# Animal researchers battle vivid image

By NANCY CAMPBELL

**vivisection,** *n. Dissection of or (loosely) inoculation etc. tried upon living animals.*

Vivisection is not an issue people are confronted with daily, but students at UBC may soon be forced to consider it.

Spray painted slogans and two damaged vans on Monday were only the latest attempts in a long effort by anti-vivisectionists to halt experiments at UBC, according to university spokesperson Peter Thompson. Scientists involved in animal research are constantly receiving phone calls and letters, anonymous and signed, attacking their work, he said.

But what anti-vivisectionists say happens at UBC labs, and what really happens are two different things according to scientists who use animals in their experiments.

Rats, cats, guinea pigs, dogs and pigs are used by researchers in agricultural sciences, medicine, pharmaceutical sciences, dentistry, psychology and biological sciences. Use of live animals, although never frequent, has declined during the past 10 years, the head of the physiology faculty said Thursday.

"I'm not sure the anti-vivisectionists have changed our attitudes," said John Ledsome. "We certainly used to use more animals, but the difficulty of getting animals and the economics of it has reduced their numbers."

Most research animals used at UBC are purchased from breeding firms. The costs are astonishing: rats $8, rabbits $15, dogs $300.

What are animals used for at UBC? Many are used for chronic or long-term experiments. In the basement of the acute care hospital rabbits are being used to study blood platelets. The experiments are lengthy and involve injecting radiated platelets into the bloodstream.

Animals are also used for acute, or short-term experiments. They are kept in good health until the experiments, after which most are put to sleep.

In general, UBC science students rarely experiment on live animals. Medical students perform only one live animal experiment before they work with human patients in their third year. Even then they are allowed the option to not perform the experiment if they are against using an animal which will be killed after the experiment.

**RABBIT . . . only flesh wound**

Most demonstrations involving animals are on videotape, and only two or three demonstrations with live animals are performed each year.

Animal researchers are not insensitive to working with animals that will die as a result of or after the experiment. "Sometimes you get a cute dog and you have to steel yourself and remember that it was going to be put down anyway," said Ledsome.

# Insert plans put on hold

By VERNE McDONALD

The Alma Mater Society's proposed insert in The Ubyssey has been held off by student council until a media liaison committee is formed to deal with it.

A motion asking council to approve the proposed insert was withdrawn at Wednesday's meeting after council unanimously accepted a

## Council Briefs

report from the media commission recommending that a media liaison committee be formed immediately.

The report recommended the committee be made up of two representatives each from student council, CITR and The Ubyssey and be chaired by the AMS ombudsperson. The first priorities of the committee would be to investigate the insert, autonomy for The Ubyssey and CITR, and a survey of student attitudes towards media on campus.

But though the insert motion was withdrawn after acceptance of the report, council later approved the expenditure of $750 for commerce representative Bruce Cheng to conduct a survey on media other than that to be considered by the liaison committee.

Student senator Chris Niwinski attacked the expenditure on the grounds that Cheng would be receiving credit in a commerce course for conducting the survey. "I think this sets a very bad precedent," he said. "Such things have been very badly abused in the past."

AMS vice-president Marlea Haugen defended the motion. "So long as council knows what it's doing, I think this is a very good precedent," she said.

Niwinski said Thursday the allotting of funds for a survey which would also be used for course credit was comparable with instances in the past where AMS executive members have done work for the society which they also applied to their courses.

"I think it's a very bad conflict of interest," he said.

External affairs coordinator Al Soltis, who served on the media commission as a student council representative, said Thursday that the survey would not affect the liaison committee. "(The committee)

See page 3: SURVEY

THE UBYSSEY

Vol. LXIII, No. 20 Vancouver, B.C. Friday, October 24, 1980 228-2301

—eric eggertson photo

**"OH, MOMMIE,** why did little Poo-Poo have to die," cries heartbroken garbage bag boy as he sadly fondles remains of pet bag of shit for last time. "Oh, Trashworth," exclaimed Mommie, "Poo-Poo has gone to much better place than McInnis field! Now he's up in clouds, with lots of other nice crap bags. And someday, you and I will be there with him, spraying piss around and having a lovely time." Little tyke then beamed and threw former pet into nearby face of bystander.

# AMS desperate to halt fee hike

By GLEN SANFORD

Student council is desperately trying to arm itself for a battle against tuition fee hikes by seeking student input on the issue today and during the weekend.

A public forum for students to express their concerns about the proposed 13 per cent fee increase for next year will be held today in SUB 260 at 3:30 p.m.

Input from the forum will give direction to a report being compiled by the external affairs subcommittee against the fee increase, student board of governors representative Anthony Dickinson said Thursday.

The report must be prepared by Monday and the subcommittee will compile it on the weekend, Dickinson said.

Al Soltis, Alma Mater Society external affairs coordinator, admitted students have not been given sufficient warning of the forum and said a large turnout is not likely.

"We've got a hell of a problem," he said. "We've been caught flat-footed."

"We just hope people are going to be interested enough that some people show up to give us new and profound ideas," he added.

He said any students who do not attend the forum but wish to contribute to the report can offer their suggestions to the subcommittee Saturday or Sunday afternoon in his office, SUB 262.

Dickinson said council has been slow in preparing itself for battle against the increase because the board had not informed students of the 13 per cent jump until three weeks ago. But he also said council members have not hastened to assist the struggle.

"Due to their (council's) laxity, one wonders whether they're concerned or not," he said.

"I did what I could to point out the political considerations behind letting the increase pass. If student council lets this go without a fight, it's opening itself up for even more increases in the future," he added.

Dickinson said the subcommittee will present an argument for no increase whatsoever at the next BoG meeting Nov. 4. At that meeting the board will make its decision on how much fees will increase in the 1981-82 academic year.

# Students stuck in heartbreak motels

KELOWNA (CUP) — Okanagan College's student association has been swamped with complaints from students who are living in motels because of B.C.'s severe housing shortage.

"The complaints have ranged from a general lack of privacy to cases of direct sexual harassment," said student association chair Phil Link. "The motel situation creates an extreme authoritarian situation where the tenant has very few rights or legal protection."

B.C.'s motels fall under the Innkeepers Act, giving the motel's proprietor the right to eject any person on the premises who is not a registered guest. Unlike the provisions of the Landlord/Tenant Act, which covers most other accommodation, people living in motels can be evicted without prior notice.

The students' association is campaigning to educate students about their rights as motel lodgers and is also trying to pressure the provincial government to amend the poorly written and obscure innkeepers act.

"The students' association doesn't feel it's acceptable for the students to live under the threat of a one-hour eviction notice," Link said.

Meanwhile, six Okanagan College students are actually living in their cars.

"Even one student living in their vehicle is too many," said student association executive member Stewart Murray.

Vocational student Greg Mantle is one of the students forced to adopt vehicular living. He described it as an endless regimen of "freezing to death in the morning, having to take showers at the recreation centre and brushing your teeth at a gas station."

# 'Tween classes

## TODAY

**TROTSKYIST LEAGUE**
Marxist literature/discussion: Fascist terror explodes in Europe. Smash Hitler's heirs! For mass workers' action, 11:30 a.m. to 1:30 p.m., SUB main concourse.

**UBC LAW UNION**
Vancouver election forum with Harry Rankin, Bruce Eriksen, Mike Harcourt and Stan Persky, Law building 169.

**DEBATING SOCIETY**
Important general meeting and election of executive, noon, SUB 215.

**WARGAMING SOCIETY**
General meeting for the election of a new executive, noon, SUB 212.

**SLAVONIC CIRCLE**
Bake sale of Slavic specialties, noon, SUB main floor.

**CCCM**
Bible study, Themes of liberation, noon, Lutheran Campus Centre lounge.

**CHINESE STUDENTS' ASSOCIATION**
Several volunteer positions are still open for those interested, all week, noon, SUB 235.

**WOMEN'S COMMITTEE**
B.C. human rights officer Janet Sprout speaks on sexual harassment, noon, SUB 130.

**GAY PEOPLE OF UBC**
Business meeting, noon, SUB 115.

**AMNESTY UBC**
Film: One Flew Over the Cuckoo's Nest, $1 admission, noon, SUB auditorium.

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

**STUDENT COUNCIL**
A meeting for all students who wish to speak on tuition fee increases, 3:30 p.m., SUB 260.

**ARTS UNDERGRADUATE SOCIETY**
Free showing of the film The Cid with Charlton Heston, 3:30 p.m., Buch. 106.

**LUTHERAN CAMPUS CENTRE**
Meet at Lutheran Campus Centre for gym activities, 2:40 .m.
TGIF happy hour, 4:30 p.m. Lutheran Campus Centre.

**SUS**
Bzzr garden, 4 p.m., SUB 207/209.

**ANTH-SOC UNDERGRADUATE SOCIETY**
Lecture and slides: Dances of Egypt and North Africa, Buch. 100, 7:30 p.m.

**LATIN AMERICA SOLIDARITY COMMITTEE**
Benefit dance for medical aid to El Salvador, featuring Firebird. Donation at door, 8 p.m., International House.

**LUTHERAN CAMPUS CENTRE**
Oktoberfest, wear a costume if you can, $2, 8 p.m., Lutheran Campus Centre.

**NUS**
NUS dance: tickets available in AMS box office, NUS office, and through nursing students, 8:30 p.m. to 12:30 p.m., SUB ballroom.

## SATURDAY

**INTRAMURALS**
Men's three round Buchannan badminton series (round one), 9 a.m. to 4 p.m., gym A and B.

**CHINESE STUDENTS' ASSOCIATION**
Matinee: The Victory, 2 p.m., SUB auditorium.

**GAY PEOPLE OF UBC**
Wine and cheese party, 7:30 to 9:30 p.m., check in SUB 237b for location.

**CVC**
CVC gym night, 8:30 to 10:30 p.m., Winter Sports Centre.

**FRIENDS OF THE ARMADILLO**
General meeting in which hats must be worn. Entertainment will be provided, 8:30 p.m., SUB party room.

## SUNDAY

**INTRAMURALS**
Men's three round Buchannan badminton series (round one), 9 a.m. to 4 p.m., gym A and B.

***UBC SPORTS CAR CLUB***
Car rally. Drivers meet at noon, rally runs for four hours, rain or shine. Entry fee $4, SUB 211.

## MONDAY

**HOME ECONOMICS WEEK**
Ray Griffin, architect of new HMEC building, speaks, noon, HMEC 100.

**WUSC**
Film: Tanzania — The World is One, looks at Tanzanian socialism, noon, Buch. 205.

**UNIVERSITY LECTURES COMMITTEE**
Robert Darnton, Princeton history professor, on The Great Cat Massacre of the Rue Saint-Severin, noon, Buch. 202.
Robert Darnton on The Book Trade at the Diffusion of Ideas in 18th Century France, 3:30 p.m., Buch. penthouse.

**PRE-MED SOCIETY**
Guest speaker on sports medicine, noon, IRC 4.

**HISTORICAL DANCE SOCIETY**
Renaissance dance class, noon, SUB 113.

**BALLET CLUB**
Free performance-demonstration by Pacific Ballet Theatre, noon, SUB ballroom.

**GAY UBC**
Spiritual fellowship group meeting, 5:30 p.m., Lutheran Campus Centre.

**HOME ECONOMICS WEEK**
Ray Griffin, architect of new home economics building, speeks, noon, HMEC 100.

## TUESDAY

**HOME ECONOMICS WEEK**
Boat races (with milk), noon, SUB plaza.

**WOMEN'S COMMITTEE**
Meeting, noon, SUB 130.

**HUMAN SETTLEMENTS**
Third World development films: The Guanchias Project (Honduras), and Fight for a Shelter (Colombia), noon, library processing 308.

**EL CIRCULO**
General meeting, noon, Buch. 218.

**LSM**
Dinner and fourth in Liturgy and Life series, on liturgical arts, 6 p.m. Lutheran Campus Centre.

**SPORTS CAR CLUB**
General meeting, films, 7:30 p.m. SUB 215.

## WEDNESDAY

**HOME ECONOMICS WEEK**
Pumpkin sale, sweater and T-shirt day, noon, outside HMEC bldg.

**HISTORICAL DANCE SOCIETY**
Social history presentation, noon, SUB 115.

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

**UNIVERSITY HILL ELEMENTARY SCHOOL**
Pumpkin sale to aid in the purchase of a computer for the children, 2 to 5 p.m., University Hill Elementary School.

**CUS**
Career days, open to third- and fourth-year students for all faculties, 2:30 to 5 p.m., SUB ballroom.

## THURSDAY

**TAU**
General meeting, noon, Grad Centre garden room.

**WOMEN STUDENTS' OFFICE**
Panel discussion: Women in medicine, noon, Buch. 102.

**HOME ECONOMICS WEEK**
Mini Olympics, noon, SUB plaza.

**PRE-MED SOCIETY**
Dr. Schwartz speaks on nutrition, noon, IRC-1.

# Hot flashes

## Last chance to fight fees

Are you eagerly anticipating a 13 per cent tuition fee increase next year? Perhaps you'd like to share the radiance you feel at such a prospect with fellow students.

In what could be your only chance for any input on the fee hike issue, students council is holding a public forum today at 3:30 P.m. in SUB 260.

Don't take it lying down.

## Speaker opens

Home Economics week starts Monday.

It will open with Ray Griffin, architect of the new Home Economics building, speaking to any interested students at noon in HMEC 100.

# 'Birdwatch

The Thunderbird soccer team enters its last game of the regular season Saturday needing a win and a helping hand.

For the 'Birds to end up in first place and gain the only playoff spot, they must win against the University of Saskatchewan and the University of Alberta must knock off the University of Calgary.

If the 'Birds and Calgary end up tied in points, Calgary will be the league champion on the basis of last week's win over UBC.

Although Saskatchewan is in last place in the Canada West League, 'Bird coach Joe Johnson is not taking the game lightly. Johnson says with five starters out he will have to do a little lineup juggling before the game and he is hoping that his rookies will come through for him.

The Saskatchewan game will be played Saturday, 2 p.m. on the gym field.

The Thunderbird football team will play host to the University of Saskatchewan Friday in their last home game of the year.

The injury-riddled 'Birds will be hoping to recover from last week's thrashing at the hands of the SFU Clansmen.

The only way the 'Birds will be able to make the playoffs is if they defeat the Huskies and also get by the University of Calgary on Oct. 31.

Kickoff is at 7 p.m. in Thunderbird stadium.

• • •

The Thunderette field hockey team holds a commanding lead as they travel to Victoria this weekend for the third and final tournament in the Canada West playoffs.

Two wins will guarantee a trip to Toronto for the national playoffs in November.


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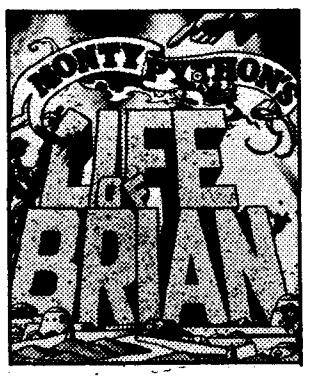


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PANEL DISCUSSION
"WOMEN IN MEDICINE"
Thursday, October 30, 1980
12:30 - 2:00 p.m.
Buchanan Building Room 102

PANEL PARTICIPANTS
**Heather Manson** — President, Student Medical Society
***Dr. Jerilyn Prior*** — Endocrinologist
***Dr. Katherine Mirhady*** — Children's Specialist
***Dr. Sandi Witherspoon*** — Family Practioner
***Dr. A. Boggie*** — Assoc. Dean, Faculty of Medicine, UBC.

*Sponsored by the Women Students' Office*
*Enquiries: 228-2415*


# THE CLASSIFIEDS

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

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

### 5 — Coming Events

**The Vancouver Institute**
**FREE PUBLIC LECTURE**
**DR. CHARLES SCRIVER**
**Pediatrics, genetics and biology, McGill University**
**YOU AND THE NEW GENETICS**
**SATURDAY, OCTOBER 25 at 8:15 p.m.**
**LECTURE HALL No. 2**
**Woodward Instructional Resources Centre**

### 11 — For Sale — Private

**TYPING** numerous essays, reports? Buy typing paper, bonded, lettersized, 16 pound. $1.00/100 any lot size. 224-4297.

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### 15 — Found

### 20 — Housing

### 25 — Instruction

### 30 — Jobs

**HOUSE CLEANING,** Gardening. Thorough and energetic. Please call 325-5859 after 8:30 p.m.

### 35 — Lost

**GOLD TEARDROP PENDANT** lost. Reward. Phone 738-7718.

**SMALL GOLD RING,** square mauve stone between Toronto and Westbrook, vicinity Health Sciences. Call 224-6834 Jean.

**LADIES SILVER SEIKO QUARTZ WATCH** with name, Krys, and date, 25/1/80, engraved on back. Krys 533-2202. Reward. Lost Oct. 9

### 65 — Scandals

**UBC SKI CLUB** Halloween Party Nov. 1 bus to Whistler. $6 return. Bring booze, costume, food.

**For Great Times . . .**
**Read Vancouver**
**After Classes . . .**

**THE CORRUPT** Arts Undergrad Society and the notorious Committee for Medieval Studies combine to waste students' money. Free Film: "The Cid" with Charlton Heston. Friday, Oct. 24 at 3:30 in Buch 106.

### 70 — Services

**DRY CLEANING — ALTERATIONS:** UBC One Hour Martinizing. 2146 Western Parkway, 228-9414 (in the Village). Reasonable rates. Student rates.

### 80 — Tutoring

### 85 — Typing

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### 90 — Wanted

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# Exiled Lama wants help, not talk

By JULIE WHEELWRIGHT

The freedom for Buddhists to practice their religion in Tibet is non-existent, according to the 14th Dalai Lama, the legitimate spiritual and exiled ruler of Tibet.

The Dalai Lama told reporters at a press conference Thursday the Chinese are holding up a few Tibetan monks as examples of religious tolerance, but the government is repressive.

In the past few years the Chinese government has admitted their strict policy towards the Tibetan Buddhists was a mistake, he said.

"This is publicly admitting their mistake and I admire their (the Chinese govenment's) courage. It is very difficult for Chinese to admit mistakes," he added.

But the people of Tibet are still experiencing poor living conditions and outside the cities the people remain, "half-hungry."

"At the moment the inside situation controlled by the Chinese, autonomy doesn't exist," he said. After the failure of the Tibetan uprising of 1959 against the Chinese the Dalai Lama fled Tibet and now lives in Northwestern India.

But he said he continues to serve six million Tibetans. "I feel I can serve much better from the outside," he said.

The Chinese government has spent a lot of money building roads for military purposes into Tibet but has spent little to improve conditions for the people, he said.

He added the Chinese have confiscated property and "all things are wiped out," in Tibet. Vast amounts of timber have been removed from South Eastern Tibet by the Chinese, he said.

There are still 100,000 Tibetan refugees in the world, with 4,000 living in nearby Bhutan, he said. "The problem of Tibet is not the Dalai Lama's problem. I am only a monk. But there are six million Tibetan people who suffer."

Now 3,000 refugees must leave Bhutan and the Indian government is willing to accept 1,500, he said. "We hope more Tibetans can come to Canada." There are currently 400 Tibetan-Canadians in the country, he added.

Helping the boat people was very worthwhile, but any bureaucratic problems should be resolved "when stomach full."

"Before taking action for help there is discussion (among North Americans) about what a refugee is. When people dying no time for discussions of (that) nature."

DALAI LAMA . . . urges action

# 'Survey won't affect media'

From page 1

will do its own unbiased survey," he said.

Soltis expressed doubt the survey approved by council is unbiased. Neither the media commission nor student council were allowed sufficient time to examine it, he said.

Bill Tieleman, Ubyssey news editor, said the staff of the newspaper had only a glance at the survey Thursday night before it was approved. "Like several AMS projects in the recent past, it's another example of putting the cart before the horse," he said.

The survey will be conducted over the next few weeks and will ask a stratified sample of students their views on CITR and The Ubyssey, along with questions about what they feel the purpose of campus media should be and what they would like to see or hear in the newspaper or on the radio station.

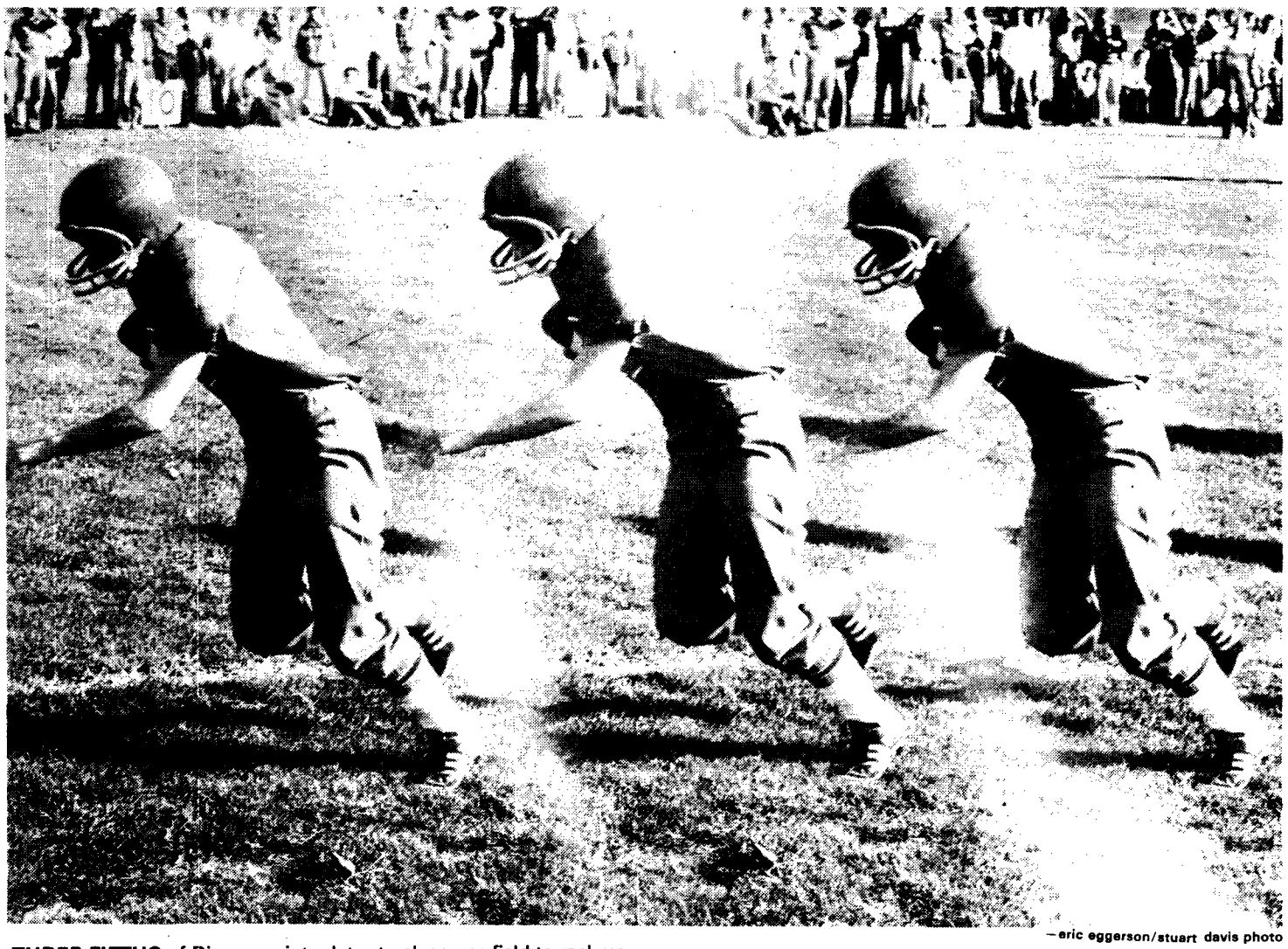
* * *

Council approved the $5,800 budget submitted by the AMS women's committee and directed the budget committee to pass it amid protests from members of the budget committee that they were being dictated to by council.

Budget committee chairperson Marlea Haugen said after the meeting the matter should not have gone to council. "I don't think council should be going through every detail of the women's committee budget," she said.

Haugen denied the budget committee had singled out the women's committee by cutting its budget. "I told the women's committee that we were willing to reconsider the budget, that we did not disapprove of giving the women's committee money," she said.

All council members who serve on the budget committee that were present Thursday voted against the motion approving the budget.



—eric eggerson/stuart davis photo

**THREE-FIFTHS** of Dionne quintuplets streak across field to rack up 18 points in single play during T-Cup football battle Thursday. Famous sisters came out of retirement to lead home economics team to victory in annual charity game. Actual score was 14-12, with nursing team losing in final seconds. End of contest was celebrated by engineers and aggies throwing shitfit for muscular distrophy association. Game ended with controversial touchdown play by home ec squad as clock ran out. Game marked end of nursing week, with home ec escapades starting Monday.

# Four years for UBC engineers

The gears are in motion to establish a four-year engineering program at UBC by 1983.

The faculty of applied science approved in principle the concept of a four-year program at its Oct. 15 meeting.

Although a recent engineering undergraduate society survey shows that 75 per cent of engineering students who responded feel the program will reduce the faculty's quality, the vote to go ahead was almost unanimous, according to assistant applied sciences dean Neil Risebrough.

"Students on the whole are still very doubtful about going to a four-year program," Risebrough said Thursday.

But he added that once students are aware "the change is not going to be a harmful one and will not affect the quality," he believes they would support the project.

He denied rumors that the faculty is rushing its decision because of proposed four-year engineering programs at the University of Victoria and Simon Fraser University.

"That is pure garbage," he said. "The history of us looking at a four-year program goes back a long, long time, well before UVic or SFU had an inkling to engineering programs of their own. This is not a panic decision to respond to that threat."

# Early radical fought for Latin women

By HEATHER CONN

She looked like "Queen Victoria in mourning" but her views on women's equality were considered highly radical and advanced for her time.

Such is the image of Maria Abella de Ramirez, one of Uruguay's early feminists, a Howard University associate professor said Thursday.

"She defined feminism as a new doctrine of freedom. For her, a feminist proclaims herself an enemy of all slavery," Asuncion Lavrin, editor of Latin American Women: Historical Perspectives, told 27 people in Buchanan penthouse.

In 1906 Ramirez documented her feminist priorities — equal pay and equal work conditions for men and women; physical, moral and social equality for women; no prison terms for women adulterers; equality of children, illegitimate or otherwise, before the law and no regulation of prostitution.

Lavrin said Uruguay's pioneer feminist resented that prostitutes were subjected to monthly health inspections, registration, policing and were taxed in brothels to provide revenue for the state.

Ramirez wanted women to have free control of their bodies on the same level of men, said Lavrin. But the early feminist faced regressive civil codes and laws, many of which were left from Spanish colonial days or were adopted from the "very macho" code of Napoleon, she added.

"In the 19th century in all existing codes, women were defined in possession of legal inferiority," said Lavrin. "Civil codes tied women's hands and everything to their social situation in which they had no legal personality outside marriage."

But industrialization and growing urbanization in the late 1800s improved women's plight, said Lavrin. Immigrants came and settled in Uruguay, Chile and Argentina, bringing with them socially progressive views of Europe and North America, she added.

"The people in Latin America at the time were interested in progress for their nations. Feminism was equated with progress," she said.

# Sex biases out of whack

Insubstantial theories based on assumed biological differences between men and women are being used to justify the subordinate position of women in society, an American feminist said Thursday.

Differential treatment of men and women begins at birth and plays such an important role in determining behavior that biological theories should not be considered in isolation, Marion Lowe, a Boston University professor told 50 people in Buch. 202.

Lowe said that simply looking at human development in terms of the nature versus nurture argument is incorrect.

"Polar opposites are not the key to look at things," said Lowe, who teaches both quantum mechanics and women's studies at Boston.

Lowe said that aggression is a badly defiled concept used to describe such things as rough and tumble play, super sales techniques, or fighting behavior. Biological determinists who say that aggression is a product of natural selection are being too simplistic, she said. Behavior is the result of complicated interaction between organism and environment.

For example, she said, the idea that women are inherently physically weaker than men ignores the effects of the environment women live in. Lowe said that with increased emphasis on physical activity, women's sports records are being broken much faster today than those of men. In some societies, she said, there is very little difference in the strength of men and women.

Some socio-biologists also say that sex hormones are a behavior determinant, Lowe said, but added it has been demonstrated that testosterone levels often drop when a person is placed in a subordinate position. Therefore culture may affect biology, she said.

# Fight crime

Tuition fees will in all likelihood go up next year by 13 per cent — definitely an unlucky number for those students who already find it almost impossible to afford a university education.

This is a crime, so let's start looking for a motive. Once again we find ourselves asking that tough question: Why?

The board of governors has an easy, mechanistic answer. They want students to pay 10 per cent of the cost of attending university.

But there's something definitely wrong with the percentage. First, there is a real controversy about whether students are in fact already paying for more than 10 per cent of their education. The board says we're paying an amount that's just under nine per cent of the university's operating grant, but student board reps, among others, say the operating grant includes items like donations and research which have nothing to do with our education.

When it comes to the actual cost of operating the university as an educational institution, they say we're already paying 10.8 per cent and there's no reason for a fee hike.

Good point, the businessmen on the board answer, but we never really said *just* 10 per cent, but *at least* 10 per cent. This is how they go about winning our trust.

Others argue against this pegging of fees to a percentage of he budget as being too arbitrary. It's easy to see why. Should the provincial government ever wake up and realize how it is strangling post-secondary institutions, and raise operating grants to where they should be, then tuition fees will go up right along with them.

Rather than seeing the university caught between a stingy government and impoverished students, we would instead be treated to the spectacle of UBC getting a hefty raise in its grant and then turning around and asking for another raise from the students. There indeed is an example of justice for our doctors of philosophy to mull over.

When they are finished with that one, they could start thinking about the fact that tuition fees have steadily risen for four years now, yet student aid has remained exactly the same. In some cases, students pay more than double the rent they did four years ago. They pay almost double what they used to for food and clothing, and exactly double for public transportation, which will be costing even more soon.

Yet the government in its wisdom believes students can get by for eight months on $3,500 now just as well as they could then.

The board let student representatives know about the fee hike two weeks ago and those representatives asked for the chance to prepare a report explaining why it shouldn't happen. The board agreed — so long as the report is in by this Monday so the decision can be made at the very next meeting.

The Alma Mater Society is having a public meeting today at 3:30 p.m. to gather information for that report. Betcha didn't hear about it.

The AMS didn't have much time to advertise the meeting. Nor will it have anywhere near adequate time to prepare a report as comprehensive as a report on such an important issue should be. The AMS should have been prepared, should have reacted faster, should have done more with what time they had.

But that's ignoring the main thing, which is the board should not pull fast ones on the students when dealing with the fees those students pay.

What's that? Habeas corpus, you say? Where's the corpse, if there's been a crime? Why, it's you and me.

There are fewer students from lower income groups at UBC than there were five years ago and that's a fact. Soon there will be fewer from middle income groups. Eventually, should this crime wave go unchecked, there will be no one at this university except those that can pay for such frills as Porsches, 10 metre ketches and post-secondary education.

Get to SUB 260 today at 3:30 Do your part to fight crime.

# THE UBYSSEY

**October 24, 1980**

**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 Ubyssey publishes Page Friday, a weekly commentary and review. The Ubyssey's editorial office is in room 241K of the Student Union Building. Editorial departments, 228-2301; Advertising, 228-3977.**

**Editor: Verne McDonald**

Someone had pulled a Heather Conn in Greg Fjetland and now there was hell to pay. Bill Tieleman said he hated to do it, but no one, least of all Stuart Davis, believed him as he hacked Verne McDonald to death. Janet MacArthur and Steve McClure were the next to fall in what can only described as a big mac attack. But the Campbell clan, Nancy, Charles and Doug, soon made swift work of the despotic dutchman and aid his cutting remarks at the feet of his holiness, Marshall Dahl I. Lama. "That's a bit Thicke, isn't it," remarked Lori, but Julie was Wheelwright when she said he was a bit of a D. L. Munnster. The dark days of tyranny past, the son came out, and even Eric Eggertson and David Robertson. "No more bums," cried Kerry Regier, and Jennifer Ryan, Lawrence Panyck and Shaffin Shariff echoed his populist sentiments. "Twelve pages on friday suck," sulked Nigel Findley and Evan Gill. Only Glen Sanford mourned the passing of the despot because James was too Young to understand.


# Letters

## Poisonous mushrooms are the only solution

Once again the Ubyssey has been deficient in its public service department. No, I am not referring to the lack of coverage of undergrad society cakewalks and mass B.A.'s, but rather to the editorial titled "A public service" (The Ubyssey, Oct. 21).

Surely you will agree that the current public interest in the magic P silocybes is no more than a fad. Its day will soon be done; meanwhile, we must think of the future.

In a day when sadomasochism is increasing in popularity, when carcinogenic smoking materials are more popular (and more legal) than euphoria-inducing materials, and when people cheer as ayatollahs in the Middle East and on American Sunday-morning television stand up to call each other Satanic, the up and coming trend can only be poisonous mushrooms.

Here in B.C. we have a wide range of deleterious fungi, and a population which may soon be yearning to try them out. There is nothing like severe gastro-intestinal distress to provide challenge and a sense of how society can strengthen itself through facing adversity.

A good meal of Russula emetica beats nuclear war with the Soviets any day.

Those who wish to self-flagellate by casting a vote for one of our local NPA city councillors should be gently convinced to try instead eating Amanita muscaria, which causes sweating, drooling, nausea, and hallucinations. Surely this is better than all Vancouver suffering the political equivalent.

Those who delight in crawling through Vancouver's drinking establishments until they can crawl no more will find crawling through fields of toadstools much cheaper, and just as satisfactory in result.

In the name of public service, some advice to students: Before you rush out to get mushrooms suitable for midterm season, remember that each poisonous mushroom species is unique. A good field manual will allow you to be selective, and get better results.

University should be a place where students rid themselves of comfortable middle-class values, and this is as good a method as any for doing so.

**R. C. Summerbell**
**Mycology grad studies 2**

## No more tripe writers

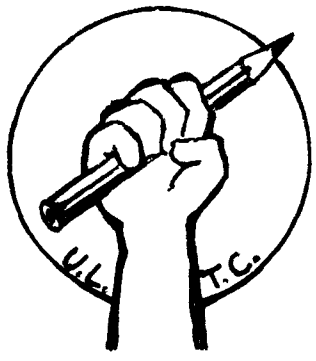
This is to inform those who write their letters to the editor longhand that The Ubyssey letter typing collective has downed tools and tripewriters in a wildcat strike.

The collective made its decision after a member was insulted by the fascist editor after refusing to type letters containing sexist content. The collective has closed ranks in solidarity with Yvette and will no longer type letters to the editor.

Though the imperialist editor expects the strike to be resolved by next week, longhand writers are warned that since our typesetters were unionized a couple of generations ago and won't typeset longhand copy, letters not typewritten on a 70 space line will have to be held for publication at a later date.

Broaden support and intensify solidarity with The Ubyssey letter typing collective in struggle against editors and sexists!

**The Ubyssey letter typing collective.**




**The Ubyssey welcomes letters from all readers.**

**Especially those who type their letters, triple-spaced, on a 70 space typewriter line, because these are the people who are most likely to see their letters printed sometime before next Durin's Day eve.**

**Pen names will be used when the writer's real name is also included for our information in the letter and when valid reasons for anonymity are given.**

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

**Neatness counts.**

## Arsenal for Kurt

Having had the opportunity to read Mr. Preinsperger's article in the Perspectives column entitled "A logical look at the church cult" (Sept. 25), I find that he has committed a few small errors in his argumentation.

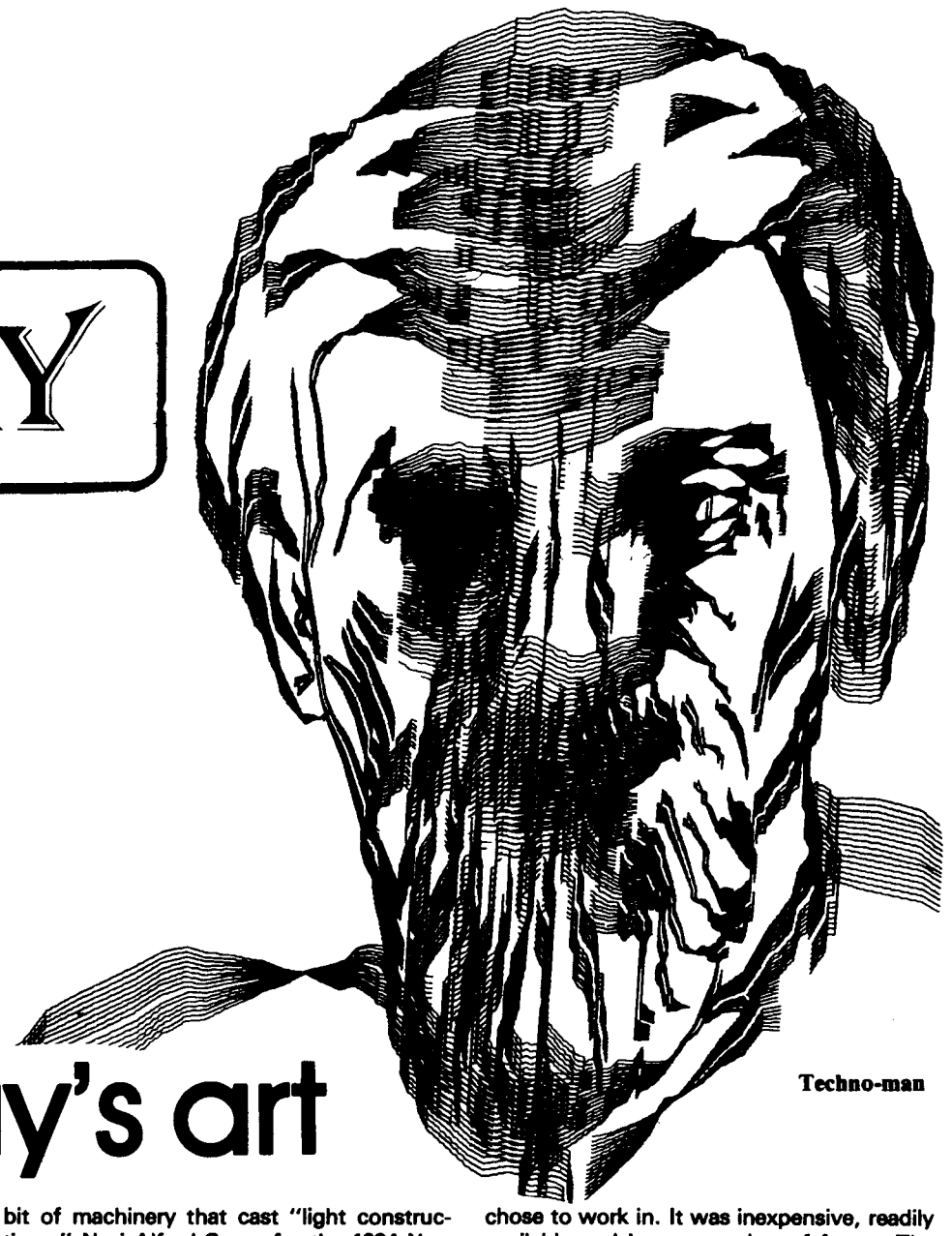
As a former UBC student, and as one who has in the past struggled with the existence of God, I suggest to Mr. Preinsperger that in order to better combat the moronic, "self-abasing" Christians that infest this world, he arm himself accordingly.

Appropriate action on his part would include his reading just from Genesis to Malachi in the old Testament, and from Matthew to Revelation in the New. To better comprehend the absurd Biblical conception of man's innate sin and the ludicrous notion of man's redemption through a Saviour, he would do well to read the work of the simpleton C. S. Lewis, Mere Christianity (Glasgow: Fount Paperbacks) and a piece by Regent College's own J. I. Packer (as dim a Christian dullard as ever there was), Knowing God (Downers Grove, Illinois: Inter-Varsity Press).

Having committed these works to his arsenal of vituperation, no professed Christian will be able to withstand Mr. Preinsperger's onslaught.

**Phil M. George**
**963 Floral Drive, SE**
**Grand Rapids, MI**
**USA 49506**

# PAGE FRIDAY



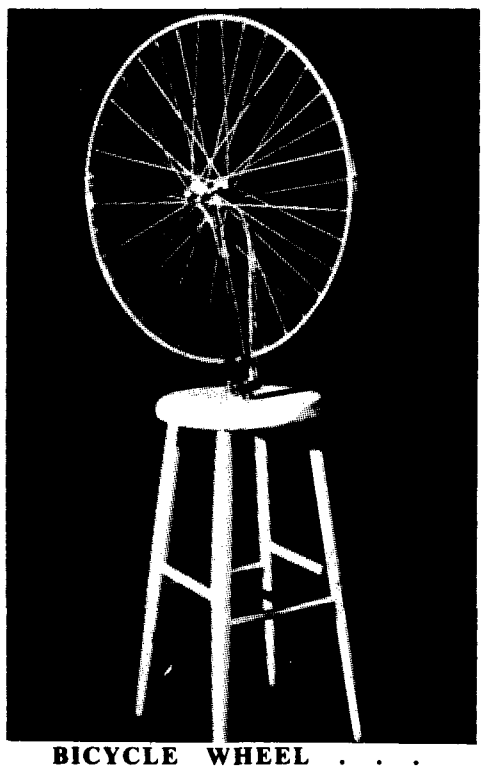
Techno-man

# Technology today's art

By GREG FJETLAND

There is a tendency on this campus and others across the country to pigeonhole students into one of a few classifications, mainly arts, sciences or engineering. What becomes obvious upon consideration is that art and science are two disciplines that are not polar opposites but instead are increasingly overlapping. Technology is the application of the tools of science in much the same way a sculptor applies his chisel to the rock. Indeed the Greek semantic root of technology, **techne**, means the artist and his craft, and so in this regard an engineer who employs science is just as properly called a technologist or an artist. At the same time some artists are just as properly recognized as engineers and scientists. All fields of knowledge overlap and in our singular pusuit of one we may ignore this fact; but now and even more so in the future we are going to see the artist-engineer.

The origins of the artist-engineer are rooted in antiquity. A relatively early and well-known figure in this field is Leonardo Da Vinci. His talents ranged from the analysis of anatomy to the design of helicopters, field guns and kinetic theatres to painting, sculpture and philosophy. In a time and society virtually without technology Da Vinci was forced to invent that which he needed to pursue his art. For example he pursued the science of bronze casting. Da Vinci was a man of science but he was just as equally an artist.



**BICYCLE WHEEL . . . reconstructed 1960 by Per Olof Ultvedt and Ulf Linde.**

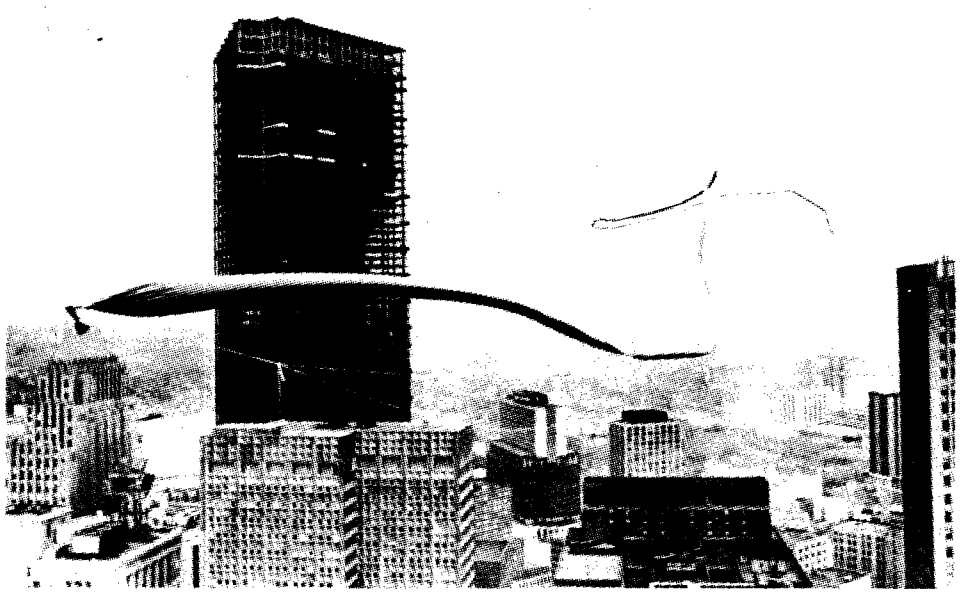
During the Industrial Revolution, humanity's first massive taste of machinery, there was a public backlash against the metal oppressors. The Luddite movement was one such result and the art of the time naturally reflected the public mood. Artist William Morris said "as a condition of life, production by machinery is evil." And the movement known as Art Nouveau that was to become so popular was equally at odds with the machine age. But the 20th century was going to change all that. A new art esthetic was afoot.

The cubists. The Italian futurists. The Russian constructivists. The dadaists. These were the European art groups that started it all. The cubists broke things down into their constituent geometrical forms, placing an emphasis on volume. It was a new approach and revolutionary, but for the Italian futurists it did not go far enough. They saw a world transformed by science. "Art must align itself with the magnificent radiance of the future," said the futurists. Their paintings, like Speeding Automobile (1901) by Boccioni were full of color and the imagined movement of their beloved machines. Still, the futurists restricted themselves to painting and it took the dadaists to move boldly into employing machines in their sculptures. Marcel Duchamp, premier among their ranks, discovered ready-made works of art. He discovered a bottle carrier, a bicycle wheel mounted on a stool, a typewriter cover and a urinal. The last piece which he titled Drinking Fountain was banned by the French authorities from public display.

On a grander scale of employing science and industry the German Dada artist Kurt Schwitters drew plans for a total theatre that would employ gaseous, liquid and solid surfaces that would totally surround the audience. Similar to and aligned with the dadaists, the Russian constructivists were determined to use art and the new technology together to rebuild the Russian political and social order. The artist-architect Vladimir Tatlin designed a huge construction taller than the Eiffel tower and replete with rotating glass offices. It was called Monument to the Third International (1920) and was to honor the Bolshevik revolution. The constructivist esthetic was devoted to the use of new materials and new forms. Naum Gabo constructed Kinetic Sculpture: Standing Wave (1920), a metal rod vibrated by a motor. For 1920 this was definitely new art.

In the thirties science and art were fast approaching one another. The quintessential artist-engineer Buckminster Fuller was designing his own unique creations and the Italian Ettore Bugatti was designing his astounding automobiles. Light was recognized as a viable artistic medium and to this end constructivist Moholy-Nagy created his Light Prop for an Electric Stage (1930), a complex bit of machinery that cast "light constructions." Nazi Alfred Speer for the 1934 Nuremberg rally employed over 130 anti-aircraft searchlights for "luminescent architecture" 25,000 feet up into the sky. Sound too was being explored using the new electroacoustic medium science afforded. The French had established Musique Concrete, recording sound "objects" found on the city streets. Prior to World War II tape recorders were huge affairs. The magnetic tape was of steel in huge reels four feet in diameter that ran through the heads at 60 or so inches a second. The operators always stood well back in case one of the tape splices broke. Now, because of the new technology new musical genres were being created.

All artistic mediums were affected by the technological advances. The arts of photography and motion films were created. Dance too was utilizing the new technology. Variations V (1961) choreographed by Merce Cunningham was a multi-media dance piece that used music film and antennae arranged about the dance floor. The antennae were sensitive to the dancer's presence and generated electronic sounds when they were approached. Sculptures were created in difficult mediums using new techniques. Dynamite (1965) by Kowalski used controlled underwater explosions to shape stainless steel shapes.



**OTTO PIENE . . . Cityscape, 1970, inflated polyethylene tubes over Pittsburgh.**

Indeed all art genres utilized scientific advances even as they were hardly out of the laboratory. Lasers were discovered only in 1960 but by 1962 plans were already in progress to use them in works of art. Holograms are one such result of investigations such as these.

Plastics was one medium many artists chose to work in. It was inexpensive, readily available and in any number of forms. The creations were, to say the least, imaginative and effective. Otto Piene fashioned huge floating inflated polyethylene tubes some 1,800 feet in length that he attached to the tops of skyscrapers. American artist Cristo created his justly famous Running Fence Series, 24 miles of white plastic fence that ran across the northern Californian landscape. This past spring Cristo draped the Washington Square monument in New York City in white plastic sheets that were later sold at $25 each in a fund-raising benefit. Robert Breer created oddly shaped motorized styrofoam blocks that crept around loose outside. If they bumped into something they backed off and continued in another direction. Polish Gustav Metzger sprayed concentrated hydrochloric acid onto nylon sheets which corroded immediately on contact.

The advent of the computer was of course an artistic revolution. Computer music, computer graphics, computer films. One computer-generated animated film showed what would happen if one drove down a road at the speed of light. As the speed of light was neared the street lights appeared to bend over into the middle of the road. One ingenious creation by Nicholas Negroponte and associates utilized a computer, gerbils and aluminum blocks in a work called Seek (1970). As the gerbils pushed the blocks around in their cage into little shelters the computer "read" their behavior and directed a mechanical arm to restack the blocks into constructions to better serve the gerbils.

The technological revolution has changed

Turn to PF 3

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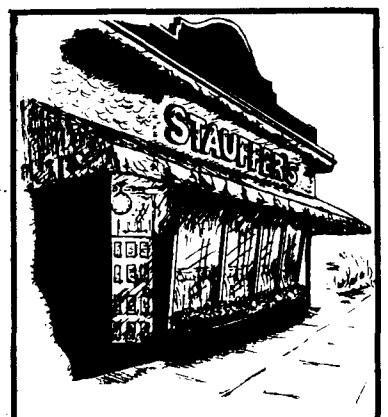


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# Techno art here to stay

From PF 1

as well the way artists approach art. Andy Warhol in the '60s started The Factory in New York. "I want to be a machine," said Warhol. He would take a picture from a newspaper to the silkscreeners where it would be photomechanically reproduced. His assistants would then turn out the prints. Warhol would not even touch the product "he" made. It was assembly line art.

Not all artists embrace the new technology. "Technology is the excuse of the art business," complains Vancouver artist Susan Berganzi. But a quick tour of the Emily Carr Art School shows where the students' affinities lie. Their work is slick and professional and uses any and all of the modern materials available. But a return to the old ways is not desirable or even possible. Even the paints available today to a painter bear little resemblance to their predecessors. The development of quick drying synthetic paints has changed even the way paint is applied to the canvas. Technology in art is here to stay.

So it all becomes rather problematic where to draw the line between art and science. A geologist takes a thin section of rock, passes polarized light through it, takes a picture and pins this to the wall. Is this art? Is the geologist an artist? It's a creation so perhaps he is. In the same sense engineers are artists too. Science is the art of the twentieth century.

# Genetic story told

By NIGEL FINDLEY

Imagine, if you will:

A vat filled with billions upon billions of bacteria, E. coli, to be exact, pouring out huge quantities of human insulin or interferon.

A strain of bacteria that can digest and break down an oil slick.

A strain of wheat that produces two harvests a year, and needs no nitrate fertilizer since it fixes free nitrogen from the atmosphere.

Science fiction, maybe?

No. These are but three of the achievements of modern genetics.

The science of genetics, the study of the mechanism of inheritance, has had a relatively slow start, compared with other fields of inquiry such as chemistry or physics. For all intents and purposes it was initiated in the second half of the nineteenth century by an Austrian monk, Gregor Mendel, who experimented with crossing different strains of pea plants. He concluded that characteristics were inherited through "factors" which followed certain set rules. In the early twentieth century it was discovered that the chromosomes in the nucleus of the cell are composed of deoxyribonucleic acid (DNA), and that they follow the rules laid down by Mendel for "factors." It was not until 1944, however, that the obvious conclusion was proven to be true: that DNA is the hereditary message carrier.

In 1953, Watson and Crick elucidated the structure of the DNA molecule, and this marked the beginning of the modern science of genetics. Even so, it was not until after 1957 that much progress was made in breaking the so-called "genetic code." Once the code was broken, work could be done on actually "rewriting" the messages in DNA. This work has been going on for less than a decade.

How, it is often asked, will knowledge of genetics, something that at first glance seems to be almost pure, abstract science, help us?

Before this question can be answered, it is necessary that the fundamental importance of the DNA code to all forms of life on this planet be understood. It is the genetic message carried by our DNA that makes us what we are: tall, short, light-skinned, dark-skinned, blue-eyed, brown-eyed...All this is encoded in our DNA. Even more fundamentally, it is the message written in our DNA that makes us all human, not for example, chimpanzees or even elm trees.

For all the different forms of life on this planet the genetic code is the same. All forms of life, from the lowly bacteria to us, speak the same genetic language. It is only the content of the message, not its form, that distinguishes us from the E. coli bacterium.

The versatility of this language can now be seen, and its importance guessed at. It is its versatility that has made evolution possible, allowed minor changes in the DNA to cause major changes in the organism as a whole. Examples of these changes are easy to find. The one that first comes to my mind is: the only difference on the gross genetic level between a puma and a house cat is that a tiny length of DNA has been cut out of one chromosome, turned end for end, and spliced back in. This tiny difference, a relatively small inversion, radically alters the surface appearances of the two animals.

The great benefits of genetic engineering are reason enough to continue genetic research. And there are many potential benefits that hit close to home.

Certain types of cancer, present theories state, come about through malfunctions in the genetic systems of certain cells. If the specific nature of these malfunctions can be discovered, by genetic research, it seems likely that cures and even methods of prevention can be developed.

Many other afflictions apart from cancer are genetically determined, including such things as cystic fibrosis, Huntington's chorea, diabetes, certain forms of schizophrenia and certain forms of epilepsy. Research into the genetic bases of these and other conditions could lead to cures or preventative treatments.

What about cloning?

Cloning is what most people think of first when they hear the word "genetics." Certainly cloning, the growth of an individual creature genetically identical (note the word "genetically") to another, has been achieved successfully, but it is not, as many people think, the be-all and end-all of genetics. It is hardly more than a scientific curiosity, the by-product of experiments in how the nucleus controls the rest of the cell. It is certainly not a technique that allows the creation of a number of identical Adolf Hitlers from a preserved sample of the Fuhrer. If such a sample existed, the cloning could be performed, but the chances of any of the results, thirty years later, becoming a perfect copy of the original Hitler are infinitesimal. (To convince yourself of this, consider identical twins. Identical, or monozygotic, twins are perfect duplicates at the genetic level, but as times goes on, are modified by outside influences until they differ greatly. By age thirty, identical twins are very rarely more alike than non-identical siblings.)

The science of genetics, though it had a slow start, has made great leaps over the past two decades. While other branches of science are pushing back frontiers at the edge of known space, or in the sunless depths of the sea, geneticists are pushing back the internal frontier, banishing the shadows that conceal the basis of what makes us what we are.


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# Canadian theatre still in diapers

By EVAN GILL

Anyone who follows theatre in Canada should be aware of Clare Coulter. Apart from extensive work in Toronto, she has performed in Montreal and Vancouver. Her role as Emily Dickinson in The Belle of Amherst, now running at the Waterfront Theatre, marks her third appearance on the Vancouver stage.

Previously Vancouver audiences saw her in Passe Muraille's Farm Show and Michel Tremblay's Damnee Manon, Sacree Sandra. Last week Page Friday's Evan Gill spoke with Coulter about the performing arts in Canada, Tremblay, and her present show.

**Page Friday:** Canadian theatres do not seem to promote the star system.

**Coulter:** All that is changing enormously. That is, a great deal of billing policy is set by dialogue between agents and theatre management. Agents get their ideas from how it is done in the States or from where the theatre has been highly developed and star systems do exist.

Star systems don't exist here, in my opinion, because the theatre isn't highly developed. It is in an early stage of development. That's why, for instance, I resist the word "starring". Not that I have any less respect for the work I do compared to those with star billing. But I think that we are privileged to be working in an early development stage of the theatre. There are all sorts of advantages. When you get into the more highly developed stages those things disappear. It's like youth. You don't want it to pass by before you have had it.

The Tarragon Theatre has had a policy for a long time of listing the names of the players in alphabetical order. I like that very much; I think that information should be given about the people performing.

**PF:** I am most familiar with the work you have done with Tremblay's plays. How do you feel about his work?

**Coulter:** I love it. At one point I felt so attached to it that I thought it was my special thing to be given Tremblay parts to play. It's not that I am more specially suited to play it than anybody else, or that Tremblay is more suited to my talents than any other playwright. I am very sympathetic with a lot of his characters.

**PF:** It seems that Vancouver receives Tremblay better than Toronto.

**Coulter:** Yes, that is a very interesting thing. Damnee Manon was not well received in Toronto. Most of the critics didn't treat Tremblay with — I shouldn't say respect — but . . . For instance, a playwright in England or New York — a well known playwright who has turned out many plays over the years — produces a new play. It is treated as a major event. That new one is compared to his older work and its significance is discussed.

**PF:** What about Tremblay's French audience?

**Coulter:** I think that the fact they were written for Quebec is an important fact. I never thought about it seriously until lately. I saw, for the time, a production of **Impromptu** at Outremont in Montreal in French. I saw the enormous difference between what we are able to present to an audience in English and what a French group is able to present to a French audience. The experience is a much richer one in French.

What Tremblay is criticized for by the English is the lack of a whole evening, a whole play. I have heard people say that it is not a real play. That it is just snippets of character extravagantly described. Some say that he has just got an idea in his head and is going on and on about it.

The thing that is missing in an English production is the thing that is present in a French evening of Tremblay. The situation he is talking about is one which is of first importance to the French audience. There is already a dramatic event in their minds. It is as though we were going to do a play about something we were politically or socially involved with to the point that the issue was already one that fascinated us.

Simply talking about it on stage already achieves, for the French, a dramatic evening.

**PF:** What about the large number of one person shows around today?

**Coulter:** There's not one thing about the one person show; there are many aspects to it. To take the lowest one in artistic terms, there's the financial aspect. If the show goes over well, and if the performer isn't outrageously expensive for the theatre to engage, it's cheaper.

But there are other aspects of value, otherwise they wouldn't be so enormously popular. I think, by far, the most arresting thing about an evening like that is that you are watching one person have the courage to get up on the stage and face the audience. Personally, when I go to see a one person play I find it fascinating to look at the character of the performer and the character that he is putting across.

In an ordinary play if you can see the actor's personality is not something that you are particularly attracted to, but see that he is doing a good job in the character and the play, you can admire him and even take some pleasure in him. But if he is the only one up there, I find it very difficult to sit through when I don't like the personality. No matter how good a job he is doing.

**PF:** Did you research Emily Dickinson for The Bell of Amherst?

**Coulter:** I researched an enormous amount. I find that I have to pull myself out of a much richer, richer world of information and detail given to me in the biography.

COULTER . . . star systems don't exist in Canada.

I have to pull myself out of that into the more specific little parts of that life which are given in the play.

All the reading that I do: her letters, her poetry, it all adds up. It's a back-up to my imagination when I'm performing the text.

All the way through the run I'll be reading bits and pieces during the day. Then, when I come to play the well worn words, the well trodden paths, it won't seem at all boring to me. As I am journeying along through the text, whenever I feel bored, I just lift my mind up to some fact that I read that afternoon. I play a double note as my mind imagines the things that I've read. They feed into the lines that I'm saying and keep me alive and interested.

**PF:** So you play for yourself as well as the audience?

**Coulter:** If I didn't play for myself, I couldn't interest the audience.

# Emily revealed

By D. L. MUNN

December 10 will mark the 150th anniversary of the birth of Emily Dickinson. In recognition of this occasion, the Westcoast Actors at the Waterfront Theatre are presenting William Luce's The Belle of Amherst, a one-woman show starring Clare Coulter.

The play is based on a life that participated in few actual events. Born in Amherst, Mass. in 1830, Emily attended Mount Holyoke Seminary at age 17 and made visits to Washington, Philadelphia and Boston, but at age 30 she became a recluse in her father's home and remained there until her death in 1886. Great external events did not matter to Emily, however. Hers was a life of the mind, an inward journey into the heart and soul. From the simplicity surrounding her, the family, the garden and glimpses of neighbors passing by outside, she extracted a special essence of life and wove it into poetry. She discovered the magic of words.

Only seven of Emily's poems were published during her lifetime. After her sister's death, Lavinia, following Emily's orders, burned Emily's papers but on discovering the 1,775 poems, neatly tied in bundles, Lavinia kept them, published them and Emily Dickinson became known to the world.

Biographers and literary critics have tried persistently to discover the real Emily. The Waterfront Theatre production comes as close as one can hope. The set is a collection of 19th century bric-a-brac with one window hanging against a solid black background, giving one the sense of suspension in time. Clare Coulter as Emily, a woman who seldom received guests, invites the audience in for a brief but revealing glimpse. She shares her recipes, poems and anecdotes. We are made aware of Emily's unrequited loves, her stern, subtly compassionate father and her obsessions.

Best of all, Coulter captures Emily's streak of impishness — the young schoolgirl who teased the boys and learned to love Shakespeare more than Jesus.

In most respects Dickinson was a traditional New Englander but the strict Puritan faith failed her. She would not be stifled by a blind moral code that ignored real life. Paradoxically, Emily locked herself away. Her poetry allowed her to explore the whole universe. She searched for that mystical bond with nature that Emerson and the transcendentalists introduced but she was also able to wonder about the possibility of nothingness beyond the cold silent grave.

The North American public has an insatiable curiosity for the facts about an author's life. We will not accept an author's work at face value. William Luce's play caters to this need and although I believe that it is the actual poems we should turn to, I cannot dismiss this production. Clare Coulter does so much to bring the elusive Emily to life.

# Tangling with Pentangle

By STEVE McCLURE

Is there anything more beautiful in this world than the sweet pure sound of Jacqui McShee's crystalline voice?

McShee and guitarist John Renbourn were two of the five points in the shining star that was Pentangle, perhaps the best group to come out of the English folk-rock revival of the late '60's. Sunday night found them at the Queen E. Playhouse along with Tony Roberts on flute and pipes.

Unfortunately the concert was not one of the trio's better efforts as most of Sunday had apparently been spent trying to find Renbourn's valuable guitar which had been lost in transit.

Renbourn appeared to be in good humor, but his guitar playing which was often hurried and imprecise made it clear that he was not in top form. A medieval instrument piece called The English Dance was rather sloppily done and could have been handled more successfully in a relaxed manner.

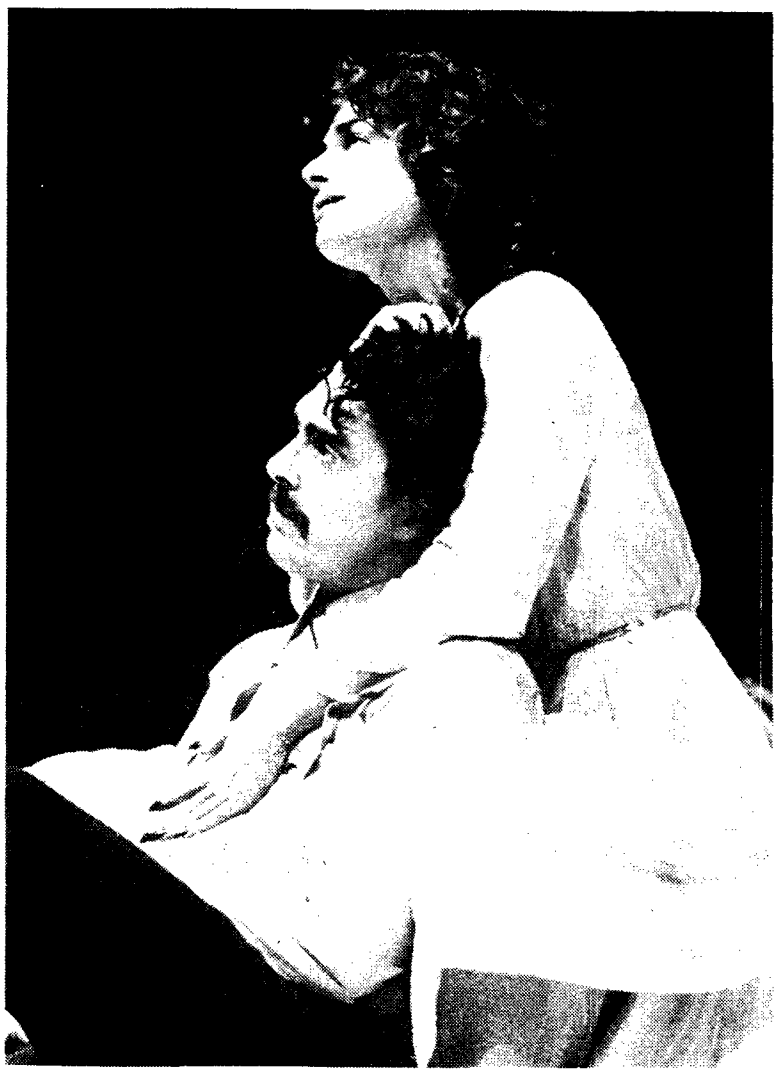
Roberts was proficient enough on flute, but his big moment came when he pulled out his Northumbrian pipes and produced the strangest sounds from this obscure instrument. Roberts had his share of problems with the pipes, however, and it was only until he was well into the second piece that he was able to stop the pipes from slithering out of tune.

As for McShee, her singing was of a consistently high quality, as wonderful and powerful as on the classic Pentangle albums.

ROBERTS . . . McShee and Renbourn, Sunday's concert not their best.

Hearing her voice was definitely the high point of the evening although just as many people had come to hear Renbourn. Despite his initial difficulties he too managed to turn in a good performance, excelling especially on a suite of Irish tunes with Roberts.

# Red Devil fails to deliver hellfire



DONAT and D'AQUILA . . . she's no du Bois.

By CHARLES CAMPBELL

Tennessee Williams is a great playwright. Thus it is with regret that one must say his latest play, **The Red Devil Battery Sign** is not a great play.

One might optimistically say that it is a flawed work by a young playwright who shows great promise. But that is not so.

"I never delude myself about growing as a writer," Williams says. "I'm conscious of time passing and energy subsiding. From 1940 to 1961 were my peak years."

**The Red Devil Battery Sign** bears him out. It is a flawed work by a playwright 20 years into his decline.

**The Red Devil Battery Sign**
**At the Playhouse Theatre**
**Directed by Roger Hodgman**

The work, currently being performed at the Playhouse, follows the romance of King, played by Richard Donat, and Woman Downtown, played by Diane A'quila.

As their involvement progresses we learn that Woman Downtown is a senator's wife who has been crushed by the completely inhuman lifestyle which that requires. She had been committed to a psychiatric institution and was liberated only by the good work of her off-stage ally — a judge.

Woman Downtown came to the Yellow Rose Hotel for rest and recuperation, but with the exception of King, finds only more agents of The Red Devil Battery Co.

King is a Hispanic mariachi player whose career was destroyed after an incapacitating operation to remove a brain tumor. He now lives supported only by dreams of his past and the income of his wife — a cleaning lady. He is awkward but he is the only human in the Yellow Rose Hotel and so by default becomes the relieving light in Woman Downtown's tortured life.

Woman Downtown engages in a futile effort to escape her past through her relationship with King. She refuses to tell him about her past, refuses him even a name, and then realizing that it is futile, she reveals everything to him in a frenzy.

She has some secret information that she must get to Washington with the aid of her friend the judge. She tells him about the virtual prison camp where she lived with the guards who laughed menacingly and said Hiya Hiya Hiya! She tells him that he cannot leave to catch the last bus home to his wife.

King talks about the past, about his mariachi band that played in all the big hotels singing L'amour, l'amour, l'amour with his daughter. He plans to do it all again soon. He will bring his daughter back from Chicago. He tells the mariachi players in the cocktail lounge. He drops his beer, he trips, he has stabbing pains in his forehead.

He goes back to his wife on some nights. She finds out about his affair. His pregnant daughter comes back from Chicago with plans of marriage. The mariachi band gets a new drummer.

Woman Downtown finds out that the judge has been shot.

And in the background the Hispanic gangs are heard howling and fighting like wolves.

The cause of all the anguish is the ill-defined Red Devil Battery Co. It is a symbol for corporate/military/-industrial America and is represented in the play only by cliches and tacky metaphors: the leering conventioneers who sit in the cocktail lounge; the unfeeling, unspeaking Blonde Crew Cut who is supposed to watch and protect Woman Downtown through his dark glasses; the harsh red light from The Red Devil Battery Sign that flashes through the window of the penthouse where King and Woman Downtown make love.

The audience never explicitly sees the process that leads to the character's despair. We are told rather than shown that the Red Devil Battery is to blame. As one observer said, "it was like Cat on a Hot Tin Roof without Big Daddy." The result is that we don't sympathize with the characters in the way that we should. Woman Downtown's hysterics become simple histrionics.

This disbelief is compounded by problems with the acting. The play includes many long passionate passages that are followed by sudden reversions to sane normal speech. Diane A'quila is not able to carry them all without slipping. And Vancouver actor Richard Donat's affected Spanish accent sometimes makes his speech unintelligible as well as unbelievable.

Acting flaws aside, the characterization shows flashes of William's old brilliance. But in The Red Devil Battery Sign, the most political of Williams' plays, we need more than that. We should have two well-defined irreconcilable elements — the social force of the Red Devil Battery, and the individual humanity of King and Woman Downtown. Williams is right when he says he has trouble with form. He should have written a tragedy and instead he wrote a melodrama.

Though the political vision of the play may be valid, in Williams' self-consuming desire to communicate it to us he has lost sight of the careful shaping of form that must go with the righteous passion that we find in King and Woman Downtown. So do yourself a favor, the next time you have a chance, go and see A Streetcar Named Desire.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# Stella and Shaw on North Van stage

By JULIE WHEELWRIGHT

Hidden from public view a 40-year relationship developed between well-known British vegetarian and playwright, George Bernard Shaw, and his first Eliza, Stella Campbell.

Dear Liar, presented by Vancouver Little Theatre opened Tuesday night at Presentation House, explores this relationship, discovered through the couple's correspondence. The result is an interesting and workable portrait of the personal friendship between these artists, written by Jerome Kilty.

**Dear Liar**
**Directed by Robin Richardson**
**Playing at Presentation House**
**to Nov. 1**

Mrs. Patrick Campbell, known to Shaw as Stella reigned over the London stage for 10 years, playing the first Eliza in Shaw's Pygmalion at the age of 49. Though Stella once implored Shaw to write about anything "but not about us," he confessed late in their lives that he always wrote his leading female characters modelled after her.

Despite a few slips, both Wayne Hubbs (Shaw) and Mary Anne MacNeill (Stella) gave good performances that conveyed the warmth and frustration that marked their long relationship.

Stella and Shaw fought often. "All I ask is to have my own way in everything," Shaw once said to Stella after one of these quarrels. Shaw was not a modest man, nor was he easy to befriend.

Though Shaw and Stella never consummated their relationship, for the better part of the 40 years they were friends, both were married. This was another frustration their relationship provoked.

"I must, it seems . . . murder myself or murder Charlotte," said Shaw about his relationship with Stella. Mrs. Campbell was married to her first husband for 16 years until his death in the Boer War. Her second husband George Cornwallis West she married at the age of 49 and he deserted her after returning from fighting in Antwerp during the First World War.

Theirs was also a business relationship though Pygmalion was the only play of Shaw's that Stella starred in, turning down his other offers. Stella was a smashing success as Eliza in 1914 but after the war broke out theatres in London closed. Stella went to the U.S. with Pygmalion and Shaw joined the New Statesman, an independent socialist journal.

Pygmalion did not fare well in the U.S. and Stella wrote to Shaw complaining that the press only seemed interested in learning how to pronounce the play's name. Meanwhile Shaw lectured about the war in London and on hearing of the death of Stella's son Bijou he replied, "I cannot be sympathetic, it just makes me furious."

At this time Shaw regarded his plays as part of an era when he "sowed his wild oats," and he returned "to politics and religion, they give me an enormous headache but my soul satisfaction."

With the Armistice came a new era and one, in Shaw's words, that "left Stella behind." This era also introduced the second act of the play, both actors making the transformation to a portrayal of old age.

In 1921 they argued about what was to be done with the correspondence each had kept over the years. Shaw, fearing a public scandal, urged Stella not to publish their letters. She did and the critics responded by claiming Stella had shown the world a human Shaw.

Just before the depression Stella began to have financial difficulties and was reduced to giving lectures on dictation and drama in her London home.

Stella had trouble getting parts and went to Hollywood to try her luck. She didn't fit into the Beverly Hills social set after her years in London and committed such faux pas as asking Joan Crawford what she did for a living. In 16 months she got three weeks of work but she remarked the "urge won't be silenced yet."

She insisted on carrying her Pekinese everywhere with her and one day, en route to the studio in a cab, Moonbeam her canine companion, committed a very dog-like act. Stella paid the driver looking him straight in the face as he noticed the puddle and said, "I did it."

Stella moved to Italy, then to France and died there in 1939 of a sudden illness, ending one of Shaw's most intimate relationships.

The story of their lives is interesting and the play well done. In this era of paltry comedy and cheap dramas Dear Liar is worth the drive to North Vancouver.


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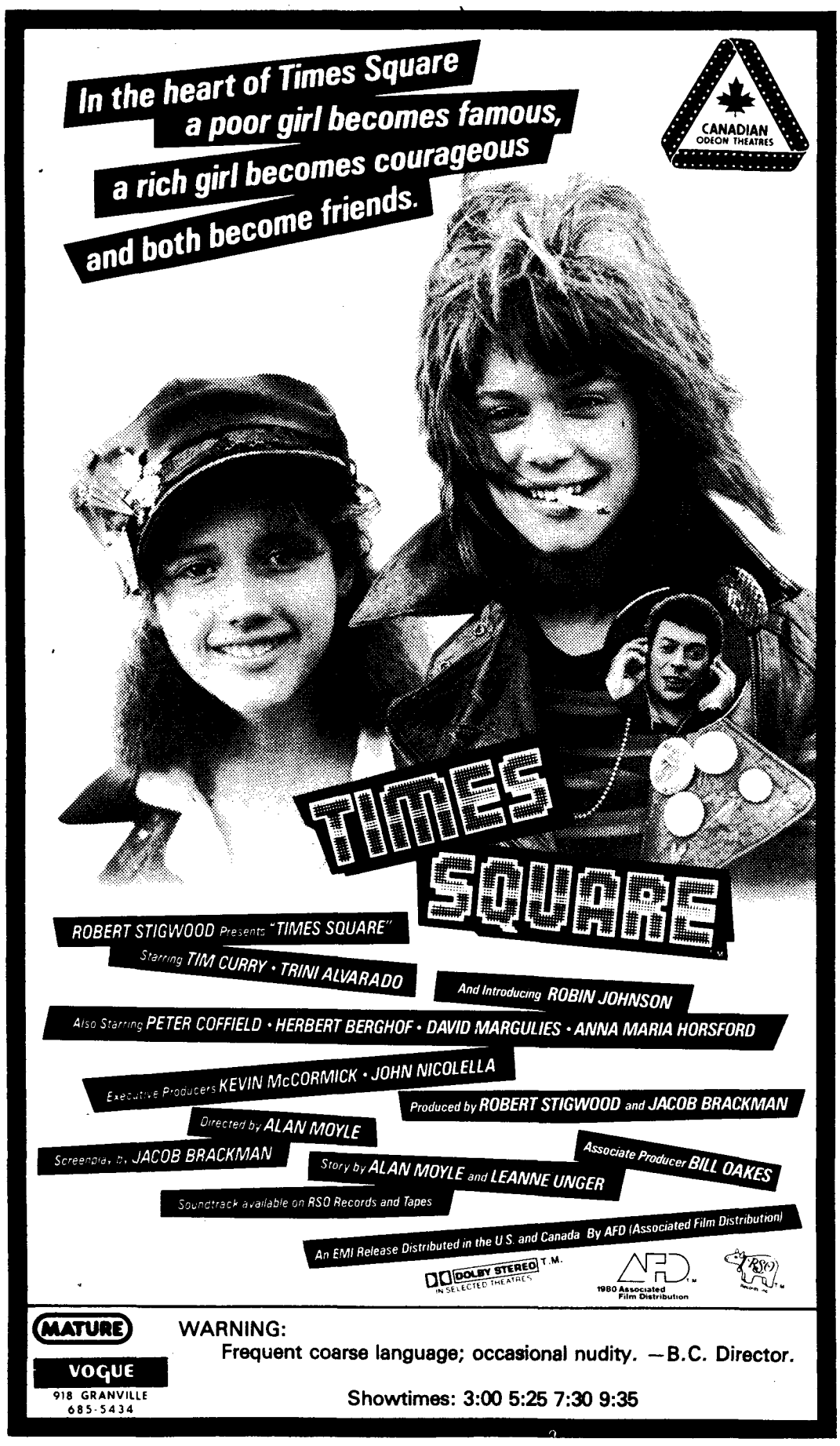



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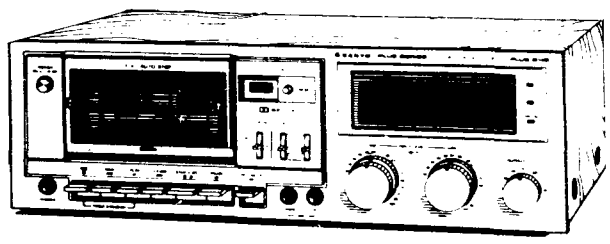

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**Terminal City Dance** is at the Western Front Lodge this weekend, Friday to Sunday at 8:30.

**Paula Ross Dancers** are giving performances at their studio on Broadway every night except Sunday until November 1.

Langara's studio 58 is presenting **Just Between Ourselves**, a new play by Alan Ayckbourn from Nov. 4 to 15. This comedy treats those wacky perennial human concerns, the inability to communicate and spiritual and mental collapse.

Children's troubador **RAFFI** will be entertaining younger people with his own special brand of music Nov. 18 to 21 at the Ridge Theatre and Nov. 22 and 23 at the Vancouver East Cultural Centre. Phone for show times.

The Weaver institute on Granville Island will be presenting a series of lectures entitled **Interpretation: Psychoanalysis, Art and Literature** Thursday nights starting Nov. 6. Cost is $100 for the series of six lectures.

The music of Bach, Handel, Vivaldi, and Vaughan-Williams will be featured at the Vancouver East Cultural Centre on Sunday, Oct. 26. Tenor Bruce Pullan, considered by the present Vista writer to be one of the finest oratorio singers anywhere, will appear with a chamber ensemble in a program of instrumental and vocal works. The program will be played twice, at 2 p.m. and 8:30. Call the Cultural Centre for details and ticket reservations.

Opening next week, on Nov. 2, **The Look of Music** is the largest collection of historical musical instruments ever. It will be held at the Planetarium and Museum complex, and will feature demonstrations of old instruments and instrument making by prominent local and imported artists and artisans.

The Hart Brothers, Chuck and Michael, will bring stories and musical characterizations with guitars and mandolin to the Theatre **Acoustica** at 8 p.m. on Sunday, Oct. 26. Munchies are available, and admission to the concert is $3. The theatre is located at 4607 W. 10th.

**Sculpture by B.C. artist Liz Magor** will open at the Vancouver Art Gallery on Oct. 25, a Saturday. Says Magor about her art: "I am always looking for comfort in a world disturbingly subject to change."

# Brilliant Bartok by VSO

**By KERRY REGIER**

Bartok's Concerto for Orchestra was played with virtuostic precision by the Vancouver Symphony under the direction of guest conductor John Nelson on Tuesday night.

Bartok's music is exactly what its title implies, in that every section of the orchestra has a rich solo part and everyone must be in top form to pull the work off. So here was the orchestra's big chance to show us what they could do, and they succeeded.

The only drawback was the guest conductor John Nelson, who had no apparent conception of what he wanted to do, other than make the jokes in the music really funny. But when it came to anything more delicate, Nelson's direction collapsed.

A simple example was in the second movement, which contains a chorale-like tune for brass with a drum tapping out an insistent rhythm beneath. The drum's rhythm should be clearly audible, but in this case Nelson did not allow it to be more than a soft shapeless bumping which might not even be noticed if the listener were not looking for it.

Despite Nelson, the Concerto rests on the abilities of the orchestra, and here they shone.

Preceding the Bartok was the Wieniawsky Second Violin Concerto, with Stephen Staryk as soloist. The violinist played impeccably, and the orchestra played in exemplary fashion as well, but Wieniawsky's music was the problem here.

Like Paganini's music, this concerto was written by a violinist for his own use, to show off just how complex his arabesques of technique could get. So what? Running a four-minute mile is terrific to do too, but how boring to watch! Driving technique to the limits of human possibility is a fine personal achievement, but after that comes the choice of what to do with technique, something that far too many "virtuosos" overlook.

The concert started with the Tragic Overture of Brahms, which, while well played by the orchestra, was merely boring with Nelson's bland, directionless conducting.


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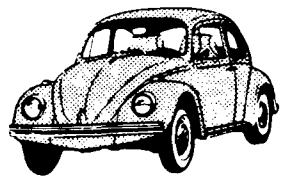

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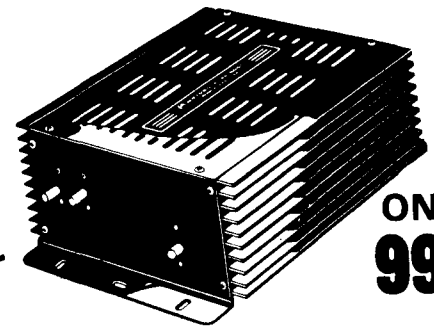
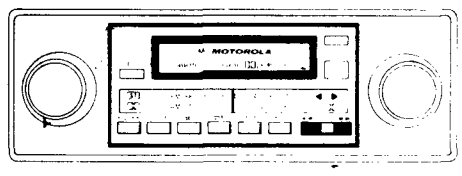


149.95
ONLY 99.95

MOTOROLA

OPUS ONE presents clear sound, more accurate bass and increased volume. Now on sale. Add this Motorola booster to your deck and improve your car stereo — this unit is compatible with most car sound systems.

ALL MOTOROLA UNITS ARE ON SALE INCLUDING



TC890AX
ONLY
319.95

with separate bass and treble, Dolby, Dolby FM and tape equalization. Come down, listen and talk to our people about a system for your vehicle.

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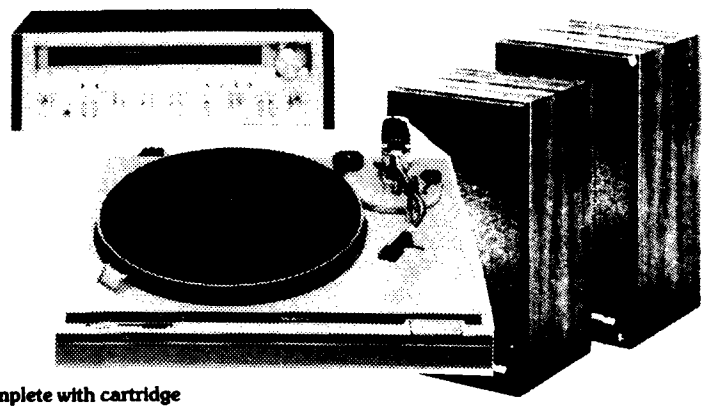
# RHODES SOUND SPECTACULAR CONTINUES

## Music Systems

### Excellent Value



PIONEER SX3500
20 Watts x2.05% THD, excellent FM.

Technics SL B2
Semi-automatic Turntable

PIONEER CL 70
3-Way 10" Speakers
Minimum size with Maximum Music

$688 Complete with cartridge

### A Sound Deal

PIONEER HPM 40

Technics SA 202

What a deal, what a system!!
A Technics SA202 receiver, 30 watts per channel, Pioneer PL200 direct drive turntable, plus Pioneer HPM40 3 way — 3-speaker system. Come in and try them on. With cartridge

$849

PIONEER PL 200

### Perfectly Matched

Technics SL D2

PIONEER SX 3700

Matched for performance, Pioneer SX3700 45 watts x2 at .02% T.H.D. Technics SLD2 direct drive turntable and a super pair of JBL 702 speakers, 12", 3 way ONLY

$988 Complete with cartridge

### Top Quality

A quality system featuring the new SONY STR-V55 receiver, rated at 55 watts per channel and a low .02% THD with the Technics SL-Q2 Quartz Phase locked direct drive turntable and the famous of JBL L40 bookshelf speakers. With cartridge

$1495

Technics SL Q2

## Turntables

PIONEER

PL200
Auto-return Direct Drive turntable .025% W/F, 75db S/N.
$179

PL255
Full-Auto Direct Drive turntable with .025% W/F, S/N ratio 75db.
$199

PL300
Quartz Locked Auto-Return Direct Drive, S/N 75db.
$199

All complete with cartridge

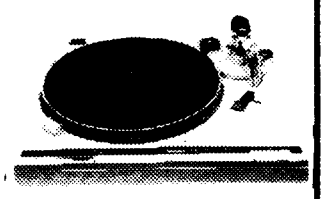
SONY

PS-T15
Semi-Auto clutched arm, controls on outside of cover.
$149

PST-212A
Deluxe Semi-Auto cue control on outside
$169

All complete with cartridge

Technics



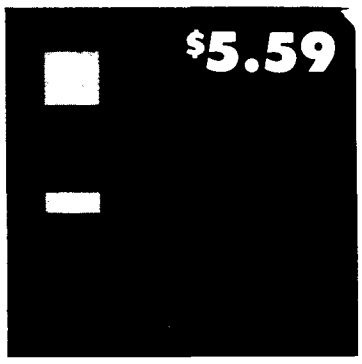
SL-B2
Semi Automatic W&F 0.045% S/N 70 db. ..... $189

SL-Q2
Quartz Phase-Locked Direct Drive .025% w. & f., S/N 78 db. ..... $249

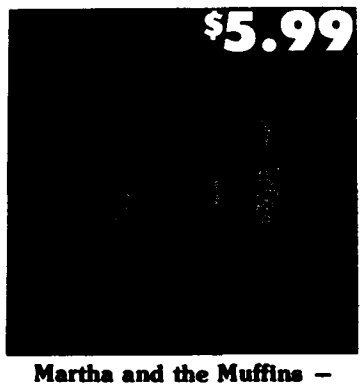
All complete with cartridge

## SPECTACULAR RECORD SAVINGS

Pat Metheny – American Garage ..... 5.99
Dave Grisman – Hot Dawg ..... 5.59
Trooper – Trooper (NEW RELEASE) ..... 4.99
Jackson Browne – Running on Empty ..... 4.99




Split Enz – Truk Colours




Martha and the Muffins – Tranch & Danch

Marianne Faithful – Broken English ..... 5.49
Roger Daltry – McVicar Soundtrack ..... 5.99
B52 – B52s features Planet Claire ..... 5.49
Talking Heads – More Songs about Buildings and Food 3.99

# RHODES

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