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THE UBYSSEY

Never Cry Wolf

A better title for Carroll Ballard's film might have been Never Cry Wrap, recalls star Smith

By SHAFFIN SHARIFF

The din of Friday afternoon rush-hour traffic along Dunsmuir street is alien to the inhabitants of the Hyatt Hotel's Regency Club lounge, perched on the 30th floor. It is 5 p.m., and dinner is just an hour away, says Charles Martin Smith, the star of Carroll Ballard's new film, Never Cry Wolf.

That piece of information, casually delivered, sets the clock ticking for the duration of the interview. All day, journalists have been tripping up the lounge for a chat with Smith. Not that Smith, 30, is gruff or snobbish — in fact, far from it. He is genial and attentive, with a perpetually mischievous twinkle in his eye.

At 5'4", Smith is diminutive. Clad in a velour T-shirt of blue and white stripes, Levi's jeans held up by a brown cowhide leather belt, dark blue Wallabee-type leather casuals, Smith searches for some orange juice: all those interviews have taken their toll. No luck. "Wanna a drink?" he asks. He is a little amused by his search for non-alcoholic refreshment and by the look on the spectator's face. "Want some chocolate mousse?," Smith asks as he peers into the small, in-wall refrigerator. He settles for "the green bottle," as he calls it — a small bottle of Perrier mineral water.

Never Cry Wolf, which is currently playing at the Fine Arts Cinema, took almost three years of Smith's life. Although principal photography began in May of 1980, the crew had to leave during the winter months and return in the spring of next year. The film had been in post-production since November, 1981.

"We started cutting the film together, aiming at releasing it in the Spring of 1982," Smith recalls. The problem went beyond the abundance of film footage, enough for a six-hour movie, according to Smith. "The thing is, Carroll Ballard started with a script and had thrown it out right away. There are some key scenes he really liked and the basic structure of it he really liked. But the movie could not have been scripted," Smith says. "So much of (the film) depends on what we found when we got there."

For example, one of the few human characters Tyler — the biologist played by Smith — meets the Inuit Mike, played by Samson Jorah.

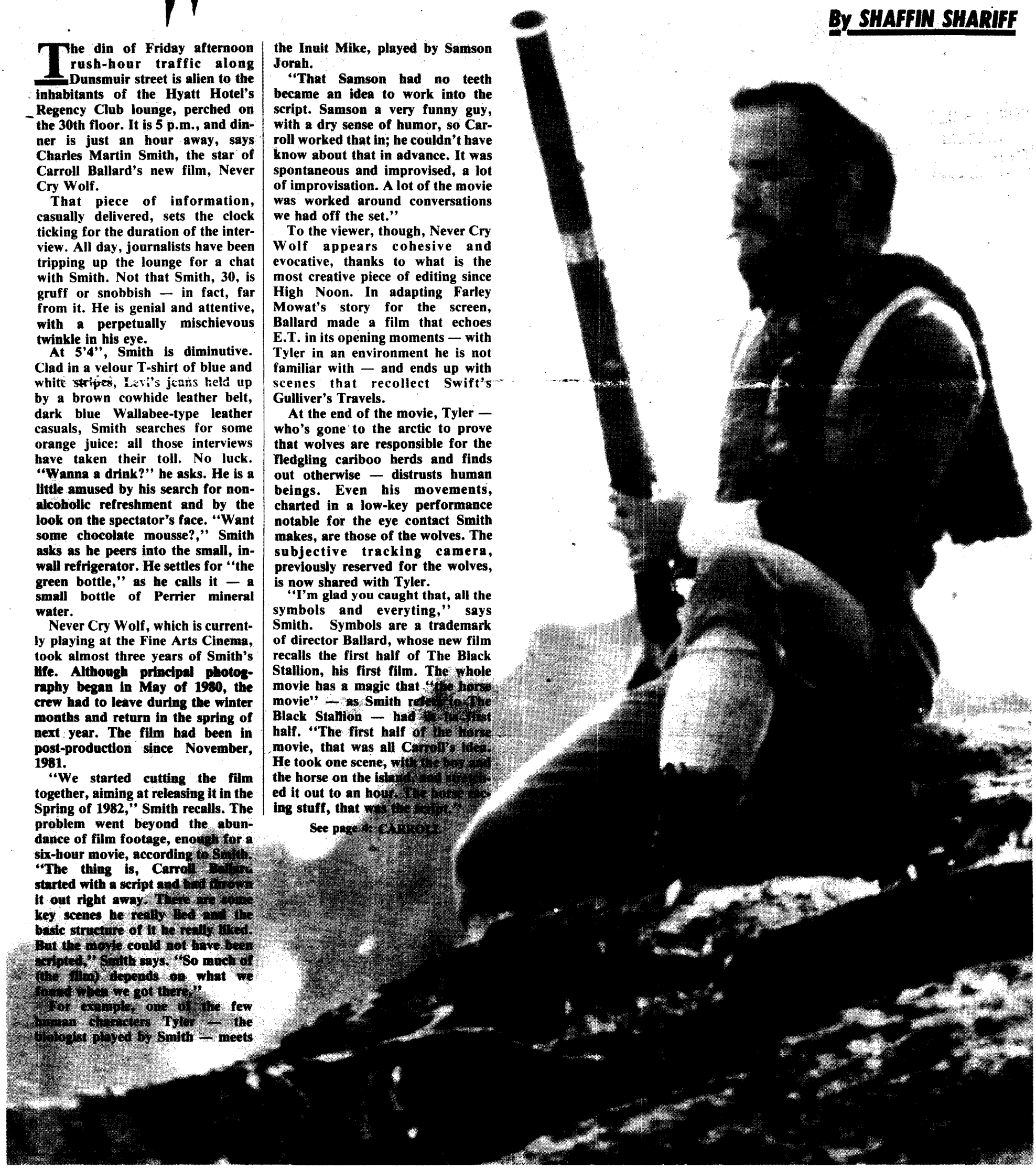
"That Samson had no teeth became an idea to work into the script. Samson a very funny guy, with a dry sense of humor, so Carroll worked that in; he couldn't have know about that in advance. It was spontaneous and improvised, a lot of improvisation. A lot of the movie was worked around conversations we had off the set."

To the viewer, though, Never Cry Wolf appears cohesive and evocative, thanks to what is the most creative piece of editing since High Noon. In adapting Farley Mowat's story for the screen, Ballard made a film that echoes E.T. in its opening moments — with Tyler in an environment he is not familiar with — and ends up with scenes that recollect Swift's Gulliver's Travels.

At the end of the movie, Tyler — who's gone to the arctic to prove that wolves are responsible for the fledgling cariboo herds and finds out otherwise — distrusts human beings. Even his movements, charted in a low-key performance notable for the eye contact Smith makes, are those of the wolves. The subjective tracking camera, previously reserved for the wolves, is now shared with Tyler.

"I'm glad you caught that, all the symbols and everyting," says Smith. Symbols are a trademark of director Ballard, whose new film recalls the first half of The Black Stallion, his first film. The whole movie has a magic that "the horse movie" — as Smith refers to The Black Stallion — had in its first half. "The first half of the horse movie, that was all Carroll's idea. He took one scene, with the boy and the horse on the island, and stretched it out to an hour. The horse exciting stuff, that was the script."

See page 4: CARROLL



Crowd crams Commodore

By JACK TIELEMAN

A capacity crowd jammed the Commodore Ballroom Monday to see the legend J.J. Cale. One of the most influential artists in the past two decades, Cale has written successful songs that have been performed by such artists as Waylon Jennings and Eric Clapton. But the crowd was strictly there for Cale.

Starting the set was guitarist Tom See. Originally from Ohio, See is now based in Vancouver. Opening with an acoustic guitar he played a basic blues number. See also played acoustic slide guitar, giving a commentary on the history of the slide guitar.

Much more enjoyable than the rather flat acoustic tunes was his electric set. The most impressive song was Hit the Road Jack where See alternated between rhythm and lead guitar.

After See left J.J. Cale appeared lookingold in his hip-length leather jacket and began tuning guitars.

Cale began the show with several cuts off his new album 8 and followed with the laid back southern blues that have made his name. Throughout the two hour show, Cale showed the crowd why he has become a legend. His unique style captivated the audience as he reeled off hits such as Magnolia, After Midnight and Cocaine.

The extraordinary thing about Cale is that he conveys the setting of the songs — as in Magnolia.

In this tune one can easily imagine Cale sitting on a porch somewhere in the deep south.

Cale showed modesty and professionalism throughout the concert when introducing big hits. Cale took a more blase approach with the tunes They Call Me The Breeze, he said, "Here's a song made famous by Lynnrd Skynnrd, leaving out his own credit.

Cale rounded off the evening with three encores, playing past midnight much to the delight of the more than appreciative crowd. He seemed genuinely touched as he thanked the crowd in his characteristic southern drawl, leaving everyone thoroughly satisfied.

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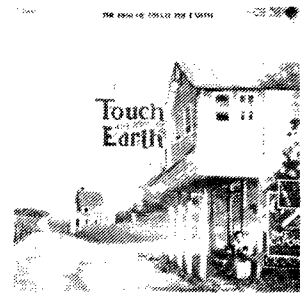

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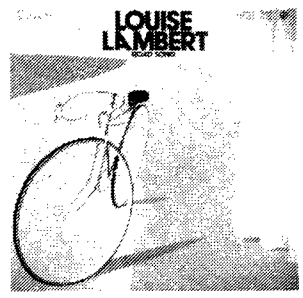

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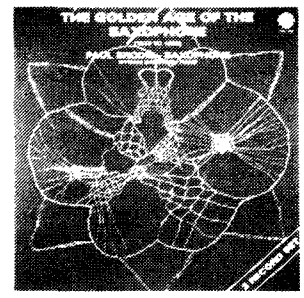

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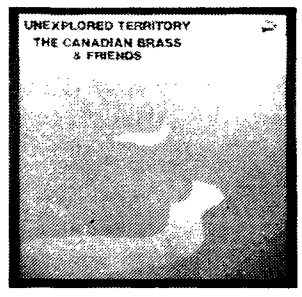

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Dollars (and sense) cause rift

Management claims offer is 'very fair'

The contract dispute between the Alma Mater Society and its employees is down to one major issue — money, the society's general manager said Tuesday.

Charles Redden claims managements wage offer is "very fair."

"I would appreciate it if anyone could prove our offer isn't in the top 10 per cent of settlements today," Redden said in a telephone interview.

The AMS's latest contract offer on remaining issues includes:

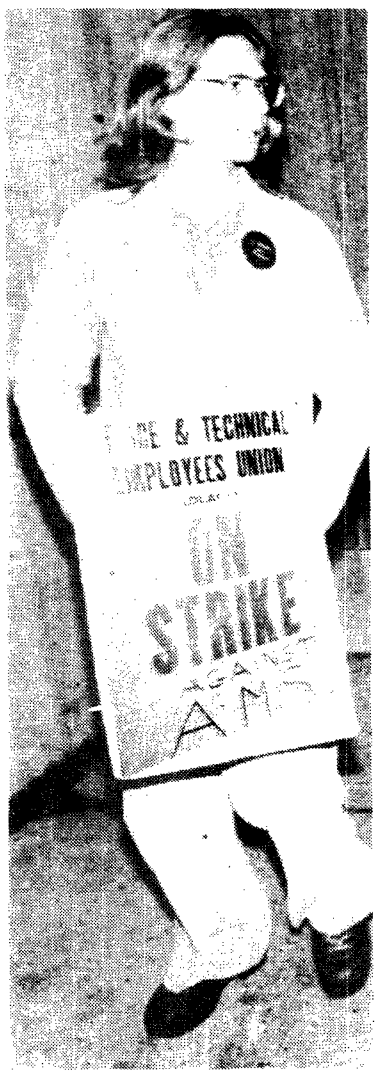
- Paying 13.6 per cent over a two year contract — five per cent from June 1, 1983 to Dec. 1, 1983, five per cent for the next six months, and 3 per cent in the last year of the contract.
- Eliminating step increases — periodic wage increases which average three per cent during the first five years of employment.
- Paying a three per cent increase to employees after a six month probation period.

Redden says comparing wage increases for non-union employees with OTEU members is unfair.

The AMS paid an average increase of 16 per cent to Office and Technical Employees Union members over the life of the last contract because of the step increases, not the 10 per cent negotiated, Redden said.

Redden said non union staff received increases in the 10 to 15 per cent range during the same period, excluding non-union Pit staff who got a $1 increase on a base of $5.

"The AMS policy is to try to employ at a fair rate," said Redden. He said the Pit employees increase brought their wages closer in line with off campus rates.



Money issues still separate OTEU and AMS

Money and holding on to a pay increase clause for length of service are the two issues members of the Office and Technical Employees Union need resolved to end their three week strike against the Alma Mater Society.

The 10 OTEU members have been without a contract since May.

But picketers said Thursday they are anxious to resolve the remaining issues and get back to work.

The ball is in the AMS's court, said bargaining committee member Brenda Gibon. She said the AMS should respond to their position.

Here is what the OTEU says its position is right now:

- The union wants a 10 per cent increase in pay for the first year of a two year contract effective June 1, 1983.
- The union with 10 per cent is willing to negotiate the next year of a two year contract.
- The Union wants step increases, — the annual increases for seniority — left in the contract.
- The union says with step increases left in for this contract they will with management over the next two years develop alternative methods of rewarding increased skill and knowledge through years of employment.

Throughout this contract dispute the union claims have been based on increased productivity and salaries awarded other non-union AMS employees.

The union also says the AMS has the ability to pay based on increased revenue from the society's business operations and fee increases.

Eight of the 10 employees would be effected by getting rid of step increases which are awarded for six months of employment, and annually until five years of service. Two employees have been with the AMS for more than five years.

The strike by OTEU workers, who staff the AMS business office, is their first.

Stories by:
Gordon Clark
Arnold Hedstrom
Don Plant

CUPE backs OTEU

SUB's food service and maintenance workers, members of the Canadian Union of Public Employees fully support the Office and Technical Employees Union, the CUPE local 116 president said Wednesday.

"We feel like we have 100 people locked out because of the AMS's inexperience in negotiations and unprofessional approach," said Ken Andrews outside SUB where about 35 CUPE workers helped the OTEU picket line before student council's meetings.

"The two sides have to get together and negotiate," said Andrews. "This building (SUB) is very important for students and the community."

"It should not be allowed to be stymied up."

The OTEU and CUPE met at the B.C. Federation of Labor office Tuesday but neither side would comment on the talks. But Andrews said a person accidentally crossed OTEU lines earlier in the strike.

But Brenda Gibbons, picketing the SUB loading dock Thursday said CUPE support the night before was a real lift.

Gibbons said some CUPE workers out Wednesday weren't aware earlier of the OTEU's position. "We felt they were informed but it appears they weren't," said Gibbons.

OTEU pickets have been putting in up to 12 hours of picket duty daily, Gibbons said.

"We do not not intend to allow the AMS to harm our members," said Andrews. "We'll do what ever we can to get both sides back to the bargaining table."

Mediation stalls

Although the dispute between the Alma Mater Society and its office employees is entering its second week the government mediator appointed to help resolve the strike has left town.

Clark Gilmour, spokesperson for labor ministry's mediation services branch, said mediator Fred Lang was called to Victoria, where he is mediating a dispute between the Canadian Union of Public Employees and the Victoria school district.

Gilmour said the AMS and the Office and Technical Employees Union can continue to negotiate without Land. "But once a mediator is appointed, it is still necessary for the mediator to be present until the dispute is resolved," he added. "Maybe he'll get back Friday to look at the AMS dispute later on in the day," he said.

Gilmour said each mediator is assigned to about ten disputes at a time, and that Lang is working around the clock to settle the Victoria dispute.

Dispute creates bitterness on both sides

This is the end of week two of a bitter labor dispute between the Alma Mater Society and its 10 member Office and Technical Employees Union staff.

And "bitter" seems to be the proper adjective to describe the feelings of both sides.

The AMS inflamed the dispute by threatening the union's right to exist when student council refused to vote against hiring or using non-union replacements.

And it seems the AMS would not negotiate in good faith, necessitating a government mediator to get the sides back to the table.

Students, on the other hand, have faced disruption of services. When students don't get what they want, they get bitter.

But comments made to The Ubyssey and student council's unanimous decision not to hire workers or have students do union work during the strike are positive signs a settlement is within reach.

AMS general manager Charles Redden said early on he would not hire scabs and Tuesday in a telephone interview reiterated his position.

"It does not make business sense to hire scab labor, whether or not anyone is in favor of it," said Redden.

Meanwhile the union is not staging the strike to prolong the work stoppage. It is not in their interest, the interest of students or other workers in SUB, they say.

"We're not young radicals," said Brenda Gibbons, who's spent up to 12 hours on picket lines in addition to meetings some days. "A lot of thought has gone into this. We've got families. We've got kids."

ANALYSIS

Negotiations resume Saturday and with "bitter" feelings aside, or at least waning, the major issue confronting the negotiators is money.

At face value, it looks like the union is turning down a wage offer of 13.6 per cent over a two year contract.

The AMS offer is to pay increases of five per cent from June 1, 1983 until Dec. 1, and another five per cent from Dec. 1 to May 1984. In the last year the union gets the remainder.

The union wants a straight 10 per cent in the first year and is open to bargain on the second.

But late in the negotiations the AMS tried to eliminate annual increases based on length of employment.

These increases, called "steps," average about three per cent. According to the union the steps are a recognition of a senior employee's greater skill.

Elimination of step increases means eight out of 10 employees will get three per cent less than the contract allows.

Management wants employees to get uniform increases, as is the case with other AMS employees.

Redden says step increases gave the union 16 per cent in the last contract, not 10.

All the office staff are in the same job classification so there is no other way of awarding merit increases, or at least the AMS hasn't offered to address this problem with the union.

On the other hand, the union says it will draft a proposal together with management in a subsequent contract to address the problem.

When all is said and done, the bottom line in any dispute is money.. For the workers who keep the books for their employers, the staff see huge increases in AMS revenue on the bottom line.

The games area across from the Thunderbird shop earns much more than the old sport shop did. And students will recall they voted to increase AMS operating fees last year.

On the other hand, during the AMS's lean years in the late '70s the OTEU took increases below the inflation rate based on ability to pay.

In the give and take world of union negotiations the union should make good on its proposal to talk seriously about the contract's second year.

And as Ken Andrews, Canadian Union of Public employees local 116 president says SUB is an important building. It should be fully operational. The Ubyssey hopes the next news we report on the strike will be the settlement following the weekend's negotiations.

'Carroll doesn't give up'

From page 1

The Black Stallion took two years, and Never Cry Wolf three years. Smith says Ballard is aware he might develop a negative reputation as a filmmaker who takes just too long to make a feature film. " 'Oh God, they're going to come down on me if I don't have this thing finished,' " Smith recalls Ballard as saying. "And Carroll moans and complains and beats his head against the wall. He goes through agony, but he goes through it. He doesn't throw up his hands and give up.

"(Ballard) covers the scene with every angle imaginable. It got to be a joke after a while. We started calling the movie 'Never Cry Wrap,' because we didn't think it would ever finish. He does everything," says Smith, as he starts playing with the Perrier bottle on the coffee table: "POV (point of view shot) Perrier bottle. He's got 600 angles and does 500 takes. He's a berry picker. He shoots all this stuff and then picks out what he wants."

Smith recalls that one important scene, in which Tyler realizes he envies the wolves because they're "dooers, not watchers" like him, was created in the editing room and supplemented by the narration, much of which Smith wrote. Although it seems that movie can work without narration — there are only five scenes of dialogue in addition — Smith says it would be unintelligible. "The narration is like the music," Smith says. "If it works, people doesn't even realize that they're getting the information. It's the same with the music; when you get tons of information through the narration, tons."

See page 13: FILM

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Nomination forms giving full details of the requirements of nominations are available in the Registrar's Office, the A.M.S. Office (Room 266 S.U.B.), and in the offices of the Student Undergraduate Societies and the Graduate Student Association.

Nominations must be in the hands of the Registrar no later than 4:00 p.m. on Friday, December 9, 1983.

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The Department of Biochemistry of the University of Alberta (23 academic staff members) is recruiting suitable candidates interested in research in the following fields; biochemical virology and viral oncology; membrane biology; the structure and function of proteins including enzymes; x-ray crystallography and NMR spectroscopey; DNA structure, replication, and interaction with proteins; DNA mediated gene transfer; biochemistry and molecular genetics of immune responses; metabolic control mechanisms; and molecular biology of bacterial surface structures. Stipends for graduate students may be available through a major granting agency such as the Alberta Heritage Foundation for Medical Research ($11,400 + $2,500 research allowance per annum. Interested applicants should contact:

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Monster UBC fee hikes are likely

WISE STUDENT AVOIDS expected rush by kissing university life goodbye before mass exodus of students from UBC begins once next year's sky-the-limit tuition fees are announced. Student was last seen in three-block line at employment centre on Broadway.

By DOUG SCHMIDT

Tuition fees could increase by $1,000 a year for the next three years, student board of governors representatives told student council Wednesday.

But administration president George Pedersen disagreed with their estimates. He said the increase will be less than 100 per cent, although he refused to discuss any figures.

The university is looking at an estimated operational budget shortfall of between $10 million and $12 million if the provincial government implements its proposed five to six percent funding decrease next year, he said.

Board rep Dave Frank said the $1,000 increase for each of the next three years would help offset that shortfall and is a realistic figure. "It's not just scary, it's disastrous."

Council passed a motion to form a committee which will present council's position on tuition fee increases and differential fees for foreign students at the December board meeting.

There is a "slim chance" the presentations will influence the board's final decision which will be made in January, board rep Margaret Copping said.

Frank said he hoped the board will realize UBC may lose its "good international reputation" if such extreme measures are taken, and he urged individuals and groups to make presentations and send letters to the board.

Pedersen said the university still has to find a solution to this year's $4.4 million shortfall.

"The government has already stated how much it will offer, and students (the university's only other source of predictable income) cannot be expected to handle the deficit," Pedersen added.

But he said "there is no question" that next year's tuition fees will increase.

The university's other options include cutting programs, laying off salaried employees and streamlining university operations even more, he said.

Decisions reversed

By DOUG SCHMIDT

Council clarified its position on scab labor at student council Wednesday by unanimously voting not to hire non-union staff or use students to perform the duties of striking Office and Technical Union Employees.

The motion was virtually the same one council defeated at its last meeting which was partly responsible for putting SUB behind picket lines the next day.

Student council went in camera 25 minutes to discuss the ongoing negotiations between the Alma Mater Society and the striking Office and Technical Employees Union.

"The press might . . . aah . . . change around (what is being said)," said AMS president Mitch Hetman to explain the reason for the in-camera session.

Council Briefs

Later Hetman refused any comment on the talks. But management has not changed its bargaining position, AMS general manager Charles Redden told The Ubyssey.

Another motion which affirmed that crossing picket lines is a matter of personal conscience was also passed by council.

The motions were brought to council to counter the impression council would hire scabs, grad student council member Don Holubitsky said.

The AMS was thrown out of the Campus Community Alliance, a coalition of campus groups opposed to the budget, because of council's ambiguous strike hiring policy, AMS external affairs coordinator Lisa Hebert told council.

Council will hold its next meeting at Totem Park if the OTEU dispute is not settled.

The OTEU issued picket passes to council members and The Ubyssey so they could attend Wednesday's meeting in SUB.

Council called its meeting to order amid chants of "We want a settlement—AMS" from 30 to 40 OTEU and Canadian Union of Public Employees picketers at SUB's main entrance.

* * *

The AMS will state its support of each student's right to make the decision of respecting or not respecting pickets to the university administration council decided.

"Fair and equal treatment should be given to those students who didn't cross the picket lines," arts rep Jon Gates said.

The motion, carried unanimously, sought to cover those professors who gave unscheduled exams during the strike period, or penalized students in any other way for not crossing pickets.

* * *

A motion to elect a student council member "Scab of the Year" (which made joking reference to the fact the majority of council members are ignoring pickets surrounding SUB) was deemed frivolous by Mitch Hetman. He ruled the motion out of order.

CFS agency crosses union line

By MURIEL DRAAISMA

Workers employed by the Canadian Federation of Students' travel agency are refusing to respect picket lines surrounding SUB.

CFS and the board of directors for the Canadian University Travel Service recently decided to grant its non-unionized employees the right to choose whether or not to cross picket lines without any loss of pay.

But all eight employees of CUT's office in SUB have crossed the line set up by striking members of the Office and Technical Employees Union, currently in a wage dispute with UBC's student society.

Trenor Tilley, manager of the CUTS office in SUB, said the office would lose its license to sell airline tickets if it was shut down because of the strike. The UBC office is the most profitable one in Canada, according to CFS representatives.

"If we close our doors, we would effectively be locking out our non-unionized staff," Tilley said.

CUTS employees at UBC support the striking office workers, but the office must continue operations because it houses the main computer terminal for Vancouver, said Tilley.

"I'm not sure that we're really operating behind picket lines, by definition. They're not picketing against us and I don't think we're hurting their cause by being open," he said.

OTEU workers said they have "mixed feelings" about CUTS's decision to maintain operations behind their picket lines.

"It's six of one and half a dozen of another. It's like CITR, which has to continue broadcasting to keep its (FM) license," said OTEU member Marnie Craft.

In a normal labor dispute, union members could shut down their place of work by picketing the entrances, but because SUB is the meeting place for many different organizations and student groups, the striking union cannot not do so, she said.

"It's hard because it's not like a normal picket line. Our dispute isn't with them, but they're still behind our picket lines," she said.

Stephen Learey, CFS-Pacific Region chair, said CUTS is in a difficult position because although it is controlled by Canada's student movement it is a commercial organization with legal obligations.

Admin still silent

By THOR ANDERSEN

The administration has still not developed a policy outlining its position on the penalization of students who missed exams and failed to hand in term papers on time because they refused to cross picket lines during last week's strike.

Faculty association president Dennis Pavlich and administration president George Pedersen met Monday to discuss the issue but Thursday neither offered concrete proposals.

Vice provost Neil Risebrough said he feels there are few problems arising between students and professors.

"I have had a couple of students come to talk to me about problems with their professors but they have since notified me of resolving the problems," Risebrough said. He added other cases he was told about were also solved quickly.

But other sources, campus chaplains, student council representatives, and the Committee of Concerned Academics say a few students have lodged complaints.

Administration academic vice-president Bob Smith claimed the situation has been monitored carefully and few major problems will come up.

"There is no policy that says students should be punished," Smith said.

Smith issued a memorandum Nov. 7 to deans outlining the administration's policy regarding faculty respecting picket lines but he said he is unaware of a similar statement concerning students.

Pavlich said no students have approached him about penalization. He said the Alma Mater Society should handle student complaints.

"I recognize the conscience and value felt by the students who do not wish to cross picket lines and I think these values should be respected," said Pavlich.

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UBC may get dropping time

Students may soon have more time to decide whether to drop courses.

Arts dean Robert Will proposed at Wednesday's senate meeting that the period for dropping courses be extended to four weeks from the current two weeks.

The proposal is specifically aimed at the arts faculty but would also apply to other programs. A campus-wide application of the new proposal is the only way the arts faculty could implement it, said Will.

Several senate members raised objections, saying the proposal does not change the time period for adding courses or sections, and that the proposed extension means more time must be allowed for dropouts in half-term classes.

The motion was tabled to allow senate members to assess which courses will be affected most by the extension.

* * *

Senate also approved a new committee to review recommendations from two reports by the ad-hoc committee on "breadth".

The committee on breadth — degree prerequisites — which senate dissolved at the meeting, made seven recommendations which would alter degree program prerequisites. Senate last February adopted one of the recommendations that stated all students should be exposed to a variety of disciplines, but it rejected most of the others.

* * *

The school of home economics has a new name.

Senate approved dean Will's proposal that the school's name be changed to the school of family and nutritional sciences.

A paper circulated by dean Will stated the teaching direction and the activities of the School had progressed to the point where subjects related to "home economics" are now being treated as secondary.

Rumors that the new school will be nicknamed "Fam Nut Sci" could not be substantiated at press time.

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THE CHINESENESS OF CHINESE TECHNOLOGY:
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FRIDAY, NOVEMBER 18th
In the Auditorium, Asian Centre, at 3:30 p.m.

INTERPLAY OF TECHNOLOGY AND SOCIETY:
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SATURDAY, NOVEMBER 19th
In Lecture Hall 2, Woodward Instructional Resource Centre, at 8:15 p.m. (Vancouver Institute Lecture)

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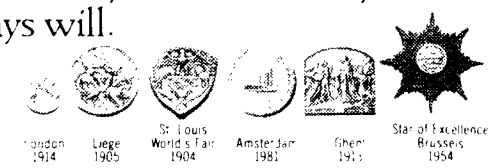

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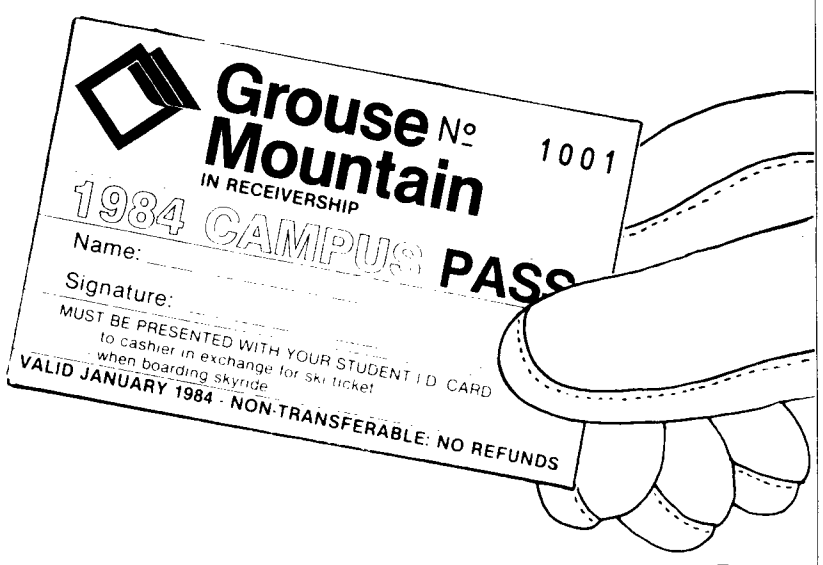

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Prison opens doors

VICTORIA (CUP) — The gates to this ivory towered institute are covered in metal and barbed wire.

The barbed wire isn't there to keep students out. In fact, this institute is opening its door to more students.

But not too wide. They don't want the students already enrolled here to escape.

Inmates at the William Head Penitentiary near Victoria and the public will take university courses in the same classrooms for the first time ever after Christmas, Henry Hoekema, prison post secondary program coordinator announced recently.

William Head offers university credit programs in conjunction with the University of Victoria.

Students will have to pass a security check and conform to prison rules to attend, as well as pass UVic entrance requirements, said Hoekema.

Course offerings have not been determined yet, said Hoekema. He said this will depend on the next term's budget which has not been set.

Last spring the federal government killed funding for the William Head post secondary program despite its popularity amongst prisoners and effectiveness in keeping its students out of prison.

But after protest the government funded the program for the fall term this year.

The prison also offers live drama open to the public. Its last production, One Flew Over the Cuckoos Nest, sold out for all performances.

It "was the era of the birth of gratification consciousness of the third-speed journeyman, the of cynical overtones. "I do not make my mark in the firmament of the pseudynyms a word," barked he. He paused at arms of his sarcasm to wade off the overtures of his sickened spoken-for, as he jumped into the back of a waiting '67 Dodge. "Wait not unto me," he harked, "for I am rich in bile, yet poor in script." Alas, he did not like Meyden.

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LEO GROENEWEGEN

Leo Groenewegen, an eighteen year old freshman out of Notre Dame High School, has started every game this season as an offensive tackle for the defending Canadian champion Thunderbird football team. At 6'4", 220 lbs. he has played very well for the 'Birds this season in a tough position.

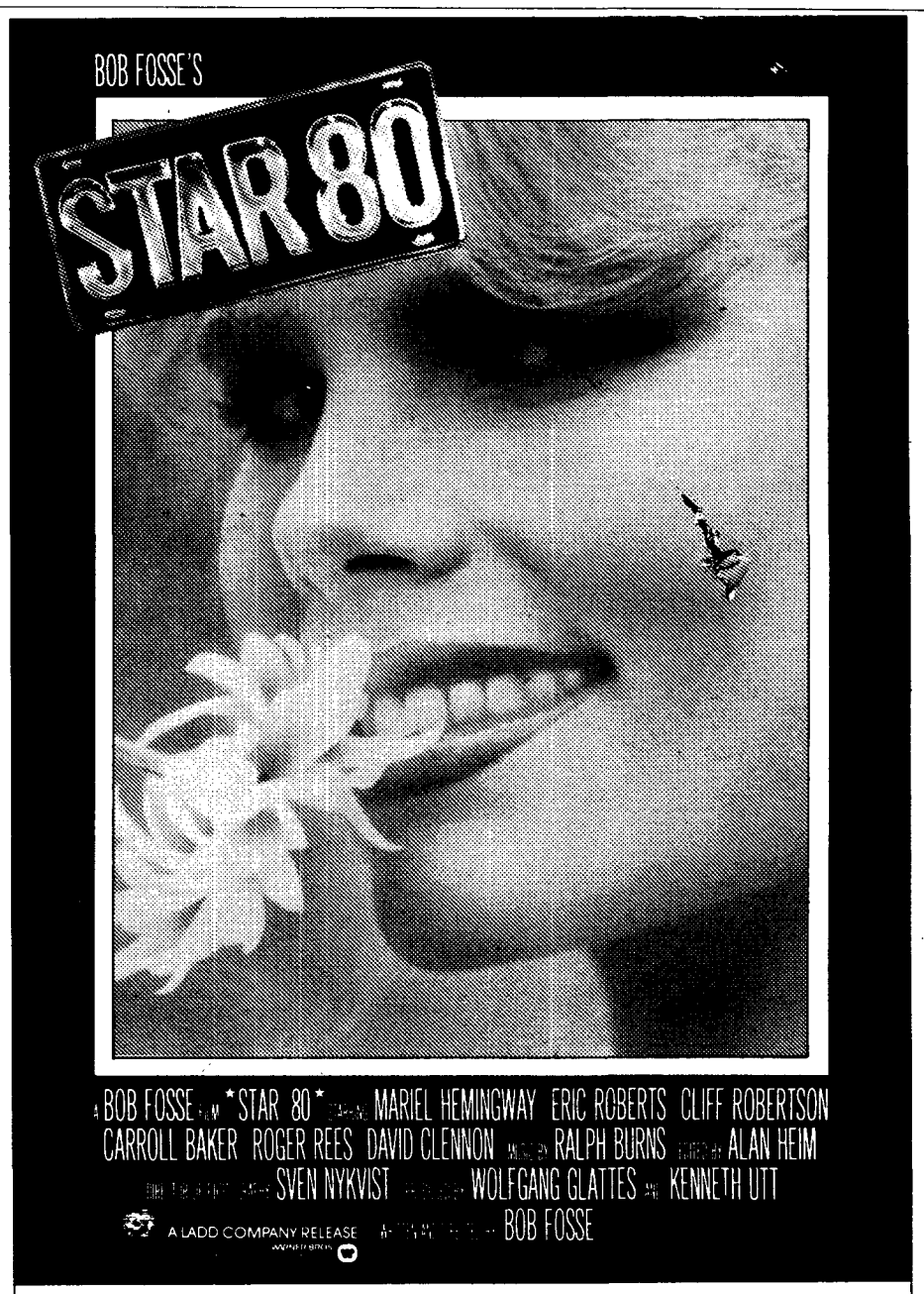
JODY BLAXLAND

Jody Blaxland, aged 20, this season led the Canada West University Athletic Association in goal scoring with 13 and helped the team to their second consecutive Canadian championship last weekend with a 2-1 victory over the University of Toronto Blues. The 5'5", 140 lb. native of Burnaby is in second year Physical Education and earlier this year participated on the Canadian national team's second place finish at the World Championships in Malaysia.

NOMINEE (Men)
Bryan Stewart
(soccer)

NOMINEE (Women)
Heather Benson
(field hockey)

THE FROSH AWARD: each male and female frosh award winner receives $20 worth of hair care products, free hairstyling plus a CORKY'S t-shirt. Nominees also receive a t-shirt.



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Beyond scary

If our student board of governor representatives are correct, students could be facing tuition fees as high as $4,000 before they graduate.

In the words of board rep Dave Frank, this prospect goes beyond the description of being scary — its disastrous. There is a very realistic possibility, according to Frank, that next year's tuition fees will take a whopping $1000 hike, with the same increase for each of the next two years.

That's a 400 per cent hike over three years.

Administration president George Pedersen acknowledges fee hikes will definitely come next year but maybe not as high as student board reps would have us believe — small consolation to students already struggling to make ends meet with current fee levels, and to those currently unable to afford a university education.

Why this "sudden" scare?

After half a decade of consistent university underfunding by the government and continual enrolment increases, it was simply a matter of time before the whole situation came to a head in B.C.

The provincial government has promised five to six per cent less funds for universities next year, despite the fact that UBC has a growing deficit, and the university has long ago been scraped clean of any fiscal "fat." Not only can UBC look forward to an estimated $10 million to $12 million budget shortfall next year, but it still hasn't offset this year's $4.4 million shortfall.

The desperate financial situation of the university is now clear. Soon we will know how much of the burden students will be forced to shoulder.

The bitter truth is that no matter how much more students must fork over in the future, the quality of education will not increase one iota. The student paying $4,000 in 1986 will in all likelihood receive a lower quality education and have fewer services provided. No matter how much student fees increase, the huge budget shortfalls will not be covered. Cuts in programs and services are inevitable.

University education will be a preserve of the economic elite, and that elite will be getting an education inferior to today's.

The board meets in December to discuss tuition fee levels, and it will be hearing presentations from concerned groups and individuals. Hopefully, the board reps were able to awaken the current comatose student council into action. If council's performance over the past few months has been any indication, don't count on it.

Write letters to your board reps, make your own presentation to the board or just show up at the meeting and show your concern.

It students give a damn about their education, they'll go before the board and demand an alternative to disastrous fee hikes.

Its a matter of priorities, not of fiscal restraint.

Pierre snows us on cruise

By SARAH COX

As Europe erupts in protest over the imminent deployment of Cruise and Pershing II missiles, Canadians sit back comfortably and watch it all on the news. Film clips show huge American transport planes delivering ground launched cruise missiles (GLCM) and nuclear warheads to Greenham Common air force base in England.

The long crates contains 200-kiloton warheads, each 16 times as powerful as the atomic bomb that destroyed Hiroshina. Hundreds of women are being dragged from the gates of Greenham Common as their lengthy protest continues.

When air launched cruise missiles (ALCM) and Pershing II's are added to the grab bag over the next few years, the U.S. says it will once again have a nuclear superiority over the Russians. Even by Pentagon reasoning, the U.S. currently has a retaliatory force capable of destroying the Soviet Union many times over.

And as Canadians watch armed soldiers lining the runways of Greenham Common during delivery of the missiles, the Reagan administration is completing its plans to test ALCM's in Alberta next spring.

Prime Minister Pierre Trudeau has translated the controversial cruise testing into the broader question of whether Canada should stay in NATO. This is absurd because NATO has never thought a country should leave the alliance merely because agreement was not reached on one issue.

In fact, the ALCMs are not part of the NATO arsenal like the GLCMs, but part of the U.S. independent strategic arsenal.

The Trudeau government has attempted to link NATO's 1979 decision to deploy GLCMs in Europe to the U.S.'s independent move to "modernize" its B52 bombers with cruise missiles. They imply that since the guidance system is the same, testing the ALCM would be the same as testing the GLCM.

This is not the case. The ALCMs are not intended to be a deterrent weapon for NATO. They are intended to fight a nuclear war more effectively — a first strike weapon which makes the concept of deterrence obsolete.

Trudeau's concerns about disarmament are limited to talk. He may sound sincere as he jaunts from country to country advocating his peace initiative plan, but his agreement to test the ALCM is not an

freestyle

honest confrontation of the issue. Instead of refusing to test nuclear delivery systems in Canada, he has succumbed to pressure from the unfriendly elephant looming on our doorstep.

Anxious to improve worsening relations with the U.S., Trudeau has used the testing of the cruise to try and patch things over. The Reagan administration has been directing Canadian policy for some time, showing disapproval over the National Energy Program and Foreign Investment Review Agency. And unfriendly murmurs about punitive economic measures that could be taken if Canada did not fall into line were enough to send any leader scurrying for shelter.

The issue of cruise testing was obscured in a broader framework when the "Canadian/U.S. Test and Evaluation Program" (CANUSTEP) was signed earlier this year. The agreement allows American weapon systems to be tested on Canadian territory and airspace. It takes decision-making power away from the external affairs department and the public.

Under the scantily publicized new agreement, the respective ministers of defence will only release information about weapons testing if both sides agree. In most cases, even Members of Parliament will be unaware of future weapons testing in Canada.

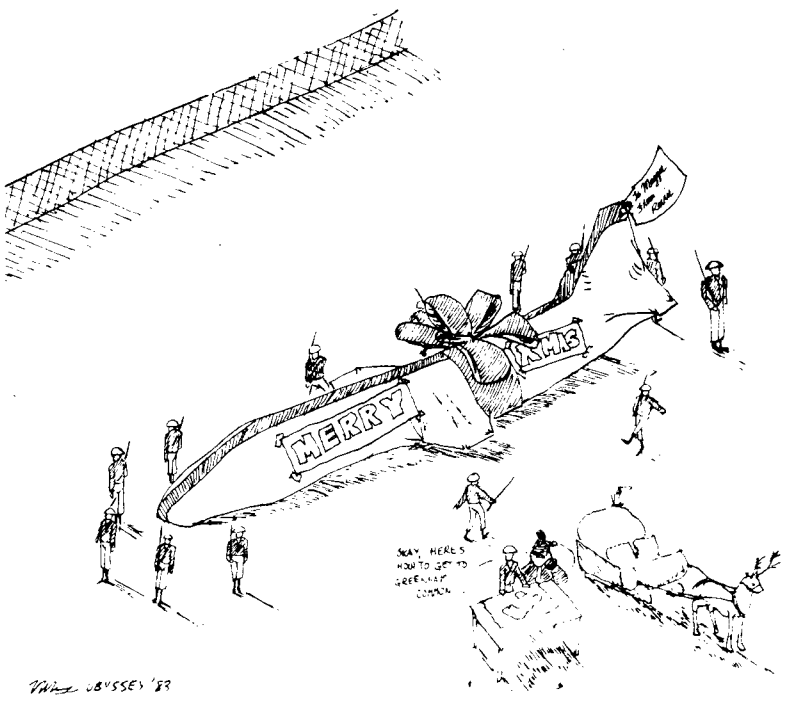
It's time for Canadians to demand some answers.

How can Trudeau speak of suffocating the arms race in laboratories when he agrees to test weapons which may some day kill Russian children on their way to school?

Why does he talk about the importance of non-proliferation when he sells CANDU reactors to countries like Argentina and South Korea? He knows that nuclear weapons are made from plutonium — a waste by-product of nuclear reactors.

And how can he talk about the importance of negotiations when he doesn't listen to Canadians demonstrating against the arms race and cruise testing?

Sarah Cox is a hip editorial collective type who caught whooping cough while giving blood to deforce the Canadian Armed Forces.



We Ubyssey-types miss our beloved office up in SUB 241k, but we also miss hearing from you, our beloved readers. Triple-space your letter on a 70 space line, and bring it to The Ubyssey's temporary office at the Lutheran Campus Centre. We will do our best to print all letters that are not sexist or racist. And oh yes, if you are going to write about the would-have-been strike and/or our coverage thereof, just remember, we'll know who you are — and The Ubyssey never forgets!

Let

Flick of the switch hi

"This is my letter to the World/That never wrote to me . . ."

Question number one: "What do the following people have in common:

Sharon Pollock, Doris Lessing, Margaret Laurence, Alice Munro, Audrey Thomas, Nadine Gordimer, Shirley Jackson, Janet Frame, Katherine Mansfield, Joyce Carol Oates, Muriel Spark, Margaret Avison, Margaret Atwood, Sylvia Plath, Emily Dickinson, Dorothy Livesey, Stevie Smith, Elizabeth Jennings, Denise Levertov, Daphne Marlatt, Christina Rosetti, H. D., Marianne Moore, Louise Bogan, Elizabeth Bishop, Anne Sexton, Adrienne Rich, Maya Angelou, Joyce Maynard, Margaret Donaldson, Janet Flanner, Hannah Arendt, Elisabeth Kubler-Ross, Fredelle Maynard, Fran Lebowitz, Linda Lane, Dorothy Gies McGuigan, Anne Mandelbaum, Barbara Lawrence, Lynda Martin, Barbara Tuchman, Barbard Ward, Ruth Benedict, Joan Didion, Nancy Mitford, Rebecca West, Rachel Carson, Anne Roiphe, Gertrude Stein, Pauline Kael, Bharati Mukherjee, Flannery O'Connor Vicki Branden, Elaine Morgan Janice Yalden, Edith Hamilton Helen Bevington, Ethe Strainschamps, Ellen Willis, an Virginia Woolf?"

Answer: "They are all women."

Question number two: "What else do they have in common?"

Answer: "They are all writers."

Question number three: "What else do they have in common?"

Answer: "Their work is to be found in the textbooks — short story collections, poetry anthologies, and essay collections — on the English 100 reading list this year.

Question number four: "What is all the fuss about?"

Answer: "The novels on the reading list are all written by men — God forgive them. There's nary a woman to be found on the list."

Question number five: "Why aren't there books by such women authors as Charlotte Bronte, Emily Bronte, Margaret Laurence, and Willa Cather in the list this year?"

Answer: "Because English 100 instructors are getting "a rest" from these writers' books; they have been teaching these regularly

Anti-government stance unpopular

I have read in The Ubyssey that ". . . Editorial opinions are those of the staff . . . probably not those of the administration . . . and nine times out of ten not those of the Alma Mater Society."

My question is just who in this university does your paper represent? For a "student newspaper", it certainly does not represent the majority of UBC students; most of us attended our classes during the recent strike. The "pro-strike and anti-government" stance taken by this "newspaper" is apparently not a popular one.

The consistent leftist line taken by this paper gives one cause to wonder if perhaps there is something else going on here besides reporting. Is this paper merely a thinly-veiled voice for such political organizations as The Canadian Federation of Students and Operation Solidarity? This newspaper is lacking credibility; perhaps in the future we shall see more of a commitment to objective journalism.

Sheldon Clare
international relations

Letters

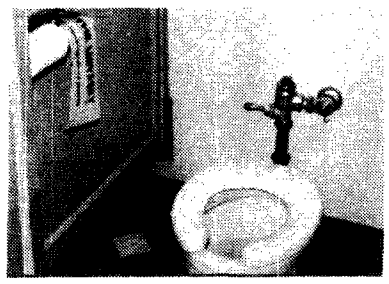
Student cries wa wa Waugh

"After all, the Ubyssey contains more than just news stories, right?"
1983 Inside UBC

Ironically, most students were quite surprised upon being informed that the Ubyssey carried any news stories. Allan Sorensen, science 4, said, "I just thought that it was the editorial section of Pravda or The Province or something." And, dearest of editorial collectives, your trashy and polarized coverage of the current union trouble at UBC certainly makes one begin to wonder why the hell the students of this campus should give you $76,000 a year to publish such shit.

While any reasonable person can understand that writing a story with objectivity is difficult (especially for the less skilled among us), it is expected that the media should "give it a whirl". Excusing the out-of-way location of the Alma Mater Society executive, it is strange that you were unable to get the AMS's view of either the now passed general strike or the ongoing Office and Technical Employees Union strike. You were, however, able to get comments from Ted Byrne, an Association of University and College Employees rep, (Nov. 4), and Phil Resnick, a political professor (Nov. 15), on how the AMS should behave itself. Soliciting interviews from such obscure sources emphasizes the trouble you must have gone through to completely miss the other side of the story. Surely our telephone system isn't that complex, you know, seven digits and all . . . gosh, I'm sorry! I was just informed that our dreadfully irresponsible executive didn't return your calls. Well, it's all a misunderstanding, then, you tried your best . . . oh, my! I see you even managed to quote Renee Comesotti, the AMS vice president, in your last issue-completely unbiased and in context, of course.

But wait a second, where have I seen this quote from Mitch Hetman before? Right! You stole it from The Province, who took it from the CBC. Great journalistic integrity, guys! Steal a quote and don't give credit for it, and then don't even check it out — because if you had bothered to, you would have found



that a little humorous editing had taken place in the good old Pacific Press building. But this is neither here nor fair.

After all, it is calculated that ten monkeys would take ten million years to type Hamlet, so how can anyone expect ten Ubyssey reporters to be any quicker in typing a student newspaper worthy of printing. On to more important stuff.

At the risk of writers' cramp, I shall now attempt to correct a few of the recent Ubyssey errors and omissions concerning campus unions and the AMS Students' Council.

The OTEU situation:

- Of the "16 management" (versus 11 staff) they are responsible not only for the 11 union staff, but for 150 part-time student staff.
- The Ubyssey has consistently neglected to point out that it was the OTEU Local 15 that walked out of negotiations, not the AMS. AMS employees were not "left out in the cold."
- The Ubyssey has also neglected to point out that the average salary of the union office staff last year was $17,950 — well in excess of the average rate of pay for comparable jobs elsewhere.
- The initial wage increase offer of the AMS was 8 per cent. The average increase for 1983-84 for comparable jobs according to the Labour Research Bulletin is three per cent.
- The AMS has not decreased the total number of its union staff. In fact, the number of employees for the business office has increased by 10 per cent since 1982-83.
- The AMS is not doing particularly well this year as compared to last year. In fact, AMS revenue is down $30,000 from revenue budgeted for this fiscal year.

The General Strike:

- Part-time student staff would lose $70,000 in wages every month the building remained closed.
- Contracts had been signed and obligations had been made with clubs and undergraduate societies, many of whom have very limited budgets. (These groups could not afford to pay $1500 for a band that never plays because the function was cancelled with only one week's notice.)
- Practically, the AMS could not absorb the loss of revenue due to closure of SUB. (Maybe we could have made up the money from The Ubyssey budget.)
- And by the way, The Ubyssey seems to have a little trouble with the definition of the word "scab".

OED definition of "scab":

Workman who refused to join in a strike or union or who takes striker's place.

Legally, according to the Societies' act of B.C. by which the AMS is bound, the members of Students' Council constitute the AMS board of directors and are in no sense "workmen". They are, in fact, management. And management cannot be "scabs".

In fear of being edited for "brevity", I'm going to stop here, however, the list goes on.

To the Reader: beware of trashy newspapers and yellow journalism, and if this letter seems incoherent and laughable, it has probably been edited by our respected Ubyssey staff for "brevity and good taste".

Name not withheld, By honor,

Brad Waugh

(Staff note: the above letter was not edited for either brevity or taste.)

ters

ghlights women writers

for the last ten years — as well as other novels by women (Jane Eyre, Wuthering Heights, The Stone Angel, and A Jest of God have been on the English 100 list for as little as three years, or as many as five). Instructors choose titles which are of interest to first-year students, and tend to consider such matters as theme, style, structure, and character over whether or not the author is a woman."

Question number six: "But even so, why aren't there novels by other woman writers — let's not count Sharon Pollock's play Walsh here, for this would be a red herring — on the list?"

Answer: "Because the instructors in English 100 last year did not, collectively put forward novels by women which proved to be more popular with the majority than those novels which joined the list this year."

Enough of these questions and answers.

Readers will doubtless be familiar with the old story of how the camel was created — put together by a committee that intended to create a horse. The camel, of course, is not a horse — and certainly not a high-spirited filly, like the dazzler, All along. It is however, a very useful beast of burden that will take its rider across the most arid of territories. So, the serviceable beast created by the English 100 committee. . . .

I was one of the members of the committee that produced this list — that saw Jane Austen's Pride and Prejudice, Munro's Lives of Girls and Women, Watson's Double Hook, Laurence's A Bird in the House, and Mansfield's The Garden Party and Other Stories less favoured, though considered. I was one of three women who formed the sub-committee which put forward the recommendations based on instructor's requests on a questionnaire.

Having had my attention drawn to the letter in The Ubyssey concerning the reading list — and the writer's assumption that the committee that created this year's camel must have been formed by men — I have pondered whether I ought not, in emulation of a woman who questioned being a woman, cast my eyes up to the skies and cry out:

Come, you spirits
That tend on mortal thoughts,
unsex me here. . .

Jane Flick
English dept.

Gears glad for true portrait

We, the engineers, thank you. Recently, your representation of us in your glorious paper has changed. At the beginning of the year you displayed open friendliness to the engineers, almost praising the Volkswagen-on-the-lampost stunt. When you published your trivia issue, several of the points brought up mentioned us in a positive light, displaying us in a manner which we ourselves wish to promote.

Needless to say, many of us were surprised. It certainly was a deviation from the endless abuse and slander which in past years you have so wantonly heaped on us. It definitely seemed as though you were offering an olive branch, so to speak.

Well, thank God that's all changed. Ever since we ruined your Solidarity rally, you have abused and insulted us with the true vigor which we all love. Please continue to hate us, and don't (please don't) ever be nice to us again.

Typical fascist, racist, women-hating engineers
John Pinkney
electrical engineering
Randall Golhof
electrical engineering

Having striking control

I wish to respond to an article that appeared in the Nov. 15 issue of The Ubyssey entitled Profs Get Mean. The gist of the article seemed to be that a group of professors were upset by the action taken by several university departments to hold students responsible for any exams they may have missed by their decision to not attend classes during the strike.

The impression I was left with was that the students who chose not to attend classes saw themselves to be helpless victims being penalized for something over which they had no control. I frankly find myself extremely shocked by what, I consider to be the total irrationality of such an argument.

How is it that the students in question had no control over whether or not they attended classes? The fact that only ten per cent of regular classes were affected by the strike attest to the fact that many students made a personal decision to attend. It seems to me that any situation involving a strike also involves each person affected having to make a personal decision about how they will respond to the event.

The very basis of a strike is that those striking give up something of value to them such as wages in order to somehow create a disadvantage for their adversary. The students who honored the picket line made a conscious decision to do so. Are they now suggesting that they should not be held responsible for the consequences of their action, which in this case was the failure to write exams? The students who chose to cross the picket line also made a personal choice and had to accept the consequences of being called scabs and strike breakers.

An analogy quoted in The Ubyssey article was that "Professors penalizing students for missing exams is like employers firing a worker while he or she is on strike." I would like to offer what I consider to be a more appropriate analogy. Students expecting not to be penalized for not showing up for class is like an employee expecting his employer to pay him while he is on strike.

I suggest that each student made his or her own choice and should take responsibility for the consequences. For the university to disallow penalization of students who failed to show up for class would be to communicate that they do not believe students are accountable for their actions. Such a view is in direct opposition to the most basic principles of our social system. If we are not responsible for ourselves, who is?

David Brown
grad studies

THE UBYSSEY

November 18, 1983

The Ubyssey is published Tuesday and Friday throughout the academic year by the Alma Mater Society of the University of British Columbia. Editorial opinions are those of the staff and are probably not those of the university administration and are, nine times out of ten, not those of the AMS. Member, Canadian University Press. The Ubyssey's editorial and advertising department is currently located in the Lutheran Campus centre, at the corner of University Boulevard and Wesbrook Mall. Phone 224-5599. Things will return to their SUB normal after the current strike(s).

Let's whoop it up," said Sarah Cox, as Sarah Millen and Victor Wong entered the Lutheran Campus Centre. "In the house of a (Protestant) God?" protested Brian Jones, Muriel Draaisma and Holly Nathan. "No way, we have work to do," said Robert Beynon and Patti Flather. "You should talk," bellowed Chris Wong, as he rolled his eyes once too often. The sarcasm went over Thor Andersen, whose soul had not tasted the ilk of black ink, and he looked at Doug Schmidt, who noticed a mysterious dark figure floating through the room. "Is that Jack Leileman again?" he queried. "No," replied Arnold Hedstrom, "That's our beloved Father Tim." No one knew his last name, though.

Recalling a forgotten day of rest

By VICTOR WONG

Some thoughts on Remembrance Day:

Last week, you may recall, we at The Ubyssey made no comment as to this year's Remembrance day. We were too busy giving you our unique coverage of the B.C. general strike and worrying about copy for our next issue to consider talking about our war dead. Now that about our war dead. Now that the a good time to reflect upon it.

More than ever, we have been concerned with nuclear war. You've heard us condemn our government for allowing the U.S. to test cruise missile launchers in Canada despite public opposition. You can see the tables set up by the disarmament club in SUB — or at least you could before the Office and Technical Employees Union strike. In fact, the avoiding of nuclear war seems a popular topic in these troubled times.

Nuclear war is frightening. But when we think of Remembrance Day, we are reminded that conventional war is pretty horrible too.

Can you imagine yourself screaming in agony as a small lead projectile rips through your body? Or the horrific impact of a plane slamming into the ground and exploding into a mass of flame? Or the desperate cries of men as the sea engulfs them, with no place to run as their ship sinks beneath the waves? Many of our young men and women had to endure such ways of death — as well as many others.

Not just the soldiers, or the sailors. If you were a survivor of Hiroshima or Nagasaki, if you had seen the Jews and the prisoners of war in the concentration camps, or the Japanese who had been incarcerated in North America's version of concentration camps, you know what I mean.

Some people think Remembrance Day glorifies war. It doesn't. All it does is remind us of the many ways man can die because someone pushed someone else too far.

The reason why many of our elder vets get together after the ceremonies and reminisce about the war over drinks isn't because they had a good time. It was because at the time they were fighting they knew that at the moment they would find themselves confronting

freestyle

their own mortality, and the fun times people remember best are the fun times that can be made in the middle of tragedy.

Those vets appear to be celebrating because they survived the bad times, they survived all the ways death could have struck them. And they managed to survive relatively intact.

At some point or another, though, the tone will become serious. And that is when the vets will recall certain of their friends — the ones who didn't make it. They'll talk about those friends, the good times they shared — just before that bomb claimed them, or that ship sank, or that rifle shot.

People must keep this in mind: Remembrance Day is the nation's biggest memorial service. We wouldn't have anything like that if all those dead had survived. We wouldn't remember why we went to war, either.

It was during the first two world wars that Canada lost the greatest amount of its people. People tend to remember tragedies like that. It also makes them want to avoid things like that, too.

This, I think, is why we should push for peace in the world. We're already remembering a lot of people who were Canadians who died in battle. No one wants to add to that number.

There are those among us who think Rembrance Day should be abolished, that it is an anachronism that glorifies war.

I think we need such an anachronism. If it brings back memories of war, it will also bring back the horrors .

Victor Wong is a Ubyssey staffer who has caused several colleagues to lose sleep over his wit, insight and funny hats.

Letters

Exposed

Regarding the letter, Scabs of The Year (Nov. 15), at least the Alma Mater Society council members named are willing to put their name behind an opinion. While it is important to know how council votes, the intent of the letter seems to be more in the nature of an insult. If "name withheld" wishes to slander in the future, perhaps it should keep the people under attack nameless as well.

Jeff Andrews
forestry 4
Alan Smith
forestry 3

Spineless scabs

To whoever wrote the letter in Tuesday's Ubyssey naming several individual students as scabs, then had the gall to sign it "name witheld by request": You are a spineless twerp.

name witheld by request

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Letters

Just about missed this here little grey box sucker when some reckless fool charpcter threw page 11 into a dark and gloomy drawer (with an obvious malicious intent, no doubt). But we soon heard it squeelin' and a' cussin' and managed to rescue the wee darlin' in its time of most dire need. Now look here: the moral of this here story is that you can write just about any kind of fool nonsence in The Ubyssey and plum get away with it. Yeselrse-Bob.

Chaplain impressed

I want to extend a word of appreciation to the groups who met in the Lutheran Campus Centre during the recent strike. I was deeply impressed by the dedication, humanitarianism and circumspection of those folks. While the building sometimes looked like a zoo, there were also times when a ripple went through the crowd after which the place was spic and span.

It was my intention to be a non-partisan host to a variety of groups and maintain a pastoral ministry to all. The way in which this intent was received and the thoroughness with which people cared for one another taught me several lessons about my own profession.

I'm glad there are people on campus who feel that active participation in their society is also a part of their education. However, I must deplore the regular harassment and frequent physical abuse of picketers. I grieve over the loss of willingness to engage in dialogue and creative dissent.

There was no middle ground in this issue. You either crossed the lines or you didn't. It was a matter of conscience. For some to pressure to persecute others for making a dissenting decision was a betrayal of the civility for which we have worked in our society.

Anyway, thanks to all our guests and their efforts.

Ray Schultz
Lutheran Chaplain

'Scabs' reflect constituency

To the shameful unnamed person who listed nominations for Scabs of the Year (Nov. 15) I think a small bit of "educating" is in order.

Those people singled out in your anonymous little letter are, for the most part, representatives of specific constitutencies on the UBC campus. They are therefore responsible for voting in a way which reflects the general feelings of the faculty or school they represent, as a whole.

The idea of "representation" means that the individual is not voting according to his or her own feelings or biases, but according to what the representative perceives would best reflect the feelings and thoughts of the entire constituency; it is his or her duty to vote in an attempt to reflect the constituency's point of view (albeit, the attempt is not always successful).

This is not a defence for the way I voted on the motion in question (Believe me, there were pros and cons to both sides of the issue), simply some enlightenment on how to "system" works. The very least you could have done was to indicate those students who were voting in their capacity as constituency representatives. And by the way, next time you decide to name names, include your own.

Sandra Hancock
law students association
external vice-president

Forgetting the bad guys

In his essay on Grenada (Grenadian democracy was unique, Oct. 28) Alar Olljum recalls a visit to Grenada last February and March, and praises the government then in power. Recollections include "good friend . . . trade leader called Vincent Noel."

That government was overthrown by a military coup; Noel apparently was murdered along with the head of government.

Somehow Alar Olljum writes no bad words about this coup and not a good word about the U.S., which attacked leaders of the coup, not the government which preceded the coup.

This is "an insight on the Grenadian situation"?

F. P. Glick

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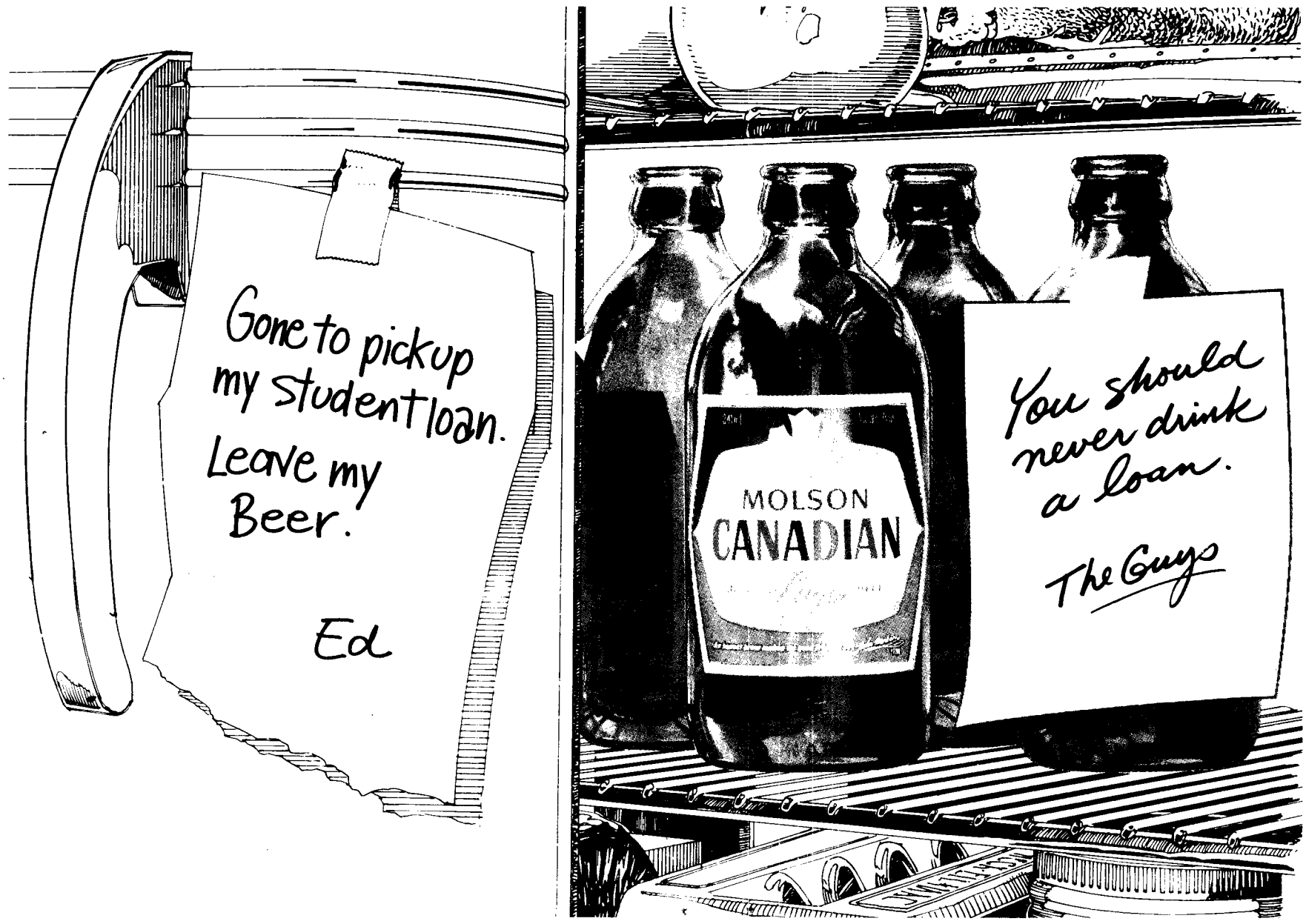

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'Film can never equal theatre'

From page 4

"The movie is about what goes on in this guy's head. And I wanted the transition of the character to be entirely smooth. The performance is almost entirely reactive. They're not really aware of the change until the end" — when Tyler sees the men who are exploiting the wolves and recoils from them. "An adult, right there, it's like The Lord of the Flies."

A businessman from a two-piece pin-stripe black suit comes over having recognized Smith. "Could I bother you? My wife would like an autograph," he says, and hands Smith a newspaper ad. The actor signs his name, but doesn't ask for the wife's name. "We're going to see your movie. It isn't like American Grafitti, is it?"

Smith says both George Lucas, who directed him in American Graffitti, and Ballard are similar directors in that they give the actors the freedom to experiment. "When we were doing American Grafitti, we were complaining that we weren't getting enough direction. A lot of it comes from shyness. George doesn't know how to talk to actors. Carroll's shy too, but he's more confident."

But Ballard doesn't like the new style of electonic cinema and video championed by Francis Coppola, who gave Ballard the chance to direct his first film, The Black Stallion. "Carroll hates video. He's an old curmedgeon. He'll stand out there with his camera, shooting. He likes to get this grip on the film (footage), and look at it and piece it together. He's an old-fashioned filmmaker."

Smith, who moved to Vancouver after Never Cry Wolf was filmed, participated in last summer's Shakespeare festival in Vanier Park and claims film can never equal theatre. "The feeling you get from being in the room with real flesh and blood, live people, that immediacy is something you can never get on film, it seems to me, no matter how good the movie is. It's projected, it's light flashing on the screen, there is nothing live up there."

There is disagreement on this point, as Samson Jorah walks into the lounge. It's dinner time, but the conversation continues. From Smith comes a final comment that fails to resolve a friendly disagreement: "I don't think theatre in Vancouver is going to improve until you get better critics," he says. "Critics are important — they are in film too, but film deals on a national level.

"I think you need good critics who know the difference between good and bad, and what works and what doesn't. Theatres are guided by criticism. If it doesn't do good business, it's going to affect the next thing that's produced. That's why critics here are really important. The critics here are screwy."

It is a little after 6 p.m. Traffic along Dunsmuir and Burrard has calmed down, the skies are slightly grey and somewhere downtown, both Smith and Jorah are searching for a restaurant that serves perfect steak.

The Current B.C. Crisis . . .
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by
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Professor, Vancouver School of Theology
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Vista

It's two a.m. and I am sniffling and tired, but have no fear, Vista is here. After a one week hiatus from reporting on Vancouver's lively entertainment scene, Friday desk lives again.

Music

Club Roundup

Tom Keenlyside: Tom and quartet playing tunes off their one album and other surprises, Nov. 22, Classical Joint, 231 Carrall, 689-0667.
David Raven Band: a scabbing band, I mean super band that shouldn't be missed, Nov. 18-19, Town Pump, 683-6695.
Darkroom: WEA's hottest new recording artists with special guests the Beverly Sisters on Tues., Nov. 21-23, Town Pump.
Roy Reynolds: a hot tenor saxophonist who played with Stan Kenton (check him out on the album with My Old Flame), Nov. 18, Hot Jazz Club, 36 E. Broadway, 873-4131.
Los Lobes: exciting L.A. American/Mexican artists, Nov. 31, The Railway Club, 228-1211.

Concert Scene

Isabell Baillie: Canadian folk songs, Celtic tunes and original poetry, Nov. 18, 8 p.m., Literary Storefront, 314 W. Cordova, $3.
Vancouver Chamber Choir: under the direction of Jon Washboard, I mean Washburn, the choir sings a program entitled The European Tradition, Nov. 18, 8:30 p.m., Ryerson Church (who's minister by the way is a very fine chap), 2195 W. 45th, 738-6822.
Randy Hansen: impersonating a certain Jimmy Hendrix, who was apparently a fair guitarist in his time, Nov. 19, 8:30 p.m., Commodore Ballroom, VTC/CBO.
Dave Van Ronk: the guy whose voice ranges from a ragged whisper to a lusty roar — whooh, what diversity, Nov. 20, Vancouver East Cultural Centre, 1895 Venables, 879-2931.
Cantor Murray Nixon/Beth Israel Choir: hold on to your hats, its historical synagogue chanting, bring the kids, Nov. 20, 2:30 p.m., Museum of Anthropology, 228-5087.
Pat Metheny: Mr. Guitar is back, this time without boring Nana V. on percussion I hope, but with a load of new tunes of his unique jazz-rock-neobaroque style, don't miss it, Nov. 21, Queen E. theatre.
Ruddy Bitch, I mean Buddy Rich: this guys been around since the forties when he had drum battles with Max Roach, great band too, Nov. 22, Commodore.
Society of Seven: Hawaiian sounds, not like Don Ho, Nov. 24-26, Commodore.
UBC Wind Symphony: come here a lot of hot air blow you away, Nov. 22, 8 p.m., Nov. 24, noon, recital hall.
John Loban/Kum Sing Lee: music of Beethoven and Turina, noon, Recital Hall.
Moody Blues: another band which gives proof to the theory that old bands don't get better, they get boring as hell, oh well, oh well, spend 14 bucks and find out, Nov. 24, 8 p.m., Pacific Coliseum, 687-1818.

Movies

Pacific Cinematheque (1155 W. Georgia, 732-6119) Nov. 23: **Nights of Cabiria**, 7:30 p.m., a Fellini classic about a downtrodden Roman streetwalker, Nov. 24: **The Ascent**, 7:30 p.m., by one of the few women directors of the USSR about the struggles during WWII for religious resonance, Nov. 25: **Patricia Gruben** in person, 7:30 p.m., a Vancouver based filmmaker.
Ridge Theatre (16th and Arbutus, 738-6311) Nov. 18-24: **Rear Window, 7:15 and 9:30 p.m.**, the last in the Hitchcock film series where the star James Stewart observes life through his rear window.
Hollywood Theatre (3123 W. Broadway, 738-3211) Nov. 18-20: **Wise Blood**, 7:30 p.m.; **The Big Red One**, 9:35 p.m.,Nov. 21-28: **Wild Strawberries**, 7:30 p.m.; **Gregory's Girl**, 9:15 p.m.
Vancouver East Cinema (7th and Commercial, 253-5455) Nov. 18-20: **The Red Shoes, 7:30 p.m.; The Magic Flute**, 9:45 p.m., Nov. 21-22: **Medea**, 7:30 p.m.; **The Gospel According to Mathew**, 9:30 p.m., Nov. 23-24: **Xica**, 7:30 p.m.; **Montenegro**, 9:30 p.m.
Savoy Cinema (Main and Kingsway, 872-2124) Nov. 18-20: **Gandi G.**, 8 p.m. Nov. 19: **Starstruck**, midnight, Nov. 21-22: **Harold and Maude**, 7:30 p.m.; **King of Hearts**, 9:15 p.m., Nov. 23-24: **The Year of Living Dangerously**, 7:30 p.m.; **Gallipoli**, 9:40 p.m.

Stage

Die Mutter: a very timely play considering the labour turmoil in B.C., a play based on Gorki's novel about the upsurge of Russian workers prior to the 1905 Revolution, 8:30 p.m., **Theatre Space**, 681-0818.
Four to Four: by Quebec playwright Michel Garneau concerning the dialogue among four generations of women in a family, Nov. 18, 8 p.m., **Capilano College Studio Theatre**.
Miss Margarida's Way: a workshop production of a play concerning a schoolroom and the teacher, still Nov. 26, **Arts Club Granville Island**, 687-5315.
The Dead of Winter: a Gothic thriller by Paul Gross with a very haunting climax, opens Nov. 18, **Arts Club Seymour**, 687-5315.
Overnight Exposure: a live talk show, a new unique idea trying to compete with Johnny, David, and others, opens Nov. 18, **Arts Club Revue Theatre**, Granville Island.
Terrace Tanzi — The Venus Flytrap: by Claire Luckham about a queen of the wrestling ring, 'til Nov. 26, **Van. East Cultural Centre**, 254-9578.
Love's Labour Lost: another Shakespeare "Gem" as Sarah M. would say, 'til Nov. 19, 8 p.m., **Freddy Wood Theatre**, 228-2678.
Cowboys Number Two: an affectionate look at the passing of the old west, 'til Nov. 25, 12:10 noon, **City Stage**, 751 Thurlow, 688-1436.
The Murder of Auguste Dupin: someone please tell this Vista writer just what the fuck this play is about, I have no press release, why should I make it up like I always do, whoops, 'til Nov. 26, **Q.E. Playhouse**.
One Thousand Cranes: Green Thumb Theatre's production about the horror of Hiroshima, opens Nov. 20, **Vancouver East Cultural Centre**, 254-9578.
Living and Laughing in the Nuclear Age: a performance and workshop about life in the nuclear age, Nov. 18-19, 253-0412/734-5393.

Exhibits

Astrid Thimmel/Samantha Hamernes-Coombs: exhibition entitled In Queer Streets — a Photographic Detour, Nov. 21-26, **Unit/Pitt Gallery**, 163 W. Pender, 681-6740.
Photoperspectives '83: photos from 22 artists from across Canada (maybe Cornelico is in there), **Presentation House**, 333 Chesterfield, 986-1351.

Tween Classes

TODAY

CECIL H. GREEN AND IDA GREEN VISITING PROFESSORSHIPS
Public lecture, The Chineseness of Chinese Technology: Reflections on Ancient Bronze Casting", Dr. Ursula Franklin, Metallurgy and Materials Science, University of Toronto, 3:30 p.m., Asian Centre auditorium.

WINDSURFING CLUB
Bear Garden and Clinic, 7 p.m., Jericho Sailing Centre, Surf and Turf Room.

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SATURDAY

CECIL H. GREEN AND IDA GREEN VISITING PROFESSORSHIPS
"Interplay of Technology and Society: The Case of Ancient China," Dr. Ursula Franklin, Metallurgy and Materials Science, University of Toronto, 8:15 p.m.

EMERGENCY COALITION AGAINST U.S. INTERVENTION
Grenada Eyewitness Accounts by CUSO project workers, 7-9:30 p.m., First United Church (Hastings and Gore).

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The Pedersen Exchange will be cancelled on Monday, Nov. 21, but will take place at its usual time, 3:30 to 5:00 p.m., on Nov. 28, Dec. 5, Dec. 12 and Dec. 19.

The Pedersen Exchange is an opportunity for any member of the University community to meet with President Pedersen to discuss matters of concern. Persons wishing to meet with the president should identify themselves to the receptionist in the Librarian's office, immediately to the left of the main entrance to Main Library.

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5 — COMING EVENTS

THE VANCOUVER INSTITUTE
Free Public Lecture
Interplay of Technology and Society: The Case of Ancient China
Prof. Ursula Franklin, University of Toronto
SATURDAY, NOV. 19th AT 8:15 P.M.
Lecture Hall 2, Woodward Building

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Nirvana Found at UBC

Indian calendar prints lack context

By HOLLY NATHAN

A westerner coming face to face with the Nirvana-like smiles and youthful figures of Visnu standing on a lotus flower of Krishna leaning serenely against a cow, might be at a loss to understand the thousands of years of religion, culture and tradition behind every hand movement and symbol in the calendar prints on display at the Museum of Anthropology.

Indian art tends towards western abstraction and realism, the traditional smiling gods and goddesses are left to what has been conceived as cheap, banal and hopelessly romantic popular artforms found in South Indian mud huts and businesses.

Exhibit of Indian Calendar Prints
Museum of Anthropology
Through January 1

It would be a sad state of affairs if viewers totally unfamiliar with Indian art were confronted with these seemingly bizarre blends of commercialism and religion, without knowing India's long history of creating sublime and truly beautiful masterpieces. While some would hesitate to call the calendar prints "art", they are in fact representative of folk art found in the offices, schools, huts and buses of India. They go far to reveal aspects of so different a culture.

The dark depictions of Christianity common in much of Western art, obsessed as they are with suffering, pain, and the renunciation of the earthly life, are delightfully contrasted by the frankly sensual and unabashedly pleasant religious world of Indian gods. Pure of line and forever young, they beam down with comforting smiles and gestures of goodwill from their place on walls, into the treadmills of earthly existence. Sometimes multi-headed, and often multi-armed, they exist — unlike Christ — outside of time and human restrictions. The ever-present lotus-flower, and the calm and meditative animals have centuries-old meaning; the lotus flower bursting pure and sparkling from barren mud, and the elephant and cow forming part of a religious belief in reincarnation and the great chain of being.

Depictions of Christianity are delightfully contrasted by the world of Indian gods.

When Michelangelo burst the bonds of traditional in Italy and became a supergod of the art world, he left a legacy in the west now brought to its logical extreme: an obsession with originality, a breaking away from the past, and a glorification of the personal statement. But the Indian calendar prints reflect a traditional desire to reconstitute the same images of beauty, to merge oneself with a tradition. Thus it must come as no surprise that the full-cheeked face of Krishna is almost entirely indistinguishable from the full-cheeked face of Murugan.

But, traditional approaches have been influenced by European perspectives in drawing, and cinemas. This has made the line between the beauty of the goddess and the beauty of the film star, less and less distinct.

And tradition has also been touched by commercialism. A plump baby dancing on the heads of six snakes in the middle of what might be the Ganges River serves to advertise "germet", gripe water and pain balm. But while a rendition of the god Krishna may also act as a commercial vehicle for Juniper perfume or Sri-Ambal Snuff, for the very poor of India, such mass-produced, cheap and readily available prints, have brought religious images closer to their lives than ever before.

The experience of God must come through the emotions and for the ordinary person unable to contemplate the abstract, such images can help facilitate the journey to a religious state. What may seem garish colours on a museum wall, are in fact brilliant and life-giving to a simple, muddy, dark mud hut.

For those looking for a reflection of social change in India, intellectual content and a grappling with national identity this is not the place to find it. But curator Stephen Inglis has done well in bringing the overlooked to our attention.

Matters relate well in Swartz's show

By PATTI FLATHER

The fangs of a huge black snarling dog is the first thing you notice. The flashing teeth, the crimson mouth and the glint in its eyes have a jarring effect as you enter the stark single room of the Unit/Pitt Gallery.

The next painting, Figure, depicts a dead woman's plump body floating sideways. Her skirt is pulled up over her breasts and her underwear is skewed down her thighs, which are bloodstained.

These paintings are part of Interrelated Matters, an exhibit of paintings by Burrell Swartz. The paintings are very political with Swartz focusing on physical violence, oppression, fear, deceit. His work is meant to lighten the heart.

But not all these paintings done over the last two years are as horrifying as Figure. Swartz admits he has trouble depicting outright horror and works for "a more subtle, balanced approach." There are elements of comic relief such as Doris and Elsie. The women in this painting point with pleasure at an unknown spectacle, their garish red mouths stretched into grins.

The subject material is wide-ranging. One section of the exhibit portrays figures such as Pierre Trudeau, Ronald Reagan and Jim Keegstra in a satirical manner. Henry Kissinger, in Envoy, is depicted as three faces merging into one.

Another painting, Unfinished Work, shows the sombre, angry faces of starving children in a food line. This work is unpleasant to view — the physically repulsive children parallel one's guilty repulsion at the thought of world hunger.

Black rage in South Africa is portrayed in a series of three paintings called "Woweto Tryptich". They show a face in progressive stages of anguish and rage. In the final work, the mouth almost fills the painting with its scream. Strong red, black and green paint strokes do not fully cover the background.

Swartz uses many different styles — expressionism, impressionism, classical and poster styles. Crimson, greeny-yellow and Prussian blue dominate many paintings. The Prussian blue has a very chilly effect, especially in a painting of a nuclear reactor.

Swartz finds many ideas for his work from magazine photos. "I don't copy mechanically. I get an image and copy freehand," he says.

Swartz has been a painter for 30 years but only began his political style in 1980. "I was scared to show them initially. But as soon as I showed them I started getting a lot of encouragement."

Swartz's art is his form of protest against war and violence in the world. "I guess I decided art is not above politics," he says.

Amnesty International had a profound effect on Swartz. "Amnesty really kind of hit me around 1980," Swartz says.

Swartz is aware of the shocking impact of his art but says he tries not too come on too strong.

Many of the paintings are more subtle. One example is Orange Landscape, from a photograph of damage to Vietnam due from the defoliant agent orange. Against an orange-green backdrop, trees stand blackened, sprindly and warped, Swartz calls it "one of my most cynical paintings."

Still, many people will approve of Swartz's art. It forces people to think about injustices. It is not pleasant — but no one can remain unaffected by Swartz's works.

Auguste Dupin's murder fails to enthrall audience

By ROBERT BEYNON

The curtain dropped and the crowd buzzed. They talked excitedly in the aisles and up to the doors where conversation ended. The play amused the audience, but was too shallow to inspire a long conversation.

Like much of today's entertainment, The Vancouver Playhouse production of The Murder of Auguste Dupin merely titillated the audience. But it did that well.

The Murder of Auguste Dupin
By V. Ben Tarver
Directed by Larry Lillo
At the Q.E. Playhouse
Playing 'til Nov. 26

The gothic nineteenth century sets were pleasant and the script's conversation witty, but J. Ben Tarver's script failed to reveal anything new. Tarver calls it "good, solid entertainment."

"I thought about those plays a lot before I wrote The Murder of Auguste Dupin," Tarver, a University of Alberta professor, says he compares the play to Dial M for Murder, Ten Little Indians, The Mousetrap, and other murder mysteries.

After consideration, Tarver chose to model the play after Edgar Allen Poe's famous detective C. August Dupin to create the "intriguing appeal" of a murder mystery.

The comical unravelling of Dupin's murder by numerous characters is set one evening in Winston Trevanion's plush American mansion during the mid nineteenth century.

Tarver wrote the play's three acts to represent simultaneous events from the different perspectives of inheritance seekers.

Dupin, a tall, sprightly French detective dressed in bright purple and blue jacket and cravat, dominates the entire play and in the end, solves the murders.

Director Larry Lillo orchestrated the cast and accentuated Dupuis' role Simon Webb) well.

The play flows quickly and smoothly although it drags in the second act when conversation overlaps from the first act.

The other characters, who are a bizzare assortment including a giant black servant Jupiter (Roy Petty), a dandy New York City detective (John Moffat) and an insipid inheritance seeker (Morris Panych), work their parts well, never upstaging Dupin, but creating credible characters.

The gothic set, designed by UBC graduate David Fisher, with its imposing doors, stout Victorian chairs and tables, and period bric-a-brac, offers amusement.

And Phillip Clarkson's costumes — gowns, jackets and waistcoats — are interesting but don't detract from the play's performance.

But the script's lack of revelation results in a lack of anticipation and the climax is cute, not enthralling.

Tarver says he hopes to see Dupin reach Broadway, but adds, "Do you have any idea of what it costs to produce shows there these days?"

And if Broadway audiences want cute titillation, maybe it will make it.

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