. Lillian Carlson delivers a highly realistic and believable performance as a

discarded wife who's fed up and rejects her daughter as trash.

Arlene's former pimp Carl, played with brutish panache by Morris Panych, figures he'll have Arlene back on the street in no time. He kicks down the door for his entrance and cruises the apartment like a domineering peacock. He assures her happiness and good times, if she'll only go to New York with him and score four tricks a night.

In her interaction with other characters, it's obvious Arlene is testing her new self, trying to convince herself and others she's changed. She's slow but determined in asserting her rights and refuses to let others define her. Initially, she appears confused and fragile, but ends up presenting a strong front against the unreasonable demands and expectations of others.

This real-life drama's best feature is its use of two actors to play the old and new Arlene. The past is shown in direct juxtaposition to the present with Brenda Robins as prison-bound "Arlie"; she's dynamic and compelling as a crude-talking, gum-chewing tough who's punished by authorities for not being a good little lemming.

The past-present interplay is finely executed with strident visual stage oppositions, thanks to set designer Michael Nemirsky and director Kathryn Shaw. This unique approach never appears distracting, fragmentary, or contrived; instead, it flows smoothly, is well-timed and provides a balanced, two-sided richness.

On a note of hope and optimism, both dimensions of Arlene's psyche are united in the end. The two actors stand together on stage, the old self above the new and they simultaneously speak the same phrases. So Arlene is able to overcome her past and resolve her inner conflicts.

Westcoast Actors perform *Marsha Norman's* script with skill and a highly natural quality. Jerry Wasserman, a UBC English professor, is the only one who appears bland and dead-pan in four roles of traditional authority — principal, warden, doctor and social worker.

This play is well worth seeing. It's a hearty chunk of reality and with a heroine who could become a loser, it's refreshing to discover she doesn't wallow in self-pity and hopeless despair.

She's a winner.



GETTING OUT . . . strength, pride and guts



ANDREA VON RAMM . . . "husky, sensitive and inter"

Ramm hits dadaist and medieval music

By KERRY REGIER

Andrea von Ramm's concert last Sunday was smashing, especially for one who had never heard dadaist music before.

Von Ramm is a specialist in medieval and dadaist music, and performs regularly with the Studio der

Fruhen Musik in Germany. Sunday, though, she was alone with the audience at the Vancouver East Cultural Centre.

The first half consisted of songs by Peter Abelard and Guillaume de Machaut, in which von Ramm accompanied herself on a small harp, or on a tiny lap-held organ.

Most of these were story-telling songs, alternating between spoken narrative and chant- or folk-like pieces. Von Ramm's husky, sensitive, and intensely sensual voice made these songs lively and exciting.

The big attraction remained the dadaist music. This movement began in Zurich in the First World War, when artists began to ridicule the pomposity of "serious" art at the time. Paul Gauguin felt it was necessary to return to childlike simplicity, past the "horses of the Parthenon to the rocking horses of his childhood."

And so people like Kurt Schwitters began making "anti-art" from assemblages of bus tickets, stained rags, old newspaper clippings, other bits of debris and some made something called "Wortmusik," or word music.

For example, one song, *Concrete Poem*, involved the repetition of one syllable with decreasing pitch, while sketching a pyramid in the air from peak to base.

Martin Marnov's and Velimir Chlebnikov's *Nonsense* brought the concepts of sense and nonsense into

Tacky trio titillating in Brazilian travelogue film

By JULIE WHEELWRIGHT

Imagine trees like skyscrapers, a river like an ocean, precious jewels lying on the ground, and people with so much money they don't know what to spend it on.

That's what the Carvana Rolidei, a troupe of Brazilian musicians and performers set out to find in the Amazon jungle. Of course they don't find what they expected but theirs is an interesting story, and it makes for a fascinating film.

Bye, Bye Brazil
directed by Carlos Diegues
at the Varsity

Bye Bye Brazil is the tale of a tacky, three-person troupe that travels around Brazil, entertaining peasants in the backlands. They are an anachronism in a country facing enormous changes, and they are forced to search for audiences who haven't been exposed to television.

The *Gypsy Lord* (Jose Wilker), *Swallow the Strongman* (Principe

Nabor) and *Salome* (Betty Faria) come to a small inland town and they acquire two new members. Cico an accordion musician, played by Fabio Junior (a Brazilian pop star), and his pregnant wife, *Dasdo* (Zaira Zambelli) join the troupe, leaving their home town to look for adventure.

Their show is simple. *Salome* dances a little, in a decaying silk outfit, Cico plays his accordion, *Swallow* breathes fire and the *Gypsy Lord* acts as the maestro.

But there is magic as well. At one point Wilker tells the peasant audience it will snow, "like it does in other civilized countries like Germany, Britain and America," as Bing Crosby croons in the background. The audience becomes enveloped in white and *Dasdo* whispers laughing, to her husband, "coconut flakes."

They travel on and their arrival at another small village interrupts the townspeople's rain prayer. That night the *Gypsy Lord* puts on a

show and does his telepathy routine. He closes his eyes, shines two flashlights on his heavily made up face and says, searching the audience, that he knows someone who has lost a "loved one."

A woman begins to weep softly, another brings a prayer to St. Mary. A third approaches the *Gypsy* and calls him saint. "All my family have died," she explains, "where are they now?" The *Gypsy* looks annoyed and replies sharply, "how the hell do I know?"

But he quickly resumes his act and assures the woman they are in a green valley, with tall trees, cool, clear water and lots of food. The woman looks contented, the *gypsy* disturbed.

The troupe travels to the Amazon and there they encounter the grisly results of modernization, and foreign exploitation. They meet an Indian tribe, the chief wears a bright red jump suit, his mother carries a radio that chatters incessantly, his father wears mirrored sunglasses.

Existentialism is altered state

By SHAFFIN SHARIFF

Submerged in a warm, 10 per cent magnesium sulphate solution in a cylindrical vessel with a glass porthole, Dr. Eddie Jessup, a youthful Harvard professor, is about to feel literally the most mindblowing experience of his life.

He is about to experience the most momentous event of his life, an excruciating, psychedelic journey that will lead him back in time through Christ's crucifixion, hell, primordial stages of human evolution, and finally, the creation of life and the soul. He is about to experience not a truth but the Truth.

Eddie Jessup, a "faust freak," is about to experience *Altered States*.

Altered States
 directed by Ken Russell
 playing at the Stanley

When Ken Russell's *Altered States* begins, Jessup is in the cylindrical vessel, his body attached to electrodes and other monitoring devices. Sensory deprivation in an immersion tank is Jessup's strong obsession; it's his key to unravelling the mystery of existence, to discover once and for all humanity's place in the universe.

This is *Altered States*, Russell's fascinating, intriguing, and hallucinogenic rollercoaster of a movie about a modern-day Dr. Faustus.

An intellectual, Jessup is dissatisfied with his life. He's a self-admitted loner; even after he gets married begrudgingly and fathers two children, he remains as individualistic as ever, convinced the path to discovering the answer to the mystery of life lies in sensory deprivation.

Oblivious to the danger and risk he's about to undertake, Jessup is determined to find the contents of humanity's collective unconscious, a genetic memory bank ingrained with collective experiences and evolution.

After he and his wife Emily (Blair Brown) are separated, Jessup continues his isolation experiments in a large, dark, rectangular tank. But this time, he goes one step further. In order to accelerate the process of altered states, Jessup visits a tribe of Mexican Toltec Indians who cultivate hallucinogenic mushroom plants for rituals.

When Jessup participates in the ceremonial ritual for the first time, his drug-induced visions portray he and Emily as Adam and Eve, with Eve and the infernal serpent tempting Adam with the figurative forbidden fruit. In Russell's perverted version, the forbidden fruit is a scoop of chocolate ice-cream. Jessup experiences hell as Dante's *Inferno* after he, as Adam, succumbs to Eve's temptation.

Like Dr. Frankenstein, Jessup is interested in creating a new, all-knowing being. Except in Jessup's attempts to "externalize" his experiences in the tank go haywire.

His visions of humans as simian beings are realized physically — in himself. Jessup is trapped in continuous and uncontrollable altered states. Jessup's reaction to his condition is as staggering as the altered states; he finds his experiences "supremely satisfying"!

Altered States' thesis — the inevitability of an existential view of life and the message that love conquers all — are not the driving force behind this film. The force is Russell who has rescued *Altered*

States from Paddy Chayefsky's ponderous script.

Chayefsky's characters don't talk; they apothosize. His characters have perpetual knowledge of what they want and articulate their feelings with unbelievable ease. When Emily comes back from Africa after having been separated from Eddie for a year, she understands quickly that he must be experiencing altered states because his voice recordings during isolation experiments match those made by her of baboons.

Russell has fortunately short-changed Chayefsky's ponderousness for a series of wild, weird, and hyperkinetic shots and sounds. *Altered States* is Salvador Dali and Pablo Picasso on film.

An eccentric, unpredictable and wholly original director, Russell is *Altered States*' technical Faustus. Russell has realized Jessup's excursion into altered states with inspiration and vision and the result is awesome. Even when something seems not quite right and the film takes illogical leaps, Russell throws enough psychedelic delights at us to keep one hooked at the images on the screen.

In one breathtaking scene in Jessup's laboratory the energy released from Eddie's experiences



WILLIAM HURT . . . which way up?

of altered states is so powerful that everything outside the tank begins to disintegrate and the isolated lab becomes a devouring green whirlpool, with Eddie trapped in it.

Emily saves him from becoming engulfed in the torrent of the pit. Emily is Jessup's saviour; and *Altered States* seems to be saying there is no force more powerful than love. When Jessup returns to consciousness, he states what he's been itching to confirm; the is no God, only nothingness. "It is nothing," he says, "there is no final truth."

ing the film a frantic, breathless pace that bewilders one with bombardment of images. Although Russell was unable to realize all of Chayefsky's far out visions on the screen, which contributed to the well-publicized tension between the

writer and director, *Altered States* remains an impressive achievement.

On a purely technical level, *Altered States* may be Russell's best film to date. Deserved credit must also go to Jordan Cronenweth, the cinematographer, Eric Jenkens, the film's editor, and Bran Ferren, for the film's tremendous visual effects.

Altered States' themes are conveyed unevenly, but in this case, it's the trip that counts, not the lesson. While watching the film, one is reminded of movies like *Fantasia*, *2001: A Space Odyssey*, the *Frankenstein* movies, *Close Encounters of the Third Kind* and other science fiction and horror films. *Altered States* combines the best, and sometimes in a heavy-handed way, the worst of both genres.

Mozart movie music to eyes

By KERRY REGIER

If you have any interest in film, and even the slightest interest in serious music of any kind, see this film.

Mozart — *A Childhood Chronicle* deals with the composer's life from age seven to late adolescence. Based on his letters and those of his parents and siblings, it details his early discovery of music, his travels about Europe, and his relations with his family.

Mozart—A Childhood Chronicle
 a film by Klaus Kirschner
 at Robson Square Feb. 6 and 7

The film is divided into two two-hour sections, with an intermission. The first section depicts the quiet, obedient, and repressed pre-adolescent, and the second half gives us the teenager who has discovered sex, gambling, and independent thought.

Mozart's relationship with his father Leopold is the source of the film's action. Leopold is depicted as a simple man, dedicated to giving his family what he believes is best. This of course means money, security, a good job. In young Wolfgang's case, it means touring around Europe, being displayed for the benefit of the nobility and the patricians, and being unbearably sheltered from the things children grow up with: friends, games, playing in the grass.

Two scenes illustrate these ideas. In the opening scene, the seven-year-old is followed by the camera in close-up, as he kisses hand after dainty gloved noble female hand. The hands extend into the frame; their owners are never seen, and are all alike anyway. Mozart carries out this task perfunctorily, taking the hands in his and not quite touching his lips to the hands. He is bored.

In a later scene, an ailing Leopold has taken young Wolfgang to the park. Leopold sits in the sedan chair in which he rode to the park, watching his son sit on the grass at

his father's feet, carefully arrange music paper and inkwell, and begin to write.

Not all is so dreadful, though; for example, his first symphony was written while he hung about waiting for his father to recover. The music wells slowly up from silence, and Mozart's sister Nannerl, age 11, is presented full face in extreme close-up. Beginning with a blank expression, almost imperceptibly her face breaks into a smile.

The difference between the young child Mozart and the adolescent is extreme. As a child he writes to Nannerl, "I whistle my own tune, and no one answers me." In a letter to his mother, presented immediately at the start of the second section of the film, Mozart says that he is "resolved to let all the patricians kiss my ass." From this he progresses into a bawdy story about duchesses with names like Sowdong and Stinktoheaven.

Kirschner's feel for the sensuous is dramatically intense. The first glimpse in fantasy of the woman la-

ter to become Mozart's wife is close shot over Mozart's shoulder, which blocks out all the frame with blackness, except for just the eye of the woman. There's a pause, and tension rises with curiosity and expectations about that eye. Then Mozart leaps forward, the camera back, and we see that the eye belongs to her, and her arms are open, welcoming, and her expression one of jubilant desire.

At age 21 Mozart wrote to his father:

"I must admit that I enjoyed sinning prodigiously. I confess all these sins from the bottom of my heart, and in the hope of confessing them more often, I am firmly resolved constantly to improve on the evil manner of life in which I have begun. Therefore I beg for holy dispensation, if it can be managed; and if not, it's all one to me, for the game will go on all the same."



WOLFGANG AMADEUS MOZART . . . "I enjoyed sinning"

THERE'S NO NEED TO PANIC!
I'VE GOT A FIRM GRIP ON AFFAIR



Who needs it?

Crisis, what crisis?

That appears to be the rose-tinted view of UBC's senate and administration as together they launch a venture guaranteed to be the academic version of sending coal to Newcastle, at B.C. coal deal prices.

We're referring, if you haven't guessed, to senate's approval last week of a graduate journalism program to be run here.

Passing strange, it is. Why only a few weeks before the Royal Commission on Newspapers was in town. Their mission, should they be naive enough to accept it: to find out the effects of corporate concentration in the newspaper industry in the wake of newspaper closures and mergers that put about 1,000 people on the street.

And wasn't that president Doug Kenny telling the Rotary Club last month that UBC has had to cut nearly \$7 million out of the university's operating budget in the past five years because of education underfunding by the provincial government?

Hmmm. Isn't something faulty about this journalism program logic?

Without applying our investigative journalistic skills, we think there is. Two major and several minor reasons for not going ahead with the J-school should appear obvious even to befuddled academic minds.

First and foremost, this university is under enormous financial pressure. Currently \$2.1 million dollars is being axed out of the budget because the Socreds place higher priority on flim-flam coal deals than post-secondary education.

Ask any dean of department head what's happening. Better yet, ask a teaching assistant, if you can find one, or a first year student in a class of 300.

Secondly, take a look in the career opportunities portion of your favorite monopoly newspaper. Look at the same space for a month. Count the number of employment possibilities for journalists. There aren't any.

Despite claims to the contrary, the situation does not just apply to newspaper jobs. Radio, television and magazine positions are extremely difficult to find. Just ask someone in the field looking for work instead of a faculty member.

The minor reasons are numerous and maybe not so insignificant. The trend towards turning this university into a glorified vocational school is one of them. There was a time when an education was worth something in itself, but the current gang running UBC seem destined to turn it into a factory producing corporate cogs to fit all sizes.

If producing *quality* journalists is the aim, why not wait until the media owners start thinking about producing quality products before starting a new program? By then funding cutbacks will be ancient history.

Perhaps the journalism school plan is simply misguided or perhaps it's yet another example of the empire building that UBC is famous for.

Whatever the reason, we hope the Universities Council of B.C. puts a big -30- on an ill-timed and ill-conceived plan.

Letter

Union disg

On behalf of the executive of AUCE local 1, which represents the library and clerical workers at UBC, 93 per cent of whom are women, we wish to express our disgust and repugnance with the university's complicity in the continuance of the Lady Godiva ride organized by the engineering undergraduate society.

We would expect that the image the university would like to put forth is that of an enlightened institution, striving to eradicate the inequity between men and women.

This is far from the truth. By condoning this annual event the university administration makes a mockery of any claims that they are opposed to the sexist activities of the engineers. Apparently sexism still permeates

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THE UBYSSEY

February 6, 1981

Published Tuesdays, Thursdays and Fridays throughout the university year by the Alma Mater Society of the University of B.C. Editorial opinions are those of the staff and not of the AMS or the university administration. Member, Canadian University Press. The Ubysey's editorial office is in room 241K of the Student Union Building. Editorial departments, 228-2301; Advertising, 228-3977.

Editor: Verne McDonald

It was a dog day afternoon, what with Eric Eggertson over in the corner with Kerry Regier and Greg Fjetland, putting on the dog. Sheffin Shariff and Charles Campbell munched on a dog's breakfast while Bill Tiesman, Steve McClure and Nancy Campbell had some hair of the dog. Glen Sanford felt he might be in puppy love with Heather Conn, who was a little less bitchy than in years gone by. Scott McDonald was hounding Julie Wheelwright and David Robertson, who led dog's lives, to put his name in the masthead twice, but he didn't convince anyone but Scott McDonald. Nigel Findley was dogging it while Arnold Hedstrom went around picking up dog-ends. Verne McDonald (who of course is a dog who spells backwards) was in the doghouse for the day.

TAs won't g

In Tuesday's Ubysey I am quoted as saying that the TA union would have to give up its union security proposal.

The Ubysey welcomes letters from all readers.

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

Neatness counts.

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Nature buff attacks radical Godiva opponents

I am amazed at how self-righteous some of the opponents of the Lady Godiva ride are. Take for example Najib Babul and Charlotte Copas' letter from Jan. 30. What they are implying is that the majority of students on this campus are too stupid to "realize . . . a very

fundamental issue." Unfortunately their criticism is not very constructive. They are calling for "radical changes in our 'man centred' society" but fail to explain to the thousands of simpletons what these changes should be. Their examples of "day to day

oppression of women throughout the world" are rather extraneous. What do they suppose we should do about the fears and insecurities of women? Should we gag the drunken man so he cannot oppress women by making flippant remarks?

As to the "sexual harassment," a term that is applicable to everything from an admiring look to rape — what about the male who is expected to open doors and pick up drop-

ped items for women, who is expected to pay the dinner tab and who cannot go to the Pit on Ladies' Night? What about the male who has to waste two years of his life in the army, while his wife sits at home and complains about sexism? Do you call that equality?

The next complaint is about the extensive sale of pornographic material. Believe me, once women stop selling their bodies there won't be

anyone to pose for the pictures, and the fact that some women do not read Playgirl cannot be blamed on the male chauvinist pigs.

But I guess I am just one of the fatuous majority on this campus who enjoys nature at its best and does not interpret sexism, racism or other evils into everything he runs across.

Martin Adler
science 3

For your information

In the SUB renovation referendum (Feb. 9-13) students are asked to vote on the financing of

- 1) The SUB courtyard renovations and
- 2) The SUB plaza mall renovations.

Right now, there are twice as many applications for club office space as there are office spaces in SUB. Many clubs have to double or triple up in the same space.

With renovations, SUB space would increase by 13 to 15 per cent.

Courtyard renovations would add approximately 17,000 square feet. These renovations would include a lounge, which could be licensed for club functions, as well as including club office space. More space on the second floor of SUB

would be freed as some clubs move to improved facilities in SUB basement and plaza mall.

SUB plaza renovations would add approximately 15,000 square feet for club office space, for a meeting room, and possibly for shops.

Thank you, we hope this information will be helpful to you when you go to vote on the referendum.

Alice Thompson
president, photosoc
and six others

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By Wendy Wasserstein

Directed by
Charles Siegel

FEBRUARY 10-13
8 P.M.

FEBRUARY 14
5 P.M. & 8:30 P.M.

Tickets: \$4.00
Students: \$3.00

Warning: Coarse Language
Box Office—Room 207
Frederic Wood Theatre
Dorothy Somerset
Studio

yukon

CORRECTION

To ad run in the Ubyssy Feb. 3, 1981

Aquatics Supervisor
Salary: \$731.20 Bi-weekly
Swimming Pool Managers
Salary: \$677.60 Bi-weekly

Closing Date: February 26, 1981

Submit detailed resumes to:
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ARTS STUDENTS!

Nominations are now open for:

- (a) The President
- (b) The Vice-President
- (c) Four (4) Student Council Representatives
- (d) The Treasurer
- (e) Academic Coordinator
- (f) The Athletic Coordinator
- (g) The Advertising Coordinator
- (h) The Social Coordinator
- (i) The Secretary

Nominations close Feb. 9, 4 p.m.

ELECTIONS FEBRUARY 16

Information available in Buch. 107

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Feb. 7th 8:00 p.m.

Tickets \$7.50

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'Tween classes

TODAY

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

PEUS
Dance with Montego Shine, tickets \$3, all welcome, 8 p.m., SUB ballroom.

LE CLUB FRANCAIS
General meeting and ticket sales, noon, International House lounge.

FUS
Red Cross blood donors clinic, 10 a.m. to 4 p.m., SUB 207/209, 213 and 215.

INTRAMURALS
West-East mall run (3 km) open to men and women, noon, MacInnes field.
Deadline for registration in men's curling bonspiel, War Memorial gym 203. Spiel takes place Feb. 14 and 15.

AMS WOMEN'S COMMITTEE
Jill Band speaks on women against prisons, noon, SUB 130.

Friendship dance, 9 p.m., International House upper lounge.

B.C. PIRG ORGANIZING COMMITTEE
Information table, 10:30 a.m. to 3:30 p.m., SUB concourse.

GAY PEOPLE OF UBC
General meeting, noon, SUB 115. Last chance to purchase luncheon tickets.

SCHOOL OF SOCIAL WORK
Skeena-Terrace welfare rights group presents skits and discussion on issues facing welfare women, noon, Graham House, School of Social Work.

LSM
TGIF meet at centre for sports, 2:30 p.m., Lutheran Campus Centre.
Happy hour at 4 p.m.

SKI CLUB
Drop-in for conversation and throat lubrication, noon, SUB 210.

SATURDAY

LE CLUB FRANCAIS
Soiree de vin et fromage, tickets: AMS box office et Le Club Francais, 7:30 p.m., SUB party room.

INTRAMURALS
Men's bookstore three on three basketball tourney, noon to 11:30 p.m., War Memorial gym.
Men's 8-ball billiard tourney, 10 a.m. to 6 p.m., SUB games room.
Men's Buchanan badminton series, 9 a.m. to 4 p.m., Gym A and B.
Co-rec pizza night and curling bonspiel, 10 a.m. to 6 p.m., Thunderbird Winter Sports Complex.

CVC
Chinese new year banquet and dance, 8:30 p.m., Golden Crown restaurant.

SUNDAY

B.C. PIRG
Workshop to explain B.C. PIRG and prepare petition campaign, all welcome, 11 a.m., SUB 212.

MONDAY

GAY PEOPLE OF UBC
Opening luncheon with guest speaker David Fagan, advance tickets only, noon, Faculty club.
Spiritual fellowship and potluck dinner, 5:30 p.m., Lutheran Campus Centre.

WUBC
Organizational meeting for starveathon planned for Feb. 25, 26 and 27, noon, Buch. 206.

UNIVERSITY LECTURES COMMITTEE
Ralph Gustafson speaks on The necessary art: poetry and language, noon, Buch. penthouse.

CCCM
Discussion group on science and modern world, bringing bionic devs, noon, Lutheran Campus Centre.

ROCKERS CO-OP
Organizational meeting, noon, SUB 213.

HUMAN SETTLEMENTS VIEWING CENTRE
Economics series: A sense of place, exploring the main issues of human settlements, noon, Library Processing 308.

INTERNATIONAL HOUSE
East Indian night, 7:30 p.m., International House 401.

CVC
Roller skating party, 9 to 11 p.m., Richmond Stardust.

AMS WOMEN'S COMMITTEE
General meeting, noon, SUB 130.

SKI CLUB
General meeting, prizes, noon, SUB 207/209.

UBC SOCIAL CREDIT CLUB
General meeting, new members welcome, noon, SUB 224.

INFACT
Nancy Hawley speaks on What Nestle's (and other multinationals) are doing to people in developing countries because of their advertising techniques, especially with regard to infant formulae, noon, Education 100.

GAY PEOPLE OF UBC
A gay law association presentation on gay people in the law profession, noon, Curtis Law building 189.

CCCM
Hora d'oeuvre followed by din din and program, 5:30 p.m., Lutheran Campus Centre.

AMS FARMWORKERS' SUPPORT GROUP
Judy Cavanagh of the Canadian Farmworkers' Union speaks on women and farmwork, admission free, noon, SUB 119.

THURSDAY

CUB
Green door: a chance to interact with members of the business community on an informal basis, students from all faculties welcome, 1:45 p.m., SUB upper floor.

DIETETICS
A special luncheon, 11:30 a.m. on, SUB snack bar.

CHRISTIAN SCIENCE ORGANIZATION
Public meeting, all welcome to attend, noon, SUB 212A.

IVCF
Celebration service, noon, Chem. 250.

FINE ARTS DEPT.
Lecture by Canadian artist Alex Wyse, noon, Lassere 102.

Aussie opens gay week '81

Gay week opens at UBC Monday with Australian gay leader David Fagan speaking at a noon luncheon in the faculty club. Tickets can be obtained in SUB 115 and today is your last chance to get one.

Also on Monday Gay UBC will hold a spiritual fellowship potluck dinner at 5:30 p.m. in the Lutheran Campus Centre.

Gay week continues Tuesday with an 8:30 a.m. worship service at the VST Chapel of the Epiphany, 6050 Chancellor Boulevard. At noon that day there will be a gay men and women health services presentation in IRC 5.

Soccer, rugby, basketball and hockey are the home sports this coming weekend.

The men's and women's basketball teams will be jumping off against the University of Victoria for a pair of games each. The Thunderette games start at 6:45 p.m. and it is unlikely that the women will be able to break out of their winless streak against UVic as the Vikettes are the current national champions and are undefeated so far this year.

The 'Bird-Viking games both promise to be rough and exciting. The UVic men are also the current

Hot flashes

Stay tuned to 'Tween Classes for further details on gay week '81.

Skit scam

Ever heard of the school of Shisk-ke-bob? Well the School of Social Work (vaguely associated), at the Graham House will be honoured with the Skeena Terrace Welfare rights group. A presentation of skits and a discussion on issues facing welfare women will begin at noon.

Have a ball

Have you ever wondered what Joe Clark and the pop band Montego Shine have in common? We have. It's very hard making any connection between the two, but at

last we've found one and we're just dying to let you know.

Joe Clark and Montego Shine both appear in the SUB ballroom today. Clark appears at 11:30 a.m. and Montego Shine appear at 8 p.m. They probably won't even see each other, but all the same it's nice to think about how destinies coincide despite the meaninglessness of the universe.

Of course, Clark and Shine don't have much more in common. For instance, Montego Shine is put on by the Physical Education Undergraduate Society and costs \$3 to see. Clark is put on by UBC's Progressive Conservatives and costs nothing to see. People will dance at Montego Shine, people will laugh at Joe Clark. The differences go on and on.

national champions, but their domination has slipped slightly this year. They are 9-3 so far and all of those losses — two to Calgary last weekend and one to UBC in November — have come at home.

'Birdwatch

An incident in the November series may have also set the tone for the upcoming games. There was a collision between UVic's Gerald Kazanowski and UBC's Kim O'Leary that left the 'Bird needing surgery to repair a broken cheek

bone. O'Leary has since recovered, but not before UBC unsuccessfully tried to have Kazanowski thrown of the league.

UBC must also take both games if it is to retain any chance of making the playoffs. Tip-off both nights is 8:30 p.m. in War Memorial Gym.

The UBC soccer team continues play in the Pacific Northwest Conference Saturday at 2 p.m. on Wolfson field. 'Bird coach Joe Johnson says his team is in top form and he does not expect much trouble from their Vancouver Washington opponents.

TUESDAY

GAY PEOPLE OF UBC
Worship service, 8:30 a.m., VST Chapel of the Epiphany, 6050 Chancellor Boulevard.
A gay men and women health sciences association presentation, noon, IRC 5.

UBC CANOE CLUB
Film: Path of the Paddle, by Bill Mason, everyone welcome, admission free, noon, IRC 6.

CCCM
Eucharist with Rev. George Hermanson and the Hermits, noon, Lutheran Campus Centre.

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5 — Coming Events

BRITISH COLUMBIA MENTAL RETARDATION INSTITUTE
presents an
interdisciplinary seminar on Sexuality And The Mentally Retarded Person

SPEAKERS:

DR. GEORGE SZASZ
Professor of Health Care & Epidemiology, U.B.C.

DR. PETER JOHNSON
Programme Director, Vancouver-Richmond Association for the Mentally Retarded
SATURDAY, 7th FEBRUARY, 1981
9 a.m. to 12 noon
BERWICK MEMORIAL CENTRE
2766 Osage Crescent, U.B.C. Campus

THE VANCOUVER INSTITUTE

Free Public Lecture

DR. BRIAN PATE

Associate Director
TRIUMF Project, UBC

PET: A RADIOCHEMIST'S VIEW OF A BRAIN AT WORK

Dr. Pate will describe a new brain-scanning device to be installed shortly in the acute care unit of UBC's Health Sciences Centre Hospital.

SATURDAY, FEB. 7 AT 8:15 P.M.
LECTURE HALL 2, WOODWARD BLDG.

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

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 Odyssey, Room 241, SUB.

35 — Lost

40 — Messages

50 — Rentals

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65 — Scandals

THE GSA is holding its semi-annual Valentine's Day Party Feb. 13 at 8:00 p.m. in the Grad Centre.

WANTED SKIING COMPANION to ski B.C. Interior mid Feb. to mid March — Share Expenses — Bob. 253-0060.

85 — Typing

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90 — Wanted

EXPERIENCED TUTOR for 2 Economics students. Call John after 8 p.m. 922-6553.

PSYC 200 TEXT — Wanted "Human Memory" R. L. Klatzky. Phone Joe 253-3316 (after 5:30).

THIS PAGE RESERVED for VALENTINE'S MESSAGES Friday, Feb. 13th SPECIAL RATES 3 lines for \$1.00 Deadline 11:00 a.m. Thursday Feb. 12th

99 — Miscellaneous

LAST DAY RED CROSS BLOOD DONOR CLINIC Feb. 2 - 5 10 a.m. to 4 p.m. Rooms 207/209, 213, 215 SUB Dinner for Two drawn daily

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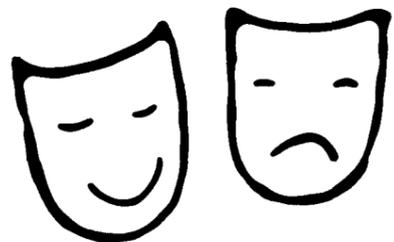
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This is the wonderful world of Vista. I really enjoy writing this stuff. It is fun. I get to tell all you people in Vacuumland all about what to do when the CBC bothers you, your close friend has mono, and your goldfish have died. (Studying is a last resort, of course.)

Robin Tyler, Winnipeg-born comedian, appears as part of Gay Week at Lecture Hall 2 of the Instructional Resources Centre at 8 p.m. Tickets at usual AMS outlets. Tyler is well-known in Canada for her lively and inventive humor and her lesbian feminist position.

At the Granville Island Arts Club, a Neapolitan comedy called Saturday, Sunday, Monday will open on Wednesday, Feb. 11 at 8:30 p.m. There will be a cheap preview on Tuesday, and the play will run until March 14, with showtimes Monday to Friday at 8:30 and Saturday at 6:30 and 9:30. Call 687-1644 for more information.

Out of the realm of theatre and into music.

John Handy will flash his sax with Rudy Petschauer, Ted Borowieki, and John Sereda at Basin Street, 163 W. Hastings, at 9 p.m. on Monday and Tuesday, Feb. 9 and 10. Call 681-2927 if you want to know more.

At Rohan's David Raven and the Escorts will be playing on Friday and Saturday (Feb. 6 and 7), and Doc Fingers will be doing what he does best. Call Rohan's at 734-9685.

On the quieter side, Ton Koopman, a harpsichordist from the Netherlands, will be playing right here at the UBC Recital Hall at 8:30 p.m. on Tuesday, Feb. 10. He will be playing on the Vancouver Society for Early Music's Italian Baroque harpsichord, copied by Edward R. Turner from an anonymous instrument in the Smithsonian, dated 1693.

If Mozart, Brahms, and Schu-

mann hear Delia Wallis, Gerald Jarvey, and Linda-Lee Thomas perform music for violin, piano and voice at the Vancouver East Cultural Centre. This Masterpiece Music concert will take place at 2:30 p.m. Sunday, Feb. 8, and will be repeated later that evening at 8 p.m.

Or if you like to have your innards vibrating from powerful organ music, Bill Renwick of UBC will be playing Bach, Frack, Willan, and Renwick at Chalmers United Church at 19th and Cambie this Sunday, Feb. 8 at 3 p.m. No admission charge.

For lookers, etchings by Canaletto will be on display at the SFU gallery, opening Feb. 9 until Feb. 27. This is a rare complete set of these vibrant and vivid scenes of Venice and its countryside. No admission charge; call 291-4266 for details.

At the Western Front, 303 E. 8th, Wolf Herzogenroth, the director of the Cologner Kunstverein, will lecture on the Video Scene in Germany and in North America — a Comparison. The event is free, and will take place at the Western Front, on Feb. 6, Friday. Call the Front at 876-9343.



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park CAMBIE at 18th 876-2747	MATURE Warning: Occasional coarse language. B.C. Director	9 to 5 Jane Fonda, Lilly Tomlin Dolly Parton
broadway 2 707 W. BROADWAY 874-1927	MATURE Warning: Occasional coarse language and swearing. B.C. Dir.	SEEMS LIKE OLD TIMES Goldie Hawn Chevy Chase
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