THE UBYSSEY

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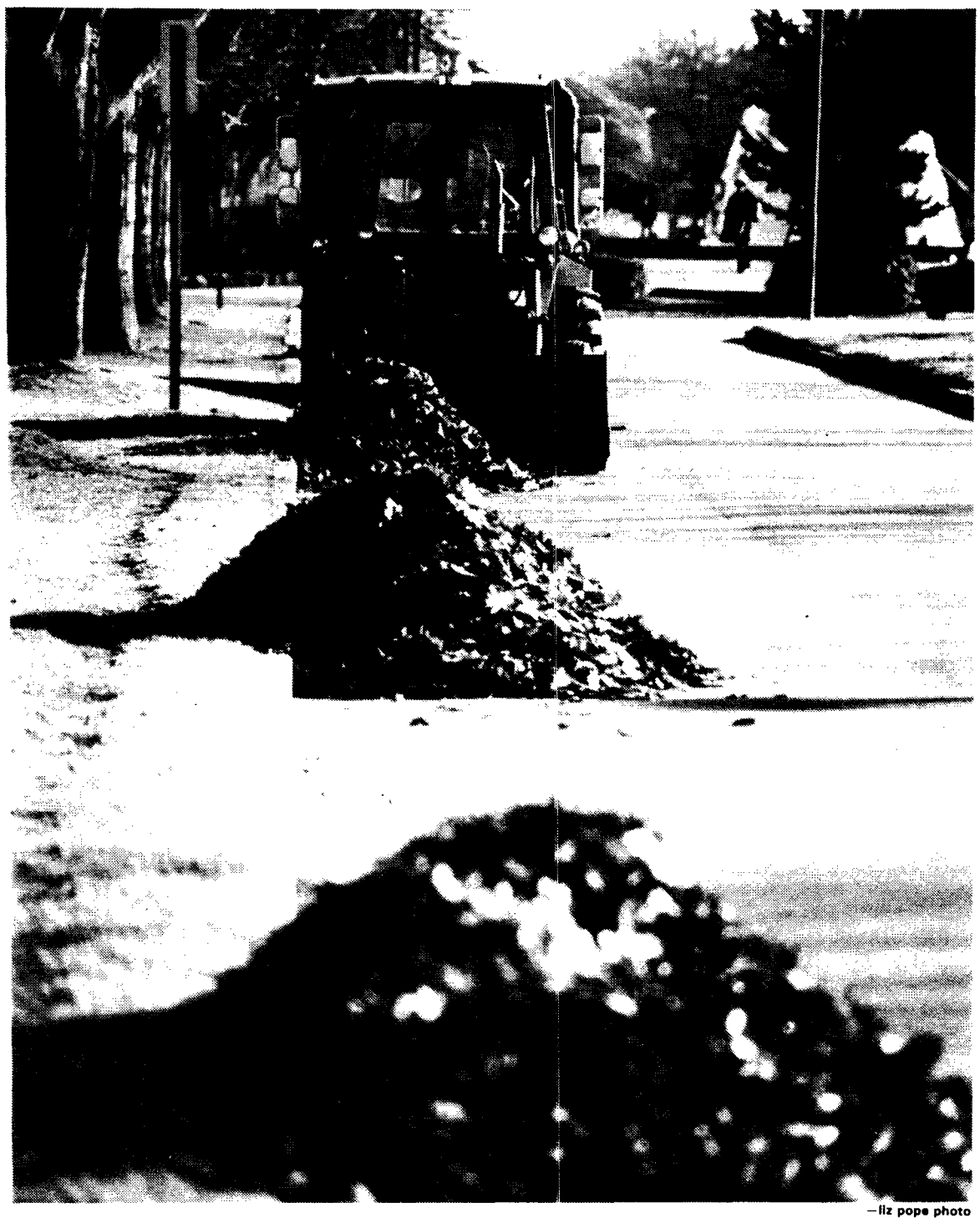

—liz pope photo

TITAN POOPER-SCOOPER moves in to extract giant stools of diarrhetic dogs running wild on campus. Machines picks up dachshund do-do, shepherd shit, poodle poo-poo, collie crap, doberman droppings, beagle bowel movments, greyhound guano and English terrier excrement, proving conclusively that Ubyssey is not alone in regularly producing scoops.

'UBC a good deal'—Kenny

By GLEN SANFORD

Next year's 13 per cent tuition fee increase will not necessarily drive students away from UBC, administration president Doug Kenny said Thursday.

Kenny said he would be "very cautious" before assuming the increase will reduce enrolment at UBC.

"It's certainly the policy of this university that anyone who can meet the academic requirements should not be deprived of a higher education for financial reasons," he said.

Student aid and bursaries make it possible for all potential students to attend UBC, he claimed, and added that despite fee increases, attending UBC is still a "good deal."

UBC's board of governors passed the 13 per cent fee increase last week in the face of student protest. Although several students told the board fee increases are grossly unfair at a time when students are suffering severe financial hardships and a 1,500-name anti-fee hike petition was presented, the board did not make a single alteration to the proposed increase.

But Kenny said the board seriously considered students' views in making its decision.

"Certainly the board considered the student presentation at the meeting. The board simply felt that in weighing everything in balance it should uphold the indexing policies it set," he said.

(The board adopted a policy that students should pay not less than 10 per cent of the university's operating budget last year.)

"We didn't arrive at the decision easily," said Kenny. "It was painful for all board members."

"It wasn't by any means a quick decision," he added.

Student board representative John Pellizon agreed the board was not quick in reaching its decision. He said board spent two hours debating the issue, which is the longest he has ever seen the board spend on any single issue.

But Pellizon also said he was disgusted by the fact most board members seemed to have their minds made up before the meeting, and spent time on the issue simply out of politeness.

Kenny claimed the board has always had a history of responding to student concerns. He said this is characterized by the fact UBC has doubled student aid in the last five years, and UBC students still pay one of the lowest percentages of university operating budgets in the country.

"It may look as though the board doesn't (consider student concerns) but history doesn't agree with that," he said.

Library plans shy from public

By NANCY CAMPBELL

More than $43 million will be spent on improving UBC's library system but the average student will have no opportunity to speak out on the plans.

Two proposals for new construction to meet the library's space needs for the next 20 years have been selected by the president's committee on library space requirements.

"I think if we held a public meeting now, nobody would come because we've asked so many people about the proposal," graduate studies dean Peter Larkin said Thursday. Larkin is also the chair of the committee.

Some attempt at a public meeting may be held after a decision has been made, UBC spokesperson Jim Banham said Thursday. The meeting would probably outline the dilemma the library faces and the details of the solution, he said.

The dilemma the library is facing is simple — it is rapidly running out of room. According to the committee's report released this fall, by 1988 all branches except the law library will be full, and the law library will reach its capacity in 1991.

"Libraries are growing at a fantastic rate," Larkin said. "If we're going to continue to be the major resource library in B.C., we're going to have to expand."

The library project is being treated separately from other capital programs, says Jim Kennedy, UBC university services vice-president. While most projects benefit the immediate UBC community, the library is a resource centre for B.C. and Canada, and is the second largest in the country, he said.

Kennedy said he feels that students have already had sufficient input into the proposal via the committees that must be consulted: the president's committee on land use, the senate committee on academic building needs, the library space requirements committee, the traffic committee, and the board of governors.

But UBC's two student board members were not notified of meetings about the library, even though they were sitting on the library committee.

Two proposals, titled A and B, were presented to the board of governors at their Nov. 4 meeting, and will be forwarded on to other committees for further study. Each will cost in excess of $43 million.

Proposal A is favored by the library committee, Larkin said. It concentrates on centralization of library services.

Plans include construction of two new wings on either side of the Ladner clock tower linking the Main and Sedgewick libraries, as well as the demolition and reconstruction of most of the existing Main library.

Proposal B concentrates on decentralization of library services.

It also involves demolition and reconstruction of most of Main library, as well as construction of a science library behind the biological sciences building (and not on the site of the present bookstore as stated in UBC Reports).

Both plans would retain the external central, stone-faced section of Main library as a "heritage structure." But the north and south wings of the library, as well as the east side stack area, would be demolished and replaced by six storeys of flexible and adaptable space.

Although only one proposal is likely to be selected by the board of governors, Larkin said both the A and B options will probably be needed in the long run.

While no one interviewed was willing to comment on completion dates for various stages of the proposal, final recommendations (including detailed plans) should be submitted to the board of governors by Feb. 3, 1981.

Financing will be sought from the provincial and federal governments, Kennedy said.

Program cut ignores gears

By NANCY CAMPBELL

Although engineering students are overwhelmingly against the idea, the faculty of applied science will continue with its plan to shorten the current degree program to four years from five.

According to engineering undergraduate society vice-president Rob Pearce, 76.5 per cent of the engineering students who answered a recent questionnaire were against the plan.

The students felt that a "lessening of degree quality would result from the switch to a four-year program," Pearce said. Student comments said, in effect, that a decrease in the quantity of the program would result in a corresponding decrease in quality — in this case, 20 per cent.

Applied sciences dean Martin Wedepohl said Thursday he was aware of student opposition to the plan, but "the initiative is a faculty one." The faculty of applied science approved in principle the concept of a four-year program at its Oct. 15 meeting.

"Right now it (the four-year program) will go ahead whether we like it or not because we don't have a big enough voice with the faculty," Pearce said Thursday.

The engineering survey included 11 questions, as well as information about the proposed program and the reasons behind its creation.

The reasons are "hard to define," said Pearce. "The rest of Canada, except one other university, is on a four-year program," he said. "there's a feeling that we can do it here too."

But most engineering students feel the main reason is economic pressure — that it costs less to send an engineer to university for four years instead of five, he said.

And although some students feel it is true, applied sciences dean Neil Risebrough has denied that the decision is related to the proposed four-year engineering programs at the University of Victoria and Simon Fraser University.

Some students feel the other universities' plans may also be behind Wedepohl's bid to expand the UBC engineering faculty.

The four-year program effectively drops the first year of science, but still maintains it as an option. The option may be used more often than anticipated, since 56.5 per cent of the engineering students felt that the new proposed first year was too difficult, Pearce said.

Student comments in general said that the first year of engineering is already difficult, even after one year of science to get in the swing of university and studying, he said.

"If we go to a four-year program, we'll have to improve our contact with high schools and let the students know about the one-year option," Pearce said.

One aspect of the program the engineers did support was the reduction in required humanities credits to nine from the current 12 to 15 units.

The engineering program is slated to begin by 1983.

Amble up for amber liquids

Where can you get a fuzzy brown one for the lowest price in Canada? No, the University of Lethbridge is close but it's no cigar. It's not even much of a university.

The lowest price amber liquid in Canada can be found at The Ubyssey. Yes, that's right, the vilest rag imaginable is also where you can get barley sandwiches for the lowest price imaginable. Free.

You heard us — free. Today at noon get up to SUB 241k and find out what a pit can really be like. Do we relate, Jake? Are we getting through, Sue?

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Nader to spark UBC researchers

By RANDY HAHN

Remember that sleek car you bought that polluted the air, broke down on a regular basis, and was promoted through misleading advertising?

Social critic Ralph Nader, who has made a career out of not forgetting such problems, will be speaking at UBC next week and organizers are hopeful some of his audience will be stirred to join the fight.

Mike Satterfield of UBC's Environmental Interest Group said on Thursday one of the main reasons Nader will be speaking is in order to generate interest in Public Interest Research Groups in B.C.

"The basic intent is to start a PIRG here at UBC," he said. "It's to see if there's enough interest on a much more local scale."

The EIG is co-sponsoring the event along with the AMS speaker's forum and Simon University's PIRG. Because the speech is to organize support for PIRG Nader has waived his usual $3,000 speaker's fee and will only be taking receipts from the gate.

"He was willing to speak here," Satterfield said. "He just didn't want a deficit generated because he's up here for a reason."

Although in the United States PIRG is a huge organization with a budget of more than $1,000,000, Canadian affiliates are generally independent of the American organization.

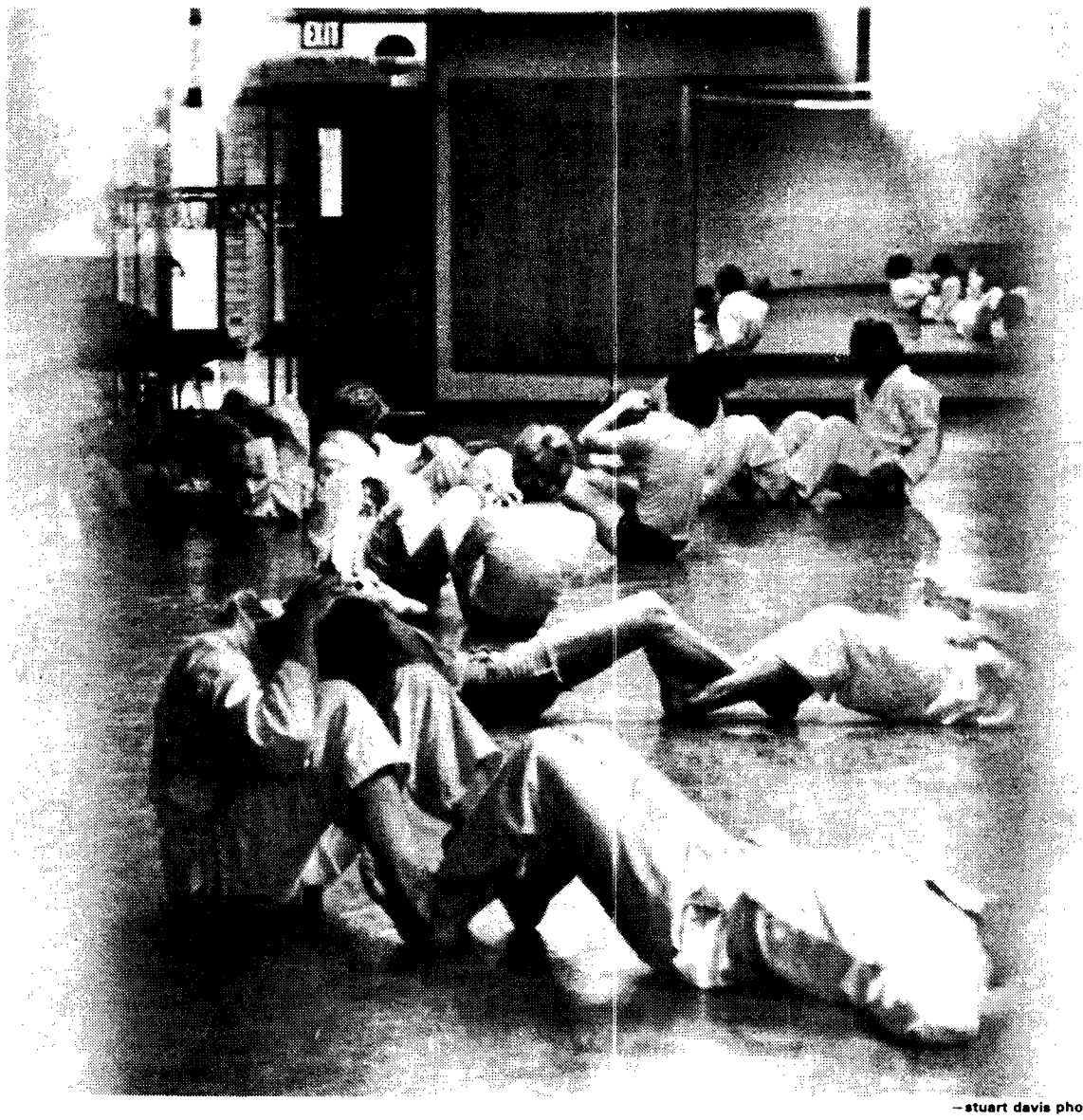
Though American PIRG affiliates are able to generate revenue through their central organization, a UBC affiliate would have to look after its own finances. According to Satterfield possible revenue sources would include government aid, private donations, and possibly the Alma Mater Society. Satterfield was doubtful there would be much support from the AMS executive in the near future.

"Under the present climate there would probably be limited support from AMS hacks," he said.

Nader first made headlines in 1965 with his book, Unsafe at Any Speed, that attacked the auto industry for producing unsafe vehicles. Since then he has been an active advocate for consumer protection laws, pollution control, advertising credibility, and politico-economic change.

Nader will be speaking next Friday at 3:30 in the SUB ballroom.

NADER . . . raiding UBC soon



—stuart davis photo

VICTIMS OF KRAZY glue abuse lie in contorted convulsions, regretting day they permanently fused limbs together with nefarious adhesive. Now they wriggle in oneness for life in Krazy Glue Hollow Home, located in sleepy Kelowna. Doomed to boring existence, their only relief comes from occasional snort of sticky stuff supplied by staff.

Huge fee hikes dangerous

By DAVE BALDERSTONE
Special to The Ubyssey

Government shortsightedness and mismanagement are posing a serious threat to the post-secondary education system in B.C., the Capilano College ad hoc committee against tuition increases charged Thursday.

Students at this North Vancouver college have organized to fight a proposed 83 per cent tuition hike as well as a $700,000 funding cutback slated for next year.

"The government and the college board have ample financial information available to them, but they do not have information regarding the 'human impact factor' as we call it," said ad hoc committee member Stephen Howard.

"They don't know what effect radical and drastic tuition fee increases will be having on people in the education system."

At a special meeting of 200 people, the committee reiterated its demands, including:

- that an accessibility study be undertaken by the provincial Social Credit government;
- an independent committee, including staff, faculty and student representatives, be established to investigate the administration and management of Capilano College;
- the provincial government provide sufficient funds to allow the college to offer services comparable to other B.C. community colleges.

Howard, who is also a member of the student society executive, said what is facing B.C. students is "a lessening commitment of the provincial government to fund the education system that is so necessary to society."

"Capilano College isn't the only campus that is going to be affected by these dramatic tuition fee increases and cutbacks," said Catherine Ludgate, B.C. Students Federation representative and committee member.

While Capilano College may be "the guinea pig in all this," the same problems will eventually strike all colleges across B.C., she said. Capilano is the only one of seven Lower Mainland colleges facing a government-initiated formula funding proposal.

The Capilano College faculty association, local four of the Association of University and College Employees, the National Union of Students and BCSF spoke out in favor of the students' actions and supported the committee's demands.

AUCE representative Virginia Gibberd read a motion of support passed at a recent executive meeting which said the union publicly supports the ad hoc committee and would work with them to apply pressure where necessary to fight tuition increases and funding cutbacks.

Faculty association representative Gary Siegrist also offered public support for the committe, saying the association's executive had passed a general resolution to support the student society's campaign.

College employees were told this week by principal Paul Gallagher that cuts will be made to faculty and staff salaries as a result of the $700,000 cutback.

One-third of the students at Capilano signed a petition, circulated by the committee for only two days, rejecting the new fee formula which would lead to the 83 per cent increase.

The ad hoc committee is considering holding protest marches and mass lobbies against the fee hikes and cutbacks.

Award terms bother senate

An attempt to define discrimination policies for student awards sparked controversy in senate Wednesday evening.

The committee on student awards presented several recommendations to senate, but the committee's recommendation on setting award conditions particularly bothered several senators.

The committee asked senate to approve the following statement:

"In British Columbia, human rights legislation does not rule out affirmative action in regard to university awards. Nevertheless, the senate may decline awards to be adjudicated by the university, which contain criteria that are contrary to the interests of the university as an academic institution. Normally, this would include criteria such as color, creed, national origin, race and sex."

John McWilliams, who presented the report, said the statement is intended to allow senate to decline discriminatory awards, yet make room for awards which will benefit minority disadvantaged groups such as native Indians.

But senators objected to the wording.

"It's a misguided attempt to say something which is not said," claimed one senator. He said the statement fails to encourage affirmative action awards.

After lengthy discussion, senate referred the motion back to the awards committee for further work.

McWilliams pointed out the issue was tricky because several student awards are left in wills which stipulate the specific conditions.

He said senate should eventually reach some sort of definite polity on the issue because of the great deal of time senate spendss discussing awards made to the university.

In other business, senate was informed UBC's continuing education program is rapidly growing. Senate was told total participation in continuing education programs was about 95,000.

Chemicals kill

WATERLOO, Ont. (CUP) — The chemical industry is responsible for the cancer deaths of many people because of conspiracy, distortion and manipulation of information about its products, according to a medical expert.

"There are a substantial number of executives in industry who should be accused of manslaughter," Dr. Samuel Epstein, author of The Politics of Cancer, told students at the University of Waterloo.

Epstein criticized the chemical industry for downplaying the health risk posed by carcinogens in the environment and said it has also been reluctant to accept its share of the blame for the growth of cancer.

For example, he said, Monsanto, a giant corporation which produces plastic bottles for Coca-Cola, put its bottle on the market before carcinogenicity tests were completed. The bottles were subsequently found to be highly carcinogenic, releasing 15 to 20 parts per billion of vinyl nitrate into the soft drink.

Epstein, a professor at the University of Illinois, said the chemical industry regularly suppresses such information which proves the cancer-causing effects of industrial products.

"Obviously they're not going to present data which will undermine the marketability of their product."

Epstein said the cancer mortality rate will increase as the level of production of synthetic chemicals increases. The most affected people, he said, are those who work in the chemical industry and those who live in the immediate vicinity, although no one is exempt from the risks.

This fact should be of particular concern to residents of Alberta, said Epstein, since the province is on the verge of becoming the greatest petrochemical centre in the world.

If Alberta is to prevent itself from becoming another Louisiana, the chief petrochemical area in the U.S. where the mortality rate has risen dramatically in the past few years, the government must act quickly. Epstein said Alberta must ensure that effective safety measures are introduced into the designs of planned industrial complexes.

Cost estimates for cleaning up the workplace have been so distorted that it seems to be fiscal suicide, said Epstein. However, he said, these estimates ignore the costs incurred if the cleanup is not done ($35 billion a year is spent on cancer treatment in the U.S.). Industrial efficiency and stimulation of new industry are two economic advantages also ignored by the chemical industry, according to Epstein.

The fastest growing industry in the U.S. today is involved with developing pollution cleanup hardware, he said.

Epstein also said the role of smoking in the development of lung cancer has been "massively exaggerated by industry to divert attention."

Twenty thousand people who have never smoked die each year in the U.S. from lung cancer. The mortality rate for non-smokers, said Epstein, has doubled since 1959.

We can cope

Tomorrow those of us who live in Vancouver will have the opportunity to vote in the civic election.

We wonder how many of us will.

After all, Happy Jack Volrich will majestically stride back into power, won't he? Wait, all of you; he won't, not necessarily.

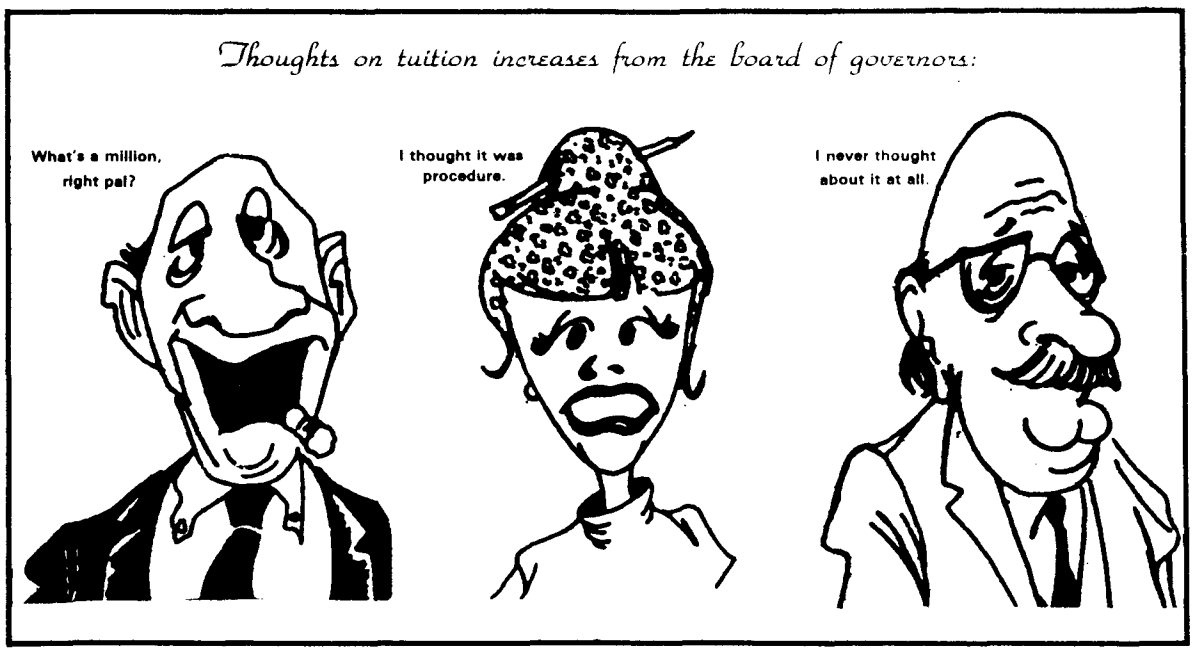
The agreement anong citizens of this fair burg is that the at-large system of electing a city council is a load of antiquated dung. The majority of voters have said they want a ward system so they could have an electoral process they understand and have some influence over.

Volrich has expressed nothing but fear and loathing for the ward system ever since that vote took place. Though all of Vancouver and most of its media avoid saying he's a damn liar, he has certainly made a name for himself as a two-faced hypocrite.

His sudden differences of opinion with himself don't stop with his betrayal of voters over the ward system. He has shown himself to be a man without convictions or loyalty to his constituents whatsoever, changing his party, his principles and his positions the way other people change dollar bills for bus fare.

The Non-Partisan (sic) Association alderpersons who are accomplices to his crimes conspire to make him look good by ranging from the looney to the ludicrous. Together with Volrich they are an assault on everything that thoughtful people consider valuable and desirable. They have slashed almost every municipal program that helped the people of this city. Only the Committee of Progressive Electors has remained steady in their support of the idea of a livable community dedicated to citizens rather than developers.

We don't have to have Volrich and the NPA govern us again. Not in our own city, not with the government that is closest to us. Though Mike Harcourt, and Harry Rankin of COPE, have displayed with their votes for the absurd poster bylaw that they still have difficulty understanding the city they live in, they are clearly better choices than a mayor who can't keep track of time without the occasional 'gift' from visitors to the city or a council without human sensitivity.



THE UBYSSEY

November 14, 1980

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Editor: Verne McDonald

Steve Palmer, Sandy Filippelli and Shaffin Shariff sat back contentedly, reading their names in the paper over and over again. "If Gail S. was here, she could join the fun," said Julie Wheelwright as she deftly laid out a page. Steve McClure sat amid his circle of devotees, fanatics like Lori Thicke, Evan McIntyre and Jennifer Ryan. "Yes," he said, "Gerre G. should have stuck with us." Charles Campbell and Kerry Regier split a bottle of Boujetais as they typed their reviews of the latest fab concert. "Whatever happened to Nancy T. anyway? asked Eric Eggertson while clicking away at a vision of unearly delight. "Went away to Greg Fjetland for all I know," Liz Pope sighed and directed the masseur a little lower. Verne McDonald comforted Bill Tieleman as the old Dutchman handed in another brilliant piece of analysis with tears in his eyes. "Chris S. should have had this story. This one's for him," said the usually crusty news editor. Glen Sanford lifted his head out of the hallucinogen trough. "I seem to remember someone named Janet M." he said to Nancy Campbell. "Or was it Marguerite L.?" Everyone wished that Heesock C. would pick up his press card and Stuart Davis was seen weeping in the jacuzzi over the loss of Mark L.H.Y. and Len McK. Geof Wheelwright and Smilin' Dave Balderstone stepped out of the orgy room, dispelling the pall of loneliness and ending the masthead.

Women's fed battles violence

By HEATHER CONN

"I've been banned from some prisons, beaten up, attacked . . . all because I'm speaking up. I couldn't believe the extent to which people will exploit and humiliate each other."

An angry member of Women Against Prisons speaks out against B.C.'s prison system and its treatment of women.

"It's a vicious little life you lead when you're a prostitute. All the time you're in danger. The cops are trying to set you up. Anything can happen to you."

A former heroin addict and Vancouver prostitute describes a woman's life on the street.

"We should be looking at raising kids in communal homes, in the community. They're our children. Children belong here. They're people. They're part of our movement."

A concerned member of the Lesbian and Feminist Mothers Political Action Group discusses the need for collective and co-parenting.

These are just a few of the issues covered in open workshops at the B.C. federation of women's seventh annual convention held last weekend at Trout Lake Community Centre. One hundred and seventy women, representing forty-three groups from across the province met for four days to learn more about matters affecting women:

- women's health hazards, violence against women and nuclear proliferation;
- welfare rights, wages for housework, organizing paid women workers; mothers and children, native women's rights;
- prisons, prostitution;
- political strategies, organizing around lesbian issues, and confrontation tactics.

The convention was aimed at bringing member groups together to share their thoughts, political views and provides an opportunity to seek support and learn more about the women's movement. as a BCFW member, the UBC women's committee sent two delegates with ten observers who attended workshops with local groups such as Rape Relief, Women in Focus, (Vancouver Status of Women,) Vancouver Women's Health Collective and Press Gang.

Much of the convention dealt with plans to re-structure the federation to maximize communication between member groups and develop a format for strong, united political action.

Motions were passed in plenary sessions to give unanimous support to women whose rights are now being blatantly denied within our legal system.

For example, the federation voted to do picketing and support members of the Canadian Association of Industrial, Mechanical and Allied Workers (CAIMAW) who have been on strike in Burnaby since June 1980 over the issue of equal pay for work of equal value.

Seven women in the data processing plant division at the truck firm Canadian Kenworth are asking for wage parity with the workers in the plant, most of whom are men. The data processors earn $1.26/hour less than the plant workers and yet are required to have more education.

Women at the convention pledged support for Maliseet Indian Sandra Lovelace of New Brunswick in her attempts to regain her native status and rights after marrying a non-Indian in 1970. After failing to win back her rights before the courts, she appealed to the United Nations where her cause will soon be heard.

Barb Kobierski, a representative of the Indian Homemakers' Assoc. of B.C., gave a special presentation voicing concern over the lack of native women's rights. As a wife of a non-Indian, she advocated revisions to the Indian Act to prevent such women from losing their status if they marry a non-native.

Kobierski demanded more recognition of native rights within the patriation of the constitution. She said B.C. never mentioned native people in its constitutional paper and there is little mention of Indians in the Canadian constitution.

In addition, a legal adviser has announced that Britain has no responsibilities to Canada's native peoples and all demands for protection of rights should be directed to the Canadian government.

Meanwhile, as an organization with 92 clubs in B.C. found mostly on Indian reserves, the Homemakers' Assoc. is struggling to improve native housing and living conditions.

"It's a vicious life you lead when you're a prostitute. All the time you're in danger."

freestyle

In other business, the federation gave support to three women who were fired from the Quebec company Pratt and Whitney after an RCMP agent visited the company and inquired about the women's political and union activities. The women are seeking to reverse the company's decision and have lodged a complaint with the Quebec human rights commission.

BCFW has demanded the women's immediate rehiring with full compensation.

Convention-goers also voted to boycott South African liquor and wines and condemn the nations's apartheid regime. A resolution was passed demanding an end to nuclear proliferation within B.C. and Canada in support of the development of renewable energy systems.

Heather Conn was co-editor of The Ubyssey last year. Now desperately attempting to be an arts 4 student, she can nevertheless still write, proving education can't destroy everything. Freestyle is a column for staff of The Ubyssey with something special to say.

Letters

'Jobless not enthused'

In response to the article "Jobless are victims of neglect" in The Ubyssey Nov. 6, I suggest it be renamed "Jobless lack enthusiasm."

Summer income does affect a person's ability to return to school, but even more so is that person's real determination to return. If you really want that degree, you should be prepared to make sacrifices.

I suggest that most of the 16.5 per cent of the students who didn't get a job didn't try very hard. They should take a lesser paying job for the summer or work up north and work part time during the school year.

For example, the Deli and sports shop have part time openings as well as many restaurants, etc. Food services, the libraries, the pool and gyms and various departments always have part time work.

I have worked up to 20 hours per week during the school year, to continue education, at jobs which included cleaning dishes, selling pants and loading trucks. Students whose parents are in the over $40,000 bracket are fortunate indeed, but their parents got there through hard work and perseverence.

It is not too early to start lining up good summer jobs now and part time jobs for next winter.

(Name withheld by request)

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.

'Warning: don't move into res

We're mad as hell and we're not going to take it anymore. What now, you ask? Well, let me give you a warning. If you're looking for a convenient place to live on campus, with all the comforts (or at least some) of home, then don't move into a UBC residence.

The residents of Hamber House Place Vanier, are hoping that the physical plant department will fix our showers by Christmas time, but realize that April 30 is probably a more realistic goal.

What's the big fuss? To start with this year, things were normal: on third floor, the first shower didn't work and the drain was slow in thee second. Two showers for 22 people, probably 80 per cent having 8:30 classes?

Then we were treated to waiting in line for one shower, because the other two had only hot water. The one shower and tub became so filthy and clogged with hair that it was nauseating.

Physical plant finally came to fix the showers last week. Well, they fixed them all right, now two showers have only cold water and we are trying to make do with one shower again.

Not only that, but the plumbing is backwards too. You know how you usually get scalded if some dummy at home flushes the toilet while you're in the shower? Well, we got cold water. To top it all off, there's hot water in the drinking fountain.

Do physical plant and housing think the women in residence are so over-sexed that we need a cold shower every morning? Is the biology department doing a study on athlete's foot with us as subjects?

Please — take away the ratty warn carpet in our tiny lounge, take away one of the two desserts a day we're allowed, take away our 10 rolls of toilet paper a week, but please, please, please . . . give us some decent showers!

Gail Shaw
third floor rep
Hamber House
Place Vanier

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HERE ARE JUST A FEW EXAMPLES OF THE IRRESISTIBLE PRICES ON THIS WEEK'S NEW ARRIVALS

	PUB'S ORIG. LIST PRICE	OUR PRICE
Helen MacInnes: Agent In Place	8.95	2.99
The Twilight of Sail	14.95	6.99
Lemmon: A Biography of Jack Lemmon	9.95	2.99
English Antiques: The Age of Elegance	18.00	9.99
Jeane Dixon's Astrological Cookbook	6.95	1.99
Where the Money Was — Memoirs of a Bank Robber	10.00	3.99
Modern Fiscal Issues	20.00	.99
Masterpieces of Western Sculpture	35.00	19.99
Kenneth Clark: Animals and Men	19.95	12.99
Audubon: The Birds of America	75.99	39.99

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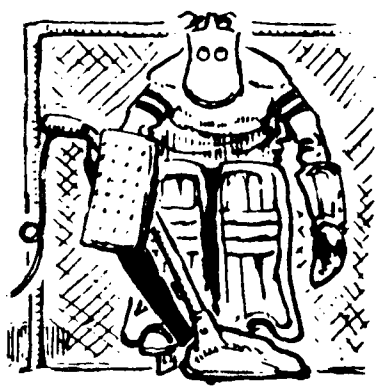
'Birdwatch

The Thunderbird hockey team will be out to get revenge when they meet the University of Alberta in games to be played today and Saturday.

Last weekend in Edmonton the Bears downed the 'Birds by scores of 7-2 and 6-3. The UBC scorers on Friday night were Jim Allison and Rob Jones while on Saturday night Jim McLaughlin, Bill Holloway and Allison replied for the 'Birds.

Game time for both games is 8 p.m. at the Winter Sports Centre.



The Thunderettes women's basketball team open their Canada West season when they host the University of Lethbridge this Friday and Saturday in War Memorial gym. Game time is 6:45 on each night.

* * *

Also opening up their season at home this weekend is the wrestling team. Their matches take place this Saturday, Nov. 15 in gym A of Unit two in the Osborne Centre.

* * *

The men's basketball team is off for Victoria this weekend where they hope to rebound from last Saturday's loss to Simon Fraser.

The 'Birdmen will be participating in UVic's Tip-Off tournament. The junior hoopmen are also in action this weekend. On Friday night they travel to Capilano College and on Saturday afternoon they tangle with Malaspina College in War Memorial gym. Game time on Saturday is 4 p.m.

Also in action this Saturday will be the men's swimming team. They host the University of Puget Sound at 2 p.m. at the Aquatic Centre.

* * *

When Whistler Mountain's ski season begins Nov. 27 there will be double the capacity for skiers, according to a UBC ski club executive.

"They have opened the whole north face with three triple chairs," says Kevin Smith, UBC ski club social coordinator. "Blackcomb, a mountain next door to Whistler, has also been opened up."

Smith said Mount Baker has already opened to skiers, while Whistler now has snow to the midstation.

According to Smith, UBC's ski club is having a record year, with 350 members currently signed up to take advantage of the club's ski cabin facilities at Whistler.

Ski club membership costs $25 and gives members merchandise discounts, ski lesson packages and cheaper rates for use of the Whistler cabin. The ski club is also planning two ski trips for the Christmas holidays, one to Mount Bachelor in Oregon, and another to Snowbird in Utah.

* * *

The Ubyssey's burgeoning sports department will be holding regular meetings each Thursday at noon, starting next week. All sports writers and anyone interested in covering UBC sports events or taking sports photos should attend. For further information call sports editor Jo-Anne Falkiner or associate sports editor Scott McDonald at 228-2307 Mondays, Wednesdays or Thursdays at noon or drop in the office, room 241k in SUB.

NOTICE OF ELECTION

Student Representatives to serve on the Board of Governors and the Senate.

This notice is a call for nominations for full-time students to run for election for the following positions:—

BOARD OF GOVERNORS — TWO students
SENATE — SEVENTEEN students (five at-large and one from each faculty)

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 19, 1980.

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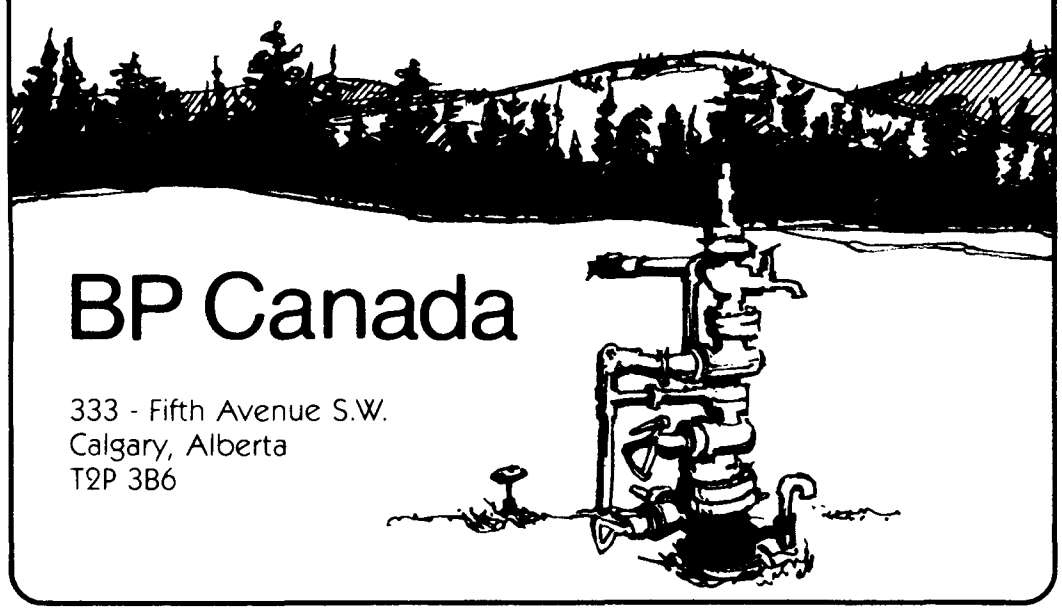

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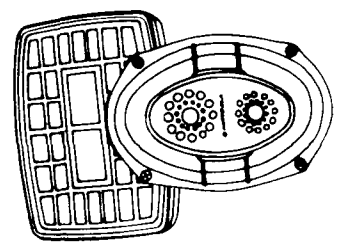

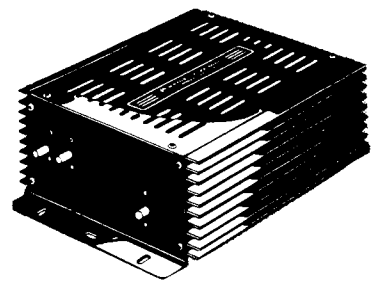

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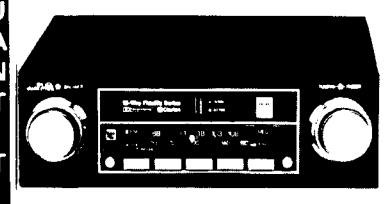

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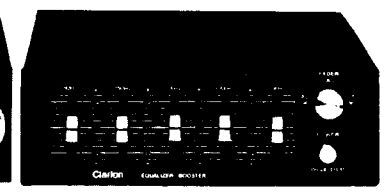

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City hall showdown for voters

Saturday's civic election involves student issues

By GEOF WHEELWRIGHT

Despite an age-old belief that you "can't fight city hall," every two years Vancouverites are given a chance to do just that and this year they have more to fight for than ever before.

The city is in the throes of a desperate housing shortage, plans for rapid transit are moving even slower than the current outdated bus system and Vancouver city council is becoming more and more

Analysis

unresponsive to the social needs of its citizens. Although the general failure of local politicians to heavily woo the student vote would have you believe otherwise, lack of quick solutions to these serious problems presents grave consequences for all post-secondary students.

The city's housing shortage not only causes fewer out-of-town students to attend UBC, Simon Fraser University or any of the various local colleges, but the lack of action to solve that shortage threatens accessibility to education as much as any tuition fee increase.

Last week, two single mothers demonstrated outside city hall to protest the discrimination they face in their search for decent, affordable housing. But

MAY BROWN . . . 1978 loser to Volrich

those women could have just as easily been students, who also face the random and arbitrary discrimination of city landlords. A petition was presented to mayor Jack Volrich and housing minister Jim Chabot asking for legislation to end the discrimination.

No action has yet come from the provincial government and it would be wildly optimistic to expect a city government that abolished its own equal opportunities office to consider eliminating discrimination for renters.

Single parents, people on limited incomes (such as students) and the retired all face the discrimination brought on by the housing shortage, yet the current government at city hall does nothing to stop it. The ruling Non-Partisan Association on council answers charges of unresponsiveness to housing needs by constantly bleating statistics that indicate "single detached housing production in Vancouver equals production in Halifax, Ottawa, Winnipeg, Regina, Calgary and Edmonton combined."

Even ignoring the fact that most single parents, students and pensioners cannot afford single detached housing, the NPA's gloating also does not take into account the lack of a housing shortage as serious as Vancouver's in any of the cities mentioned.

RANKIN . . . COPE votecopper

The NPA record also spells doom for students in the rapid transit arena. After students have found their astronomically expensive hole in the ground somewhere on the outskirts of town, they are currently faced with a totally inadequate and increasingly expensive transit system to carry them to classes.

And the Greater Vancouver Regional District, of which Vancouver city council is a member, is planning bus fare hikes for January — although the extent of those increases are currently unknown.

Meanwhile, mayor Volrich (also head of the Urban Transit Authority) and his NPA council are moving at a snail's pace in developing a light rapid transit scheme to augment the expensive and inadequate bus system. The regional district had produced a report outlining possible conventional LRT routes and stations throughout the city, but now Vancouver city council and the UTA are examining alternative transit proposals including a downtown "people mover" and an Ontario-built elevated transit system.

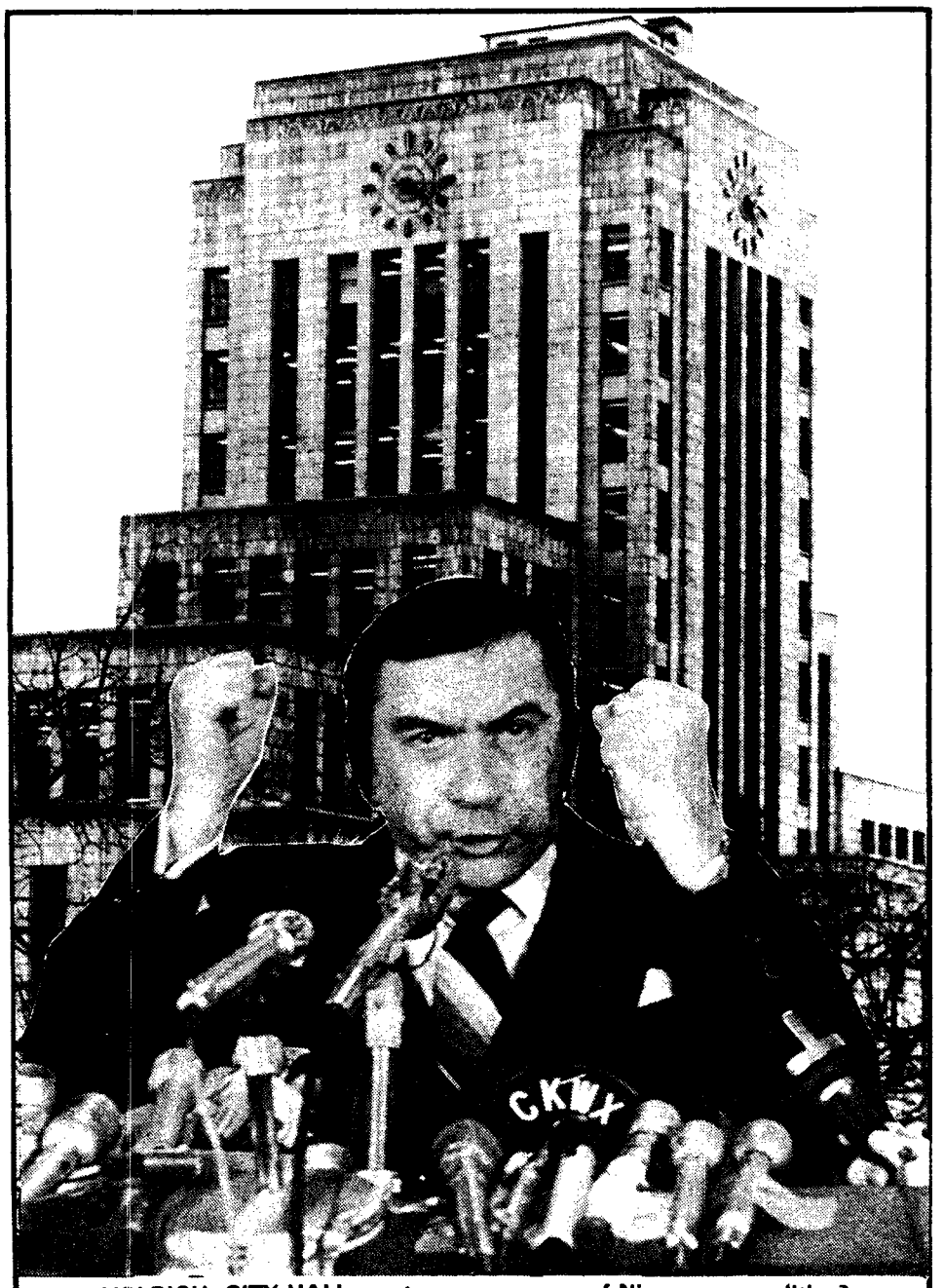
The people mover would be a $60 million jewel in the planned Transpo '86 exhibition but the Ontario transit system is totally untested on the scale Vancouver is considering using it for.

It seems ironic that while council is willing to spend $60 million on a people mover and kick in $8 million for a trade and convention centre (as well as picking up a hefty operating deficit), it has ruthlessly refused grants to housing registries, women's groups and other social service areas.

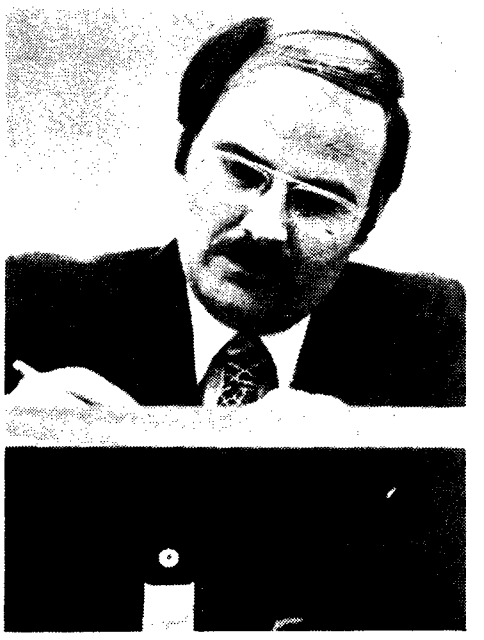
The Kitsilano Neighborhood House's housing registry was denied civic funding, despite an outstanding record in finding accommodation for students and others on the west side of Vancouver. And the Vancouver Status of Women was turned away from the city's coffers in their request to establish a women's ombudservice when they were wrongly quoted as stridently supporting the hiring of gay teachers in public schools and when Ald. Bernice Gerard decided the group should be punished for supporting women's rights to obtain therapeutic abortions.

And council did not stop there.

When the city's gay community asked council for a simple recognition of their celebration of a Gay Unity week, they were turned down by liberals like Marguerite Ford who said it "was not an appropriate subject for a civic proclamation" and bullies like George Puil who said recognizing the event would be "tantamount to advocating their lifestyle."



VOLRICH, CITY HALL . . . two more years of Nixonesque politics?



HARCOURT . . . lacks depth

The effect of Saturday's election on students does not stop at city council. The Vancouver parks board controls the area below UBC's cliffs and has to approve any plans for the controversial modification of Wreck beach. The board approved current Swan Wooster engineering plans for cliff renovation at their meeting two weeks ago.

The board also works with the GVRD in helping create the proposed 1,500-acre park on the University Endowment Lands. Plans for the park are currently awaiting approval from the provincial government.

The main players in controlling all these issues right now are six NPA councillors, an NPA-backed mayor in addition to an NPA-controlled parks and school board. Volrich is fighting a tough mayoral battle against independent challenger Ald. Mike Harcourt, who supports increased low-cost housing and an immediate start on conventional rapid transit.

Although Harcourt's proposals feel good, they lack depth and clarity. He claims to support lower and middle-income groups, yet refused to support a huge coalition of such groups fighting for the right to poster on city telephone poles. The groups say the current city hall "no-postering" bylaw discriminates against alternative religious, cultural and political groups that do not have the money for conventional publicity.

However, Harcourt's voting record indicates that he has indeed done more to secure living space and improved quality of life than anybody else vying for the mayor's spot.

Harcourt's counterpart in the aldermanic parks board and school board race is the Committee of Progressive Electors, a party led by long-time council member Harry Rankin. COPE has constantly blasted the city for its failure to act on social issues and although it has failed to gain large electoral support its protests have on occasion forced city hall to act responsibly.

COPE is also the only party that seems to have directed a concerted effort at interesting the university population in the election. The Electors' Action Movement has sent some of its candidates out to UBC, but they spoke more of restoring civic democracy and treading "the middle-line" than providing social services and housing.

Students have a big stake in the outcome of Saturday's election. If most of the incumbent are re-elected many students will not be around two years from now to have a second chance at electing a decent council.

Geof Wheelwright is a Ubyssey staffer and hardened observer of Vancouver city council. He covers city hall for the Vancouver Courier but saves his diatribes for us.

'Tween classes

TODAY

TROTSKYIST LEAGUE
Marxist literature and discussion, 11:30 a.m. to 1:30 p.m., SUB main concourse.

LE CLUB FRANCAIS
Reunion, noon, International House.

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

SLAVONIC CIRCLE
Russian conversation practice, noon, Buch. 1256.

DEBATING SOCIETY
Supermouth debators vs. Gay People of UBC: Gay people should be allowed to teach in the public school system, noon, SUB auditorium.

CCCM
Bible study, noon, Lutheran Campus Centre.

AMS WOMEN'S COMMITTEE
Women's Health Collective presents historical and practical information on birth control, noon, SUB 130.

LUTHERAN CAMPUS CENTRE
TGIF sports, 2:40 p.m., meet at Lutheran Campus Centre.
TGIF happy hour, 4 p.m., Lutheran Campus Centre.

CANADIAN UNIVERSITY PRESS
Bill Tieleman, former CUP national bureau chief, speaks on investigative journalism, 4:30 p.m., Simon Fraser University Peak office.

EAST INDIAN STUDENT'S ASSOCIATION
Beer and pizza night, 6 p.m., SUB party room.

CAMPUS PRO-LIFE
Dr. Nathanson, ex-abortionist from New York, speaks on why he quit, 8 p.m., Robson Square media centre.

SATURDAY

CAMPUS PRO-LIFE
Dr. Nathanson speaks, 8 p.m. Carson Graham secondary school.

SUNDAY

AMS CONCERTS
Martha and the Muffins, Toronto's artsy pop band, performs, 8 p.m., SUB ballroom. Tickets $7 AMS members, $7.50 others.

MONDAY

ROCKERS CO-OP
General meeting, noon, SUB 215.

WUSC
Award winning film on South Africa: White Lasger, noon, Buch. 205.

STUDENT COUNCIL FOR EXCEPTIONAL CHILDREN
Lynn Dekerf speaks on the blind in school and society, noon, Scarfe 1005.

HUMAN SETTLEMENTS A/V LIBRARY
Videotape recording of Mother Teresa of Calcutta during 1976 Habitat conference, noon, Library Processing 308.

WINDSURFING UBC
Guest speakers discusses understanding wind and directions of sailing, everybody welcome, noon, SUB 111.

TUESDAY

UNIVERSITIES LECTURES COMMITTEE
Professor Michael Marrus, University of Toronto's history department, speaks on The Holocaust in France: Assessing Responsibility, noon, Buch. 100.
Marrus speaks on How Oppression Works: France's Administration and the Jews, 1940-1944, 3:30 p.m., Buch. penthouse.

LSM
Dinner and discussion with Dr. Percivil Smith, student health services, on sexuality, 6 p.m., Lutheran Campus Centre.

CUSO
Gonzalo Martin, CUSO field representative for Latin America, will discuss problems in Latin American development, 7:30 p.m., International House upper lounge.

WEDNESDAY

STUDENT CHRISTIAN MOVEMENT
Quaker worship, noon, SUB 117.

CCCM
Potluck dinner followed by discussion, 5:30 p.m., Lutheran Campus Centre.

ECONOMIC STUDENTS ASSOCIATION
Liquidity trap, staff, students and faculty welcome, 8 p.m., SUB 211.

THURSDAY

WUSC
Special activity meeting, noon, Buch. 205.

ISMAILI STUDENTS ASSOCIATION
Film: Footprints of the Buddha, noon, SUB 109.

CCCM
Speaker series — exploring the nature of evil: Dan Overmyer, Asian studies, speaks on Struggle and Hope: The Nature of Evil in Chinese Religion and Thought, noon, SUB 215.

Hot flashes

This does not compute at all

Does the current boom in technology compute?

Paul Gilmore, a UBC computer science professor, will tell all when he speaks on Where are Computers Going? Saturday at 8:15 p.m. in lecture hall 2 of Woodward IRC. The talk is sponsored by the Vancouver Institute.

Investigate it

If Woodward and Bernstein mean more to you than department stores and symphony orchestras, this may be of interest.

A seminar on investigative journalism will be given by Bill Tieleman, former Canadian University Press national bureau chief, current Ubyssey news editor and freelance journalist, today at 4:30 p.m. The hardest part of the seminar is getting there though. It will take place in the offices of The Peak, Simon Fraser University's student newspaper, way out in Burnaby.

Hound them

In the research funding war, it's bureaucrat versus scientist.

Gordon Baskerville, assistant deputy minister of New Brunswick's department of natural resources, is a scientist who took the plunge and became one of the dreaded bureaucrats. He will speak on Science for Public Policy — or How to be a Wolf in Sheep's Clothing at 10:30 a.m. on Monday in Angus 104.

For UBC's beleaguered scientists it will be a great chance to hound a Baskerville.

Muffin music

What comes from Toronto, is hot and rising fast?

Musical muffins. Martha and the Muffins to be precise, the latest craze in TO (as we smug westerners laughingly call it). The oh-so-trendy popsters play in the SUB ballroom at 8 p.m. Sunday. Tickets are $7 for UBC students, $7.50 for others and available at the SUB box office.

Mouthing off

Supermouth is shooting off again.

This time the debating society takes on the gay people of UBC on the topic of allowing gays to teach in the public school system. The verbal volleys take place at noon today in the SUB auditorium.

Know need

People in need need to know the law.

A freebie two-night course put on by the People's Law School will answer questions on the Guaranteed Available Income for Need Act, which sets out the kinds of service people in need are legally entitled to.

Free booklets explaining the law will also be available.

The course is on Monday and Tuesday night from 7:30 to 9:30 p.m. at the Carnegie Centre, 401 Main St. at Hastings. Preregister by calling 734-1126.

Corvair crasher

The man who made Corvair a dirty word is coming.

Consumer advocate Ralph Nader is speaking at UBC at 3:30 p.m. Nov. 21 in the SUB ballroom. Tickets are $2.50 for UBC and Simon Fraser University students and $3.50 for others. They can be bought at the SUB box office or SFU bookstore.

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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
PROF. PAUL GILMORE
Head, Computer Science, UBC
Where Are Computers Going?
Prof. Gilmore will discuss the present state of computer technology and what society can look to in the future.
SATURDAY, NOV. 15, at 8:15 p.m.
Lecture Hall 2, Woodward Building

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PAGE FRIDAY

end of season edition

Creationism rears its ugly head

By SHAFFIN SHARIFF

Armed with fervor and determination, fundamentalists are assaulting the ranks of evolutionism, the Darwinian concept that explains the development of species, including man, over time. In the U.S. at least, the fundamentalist movement is reaching proportions that could hold widespread ramifications for scientific and educational communities: some American states now require educators to teach creationism side-by-side with evolutionism in natural sciences classes.

Creationism did not subside completely with Darwin's on the Origin of Species, but it was dealt a heavy blow. In the last decade, however, the creationist cause has gained new momentum, as evolutionists seek to explain gaps in fossil records that creationists find so comforting.

Today, fundamentalists are not just "creationists", which could very well be a contradiction in terms. Scientific creationists are men and women within the scientific field who reject the "theory" of evolution and fossil dating methods. Yet it is difficult to understand how these creationists, who work with scientific principles, can reject paleontological evidence.

Scientific creationists do not accept that species change and develop over time through natural selection. Scientific creationists prefer to believe that a supernatural entity, a creator or God designed species in their current form with a specific blueprint. Certain biological similarities between species are best explained, they claim, by believing that a creator used a common plan to create all species but just arranged the parts a little differently.

Scientific creationists have also revived the theory of catastrophism to account for gaps in the fossil record, citing floods and natural disasters as being caused by the creator to make way for "new" species.

Dr. Richard Bliss of the Institute for Creation Research exemplifies the scientific creationist. Bliss believes that life was created in different forms with a specific design. ICR is a powerful organization that has had, and is having, a considerable influence in the California educational system. The ICR and other such organizations advocate the use of science textbooks with a creationist slant in schools.

The concern is not so much that creationism will be taught in schools as it is what part creationism will play in the curriculum. As things are shaping up right now, it seems that creationism may soon be sharing equal time with evolutionism in science textbooks.

In the last hundred years, there has been a division of religion and scientific inquiry. The current fundamentalist fervor threatens to fuse the two with unwelcome results. Fundamentalist thought and religion are based on faith. Science, ultimately, is not. Clearly, creationist thought does not belong in biology textbooks: the very nature of creationism separates it from the empirical quality of scientific inquiry.

Fundamentalists are quick to advocate that creationism be included in science textbooks and taught in classes. What they are evasive about is how literally the Book of Genesis should be interpreted. The six-day, six-thousand years ago version of creation is insufficient and inadequate. William Jennings Bryan tried to argue that version of creation literally during the famous Scopes monkey trial of 1925. John Scopes, a high school teacher, was put on trial for reading a chapter from Charles Darwin's On the Origin of Species and teaching evolution. Clarence Darrow, who defended Scopes, successfully illustrated that Bryan's argument for literal translation of the Book of Genesis was illogical.

The six-day account of creation, based on the man-made, 24-hour time-scale has been largely abandoned in favor of six "cosmic" days, although no one will dare venture to define those "cosmic" days.

Another question that creationists have not addressed is whether or not other religions' models should also be used to teach creation. Creationists are concerned with only one model: the Book of Genesis. But what about other religions; definitions of creation? Are those to be ignored in our predominantly Christian society? The failure to consider different definitions and versions of creation raises the possibility of strong ethnocentric tendencies being fostered in school curriculum.

Most anthropologists will admit that the fossil record, vital to evolutionism, is woefully incomplete. Ancestral origins of man have been traced to a creature named Ramapithecus which roamed the earth about 12-14 million years ago. It is debatable whether or not Australopithecines, which lived about five million years ago, are next in the line of human ancestors. Evidence suggests that the Australopithecine line did not survive and the physical characteristics of Homo Habilis, who once co-existed with Australophithecus, suggest that the later hominid is more likely to be a forerunner of man. With an increased cranial capacity and fully bipedal locomotion, Homo Erectus, who lived approximately 2 million years ago, is considered a human ancestor. Homo Erectus gave way to the human race as it classified today, under the term Homo Sapiens.

When talking about human evolution, one should not forget that humans developed not only physically, but also culturally into more complex beings. The changing environment and man's gradual ability to manipulate that environment through the use of fire and tools contributed to a change in diet and social organization.

A significant — and unexplained — gap exists between the existence of Ramapithecus and the appearance of Australopithecus and Homo Habilis. How to explain the gap is just one of the many important puzzels that plague anthropologists today; they are hoping that clues will surface with future fossil discoveries.

"One of the things that creationists criticise evolutionists for is that we have a very imperfect understanding of what's going on," says Richard Matson, associate professor in the Department of Anthroplogy at UBC.

"Over the last 20 years, ideas about evolution on the molecular level and the origin of life have all changed, drastically."

That, essentially, is the main differences between evolutionists and creationists. While evolutionists are willing to adjust and clarify their theories as more discoveries are made, creationists are adamantly resistant of aspects of change.

THE LION OF THE SEASON.
ALARMED FLUNKEY. "Mr. G-g-g-o-o-o rilla!"

19th CENTURY CARTOON . . . evolution a big laugh

Is evolution to be taken as theory or fact?

"Evolution is that species change and develop over time. If evolution is just that, we can accept that as a fact. It seems to me that (evolution) is so definite, that it's very difficult to disagree biological things change," says Matson.

"Now there are all other kinds of ideas about evolution; the origins of life in general and everything from the origins of life to mechanisms involved."

Some of these ideas are inadvertently fueling the creationist challenge. Niles Eldredge and Stephen Jay Gould have advocated the theory of "punctuated equilibrium," or structural evolution, which proposes that evolution progresses in leaps and bounds, and not in gradual stages. This, say Eldredge and Gould, would explain gaps in the fossil record. Creationists are interpreting Eldredge and Gould's theory as evidence for catastrophism, although its authors have never done so.

"We know that evolution can occur in a short period of time. Under extreme selective pressures, you can get major differences to occur. But we knew that anyway," Matson says.

"The question (then) becomes whether big evolutionary steps occur during these periods of very rapid change or whether those are unusual and that in usual situations, you have much more on-going, gradual changes in evolution."

Matson points out that while Eldredge and Gould's theory is a "hot topic," it "doesn't seem to be an idea that's at all popular among people who are studying mechanisms of on-going biology."

As for finding common ground between evolutionists and creationists, Matson says "you can say that there was a good lord who set the watch ticking (so that) the observations of any observer would be interpreted as a matter of luck and chance."

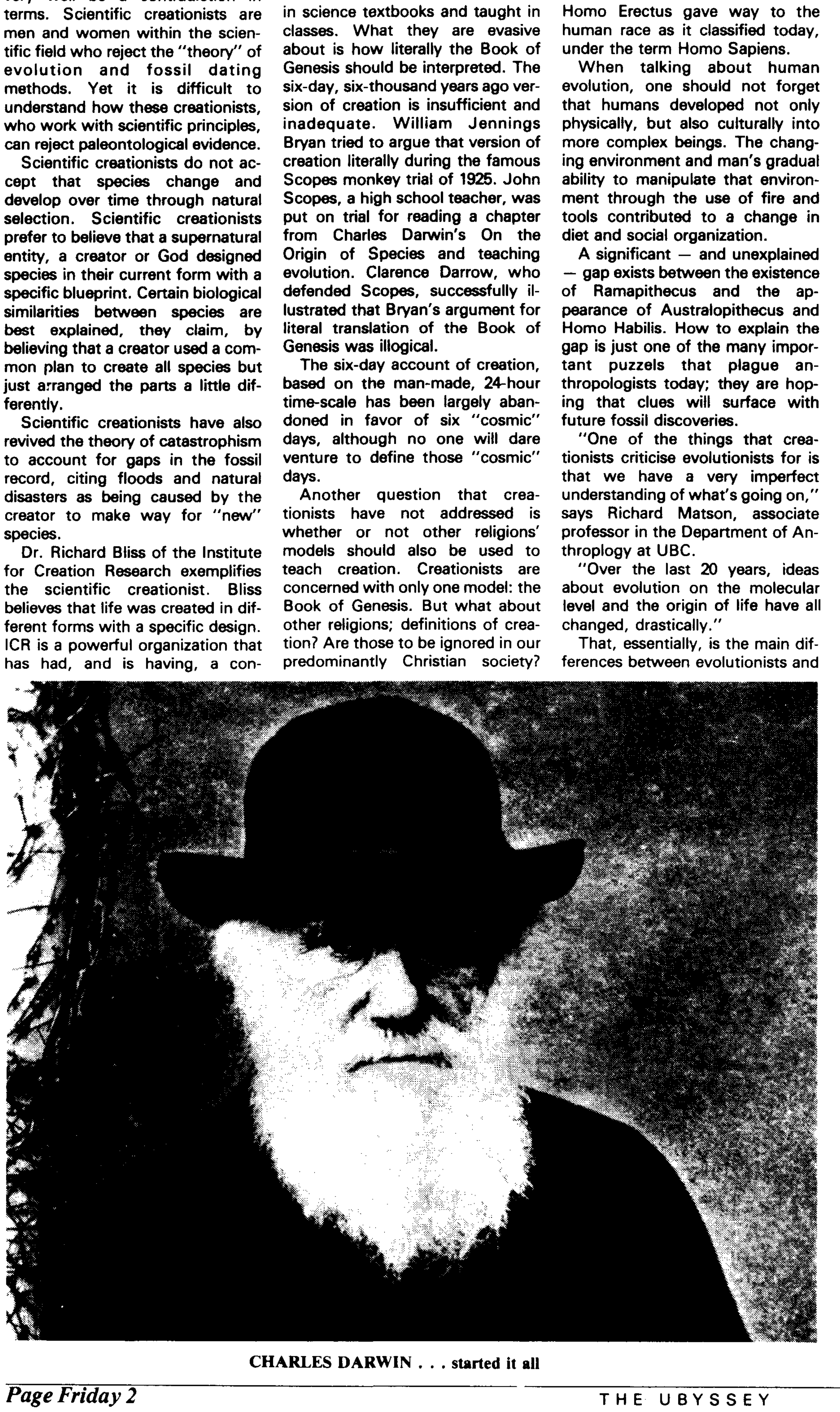
The current tide of creationism does not pose a threat to the scientific community — yet. But Matson voices concern about the future: "If it continues to grow, as it has over the past 10 years, then it may be a real threat. And, of course, if it influences levels of funding and so on, I think it will have deleterious effects."

Matson sums up what troubles fundamentalist creationists the most. What "it comes down to," he says, "is the worrisome idea that we are subject in fact to the laws of nature and by implication, therefore, there isn't a lord who has a special interest in us alone."

The basic thrust of creationist concern has changed very little since Darwin's time. The idea that humans are not unique and may not have a pre-defined place in the cosmos still causes heightened concern. As Thomas S. Kuhn notes in The Structure of Scientific Revolutions, evolutionist theories had been set forth before Darwin, but this time, there was a major difference.

"The Origin of Species recognized no goal set either by God or nature. Instead, natural selection, operating in the given environment and with the actual organisms presently at hand, was responsible for the gradual but steady emergence of more elaborate, further articulated, and vastly more specilized organisms. Even such marvelously adapted organs as the eye and hand of man — organs whose design had previously provided powerful arguments for the existence of a supreme artificier and an advanced plan — were products of a process that moved steadily **from** primitive beginings but **toward** no goal. The belief that natural selection, resulting from mere competition between organisms for survival, could have produced man together with the higher animals and plants was the most difficult and disturbing aspect of Darwin's theory. What could 'evolution,' 'development,' and 'progress' mean in the absence of a specified goal?"

What indeed.



CHARLES DARWIN . . . started it all

Art Ensemble: we're the innovators

Last Sunday at the Queen Elizabeth Playhouse the Art Ensemble of Chicago opened the second annual Vancouver Creative Music Festival. The Art Ensemble is one of the better known groups in contemporary music, having gained the acclaim of improvisational music listeners all over Europe and North America and having received numerous awards for their recordings, most notably the 1978 release Nice Guys. Lester Bowie agreed to speak with Page Friday staffer ***Steve Palmer*** *between sets. The talk was confused but colorful; Roscoe Mitchell blowing loud sax and Malachi Favors tuning his bass in the background, Don Moye and Joseph Jarman intermittently dropping amused comments over their African robed shoulders.*

Lester Bowie: The interviewer? You got a reason?

Don Moye: Sit down. You got five minutes. We got a timer.

Page Friday: Do you work for—

LB: A living? Yeah.

PF: No. Do you work exclusively for ECM Records?

LB: Exclusively? No we don't work exclusively for ECM. We have recorded on ECM . . . two albums — three albums actually — another will be released shortly.

PF: Do you mind if I just look at some notes?

LB: No, go ahead. Knock yourself out.

Joseph Jarman: O.K. You got four minutes left.

PF: Are you together permanently or do you guys play around?

LB: No, we're a permanent band but we have different projects on the side. Basically this group has been together for 16 years.

JJ: Where's the timer? Oh—2;18.

PF: 2:18 left? I had four minutes just a second ago!

(Laughter from Bowie and Jarman).

PF: How did you get involved with ECM in the first place?

LB: They asked us if we'd like to make a recording and the conditions were right so we did. They're a very reasonable record company . . . very nice—nice relationship.

PF: Do you feel your following is increasing with respect to record sales and concert audiences?

LB: Yeah, our audience has been steadily increasing over the years but it's been a slow sort of thing.

PF: Do you think it's the people who usually listen to popular music swinging towards jazz?

LB: Yeah, well we're getting a little more exposure, you know, it's like a snowball that rolls down a hill. Friends tell friends and they tell friends. A lot of the pop crowd is starved for some real music. I mean, a lot of them come over to us. A lot of old jazz fans too.

PF: Do you play in Chicago a lot or are you in New York most of the time?

LB: Well, we don't play anyplace a lot — except the world. We play a lot of places.

PF: Do you think New York is still the centre of jazz or are things shifting — all the European stuff for instance?

LB: Well, I mean, the States is the centre of the music — the United States period. Now, where is the centre of what is happening at any particular given moment fluctuates. New York is a financial centre so therefore you have a lot of things New York is the centre of. As far as the mainstream of jazz . . . European things have nothing to do with so called jazz anyway . . . as far as some of the things coming out of Europe are just copies of things other musicians have been playing for years.

PF: You think the European musicians are just copies?

LB: Well as far as having any sort of influence on the music — you say jazz, great black music as we say — as far as having any sort of influence on the direction of a higher level of that music, no. I mean, you know that — you don't have to ask me!

PF: About ten years ago Miles was considered a pioneer in great black music — jazz — whatever you want to call it. Do you think there's anyone doing something really original today — besides yourselves?

LB: A lot of people are doing things original. A lot of people that have been associated with us. This goes back a long time. You say Miles was pioneering ten years ago. I already told you we been together sixteen years so he couldn't have been pioneering too much. We were way ahead of whatever he was doing then. But, yeah, there's a lot of people: Anthony Braxton, groups like Air and ah . . .

Moye: Sun Ra.

LB: Yeah, Sun Ra.

DM: Cecil Taylor.

LB: Yeah, Cecil Taylor. Most of these pioneers have been saying their things over the last twenty years.

PF: It's hard for me to try and explain your music to others. Do you feel like trying to describe it at all?

LB: There's no way you can describe it. Just get them to come and listen and then get them to describe it. All we say is that it's music that attempts to stimulate thought.

PF: You play mainly acoustic instruments. Do you have any dislike of electric instruments?

LB: Nothing other than the limitations. They're very limited.

PF: In what way?

LB: You hear that electric bass there? (Points to Malachi Favours tuning his electric) That's it. It's the only sound it can play: electric bass — that's it.

PF: You don't think guys like Jaco Pastorius —

LB: Can Jaco Pastorius make that sound like anything other than electric bass? He's got to amp it doesn't he? I don't care how well he can play it, when you hear it what does it sound like? (laughs) Fender Bass, that's what! Well, you can hear him play something on the saxophone (points to Jarman warming up) and unless you saw him you wouldn't know what it was.

BOWIE . . . outspoken

PF: Do you find that you gear you music to the audience? For instance, would you play differently for a European audience than for a New York audience?

LB: Basically no. We play for ourselves first and hopefully, if we feel good about it, that feeling will be communicated to our audience. I mean, we'd play the same thing in a nursery school.

PF: Is the Association for the Advancement of Creative Music still on the go?

LB: Yeah, it's on the go in Chicago. We still do some work for it.

PF: So you're still based in Chicago?

LB: Well, the group is kind of based there. We live in different places — I live in New York.

PF: What do you think of schools that profess to teach jazz? Berklee, for instance.

LB: I think they're nice. They provide employment for the faculty members and they give some sort of stimulation to the youth. Whether or not they have anything to do with jazz is questionable. I'm glad they got 'em but, I mean, I don't know of any great "school" musicians. I don't know how effective they are. I don't know of any Charlie Parkers coming out of Berklee. No Coltranes or . . .

DM: Duke Ellingtons (loud laughter).

LB: None of these guys seem to be appearing. Even the Art Ensemble guys . . . I haven't seen any AACM people coming out of these schools, I haven't seen any of these pioneers. So they're effectively exposing the music but as far as turning out the musicians, I don't know.

PF: But is there a difference between the kind of schooling the AACM provides and Berklee?

LB: Yes — a lot of difference: Berklee has a fucking fifteen hundred million dollar budget and the AACM doesn't have nothing.

JJ: Five minutes up . . . five minutes up . . .

LB: Five minutes — that's it!

Concert has it all — frying pans, bike horns

By EVAN McINTYRE

On Sunday, November 7, the equipment for the Art Ensemble of Chicago's two concerts that evening cluttered the stage of the Queen Elizabeth Playhouse. A splendid array of acoustic instruments ranged from a group of flutes, clarinets, chimes, saxophones and a marimba on the front right stage to a group of picollos, gongs, woodblocks, cymbals, claypots and saxophones on the front left. There were also two drum sets and other percussion instruments packed at the rear of the stage.

The metal frames which housed all the percussives even contained two inverted frying pans and the rear sprocket of a motorcycle suspended from a wire.

Fragrant incense wafted through the air. The full colors of the woodwinds, gongs and cymbals shone when the house lights dimmed and the stage lights brightened to illuminate the arresting Art Ensemble.

Three of the members, Joseph Jarman, Malachi Favors Maghostus and Famoudou Don Moye, wore colorful African costumes and their faces were splashed with tribal paint patterns.

Lester Bowie and Roscoe Mitchell looked fairly drab in comparison; both wore simple jeans and shirts with Bowie sporting a lab jacket.

The aural part of the show began when Bowie repeated several low blatting noises on his trumpet. He was joined gradually by the other musicians with a gentle wash of percussive sounds which evolved into a rhythmic jazz-fusion song when Maghostus played electric bass guitar and Jarman and Mitchell switched from percussion to sax leads.

Visually, the show continued to deliver with the scowling face of Maghostus shaking intermittently and the limber body movements of both Mitchell and Jarman.

These two reedsmen deftly ran through their range of instruments switching among them with deceptive ease. Mitchell continued to play his tenor sax while occasionally reaching over with his right hand to squeeze a bike horn or bash a cymbal. He frequently swung his body backward and forward when charged by an improvised sax solo.

Jarman was adept at grasping (and blowing) one of eight whistles that hung around his neck or wheeling around to blast a conch shell, hit a marimba or tap a bell to punctuate his wide ranging solos on saxes, flutes and clarinets.

The element of bizarre wit was never far away during the concert; in holding a saxophone sideways from his shoulders during a solo, squeaking through a slice whistle or whirling tow corrugated plastic tubes over his head at once, Jarman contributed to the living museum of sounds and sights that is the Art Ensemble.

The performance was full of varied and eclectic ideas. Some portions sounded more like a humorously chaotic amphetamine-propelled cluster of solos than what is commonly recognized as jazz. Other parts resembled serene and exotic journeys to distant lands. The song which followed the first jazz-fusion number, for example, became a vivid soundscape solely through the use of daring and imaginative percussion and the occasional obscure muttering Maghostus supplied through a small magaphone.

At this point, you needed only to close your eyes to complete the illusion that you were in some African village rather than in downtown Vancouver.

Every member of the Ensemble had ample opportunity to display great feats of musicianship in the later part of the show. Moye moved from some excellent jazz drumming with formidable cymbal work to beat the skins and rap the sides of some African drums before returning to kit drums.

Maghostus moved from electric bass guitar to a table instrument that sounded like a sitar and then on to an acoustic bass as the show proceeded.

Jarman produced a dazzling series of sax solos and a very thoughtful alto flute lead while Mitchell worked among his woodwinds, woodblocks and xylophone.

Mitchell's most impressive playing was an apparently simple but technically difficult single note evenly sustained from a soprano saxophone for well over a minute. He used the exceedingly demanding and potentially dangerous circle breathing technique to do this.

Although Bowie switched solely between trumpet and bass drum, and then only rarely, his talent was affirmed through his trumpet playing. Exceptional in its range and feeling, Bowie's tone resembled anything from Louis Armstrong to free jazz style instrumentation. At times he appeared to croon or whimper through his horn while t other times he would brace his feet well clear of the microphones and blare out some very loud notes. He produced some tasteful sounds by using a trumpet mute from time to time.

Maybe the lack of time limited the selection of instruments given that the concert was barely over an hour long.

Despite the brevity of the set and the lack of an encore — the five men would not return even to a thunderous standing ovation with hollers and cheers — the Art Ensemble (just one of the featured bands in the Second Annual Vancouver Creative Music Festival which continues this weekend) delivered what the audience had come to see: a deftly rendered and wittily varied sampling of musical influences the Ensemble calls "Great black music — Ancient to the future."

ART ENSEMBLE . . . music for everybody

Justice, morality and capital punishment

By ERIC EGGERTSON

There are only three ways of getting into the liquor supply room of the Empire Hotel. You either go through the window, the door, or the wall.

Last summer Joe Vigfusson knocked the window clean out with a good kick of his work boots, and before anybody in the hotel caught on to the fact, grabbed a case of whiskey and threw it in his truck. By the time the RCMP made their call to his shack he'd hidden the case somewhere. For the rest of June there was a great big uproar. Some folks were sure the whiskey was buried a couple of feet deep in Joe's field. Others were willing to lay down money (Ed Lansky offered five dollars) that it was under the floorboards. I kind of doubted that one — been done before. Still others said he sold it, even claimed they'd bought some. But when it came down to it no one could come up with even an empty bottle. Joe's that way. You watch him drive along in his beat-up Ford pickup, and you're sure you haven't taken your eyes off him for more than a second or two, but he's snuck off somewhere and you can't find him at all.

So it didn't surprise me (or anyone else for that matter) when Joe slipped into the liquor storeroom and took another case just after Remembrance Day. The hotel manager said afterwards that he'd turned around to sign something or other, and when he turned back a case of hooch was missing. The window had steel bars on it by then.

They say necessity's the mother of invention, but I wouldn't say Joe was so bad off he couldn't have just gone in the front door and bought a bottle. Or a whole case for that matter.

This time the manager got pretty mad about the whole thing. He went down to the RCMP detachment and demanded an investigation. He put up a sign warning about trespassing. He even wrote a letter to the editor of the Free Press about justice, morality, and capital punishment. That really impressed folks. I don't think he meant the bit about hanging, he just wanted to get Joe so scared he'd never show up in the Empire again. Then after the investigation didn't turn up anything he offered a five hundred dollar reward for "information leading to the arrest and conviction of the perpetrator of the crimes occuring on the nights of June 7th and November 12th on the premises of the Empire Hotel." A few people tried to claim the reward, but aside from saying they knew Joe had done it, they weren't much help. Joe was too smart to get caught, though I half expected him to turn himself in for the money.

All the excitement died down eventually, and when Joe Vigfusson showed up in his red flannel shirt on New Year's Eve, they served him a free drink along with everyone else in the Empire that night. I guess the manager felt he was pretty safe from Joe, what with a new self-closing, self-locking gadget on the door to the liquor room. That room was just as safe as any place in town. The manager got so sure of himself he even showed Joe the door, showed him how it slammed shut the instant you let go of it and how a spring clicked the lock into place. Then he showed Joe the only key to the lock, tied to his belt by a thick leather thong. Joe laughed a friendly sort of laugh and just scratched his white stubble.

I hate to think of the hotel manager's language when he found the hole punched in his wall the next morning. Those walls just weren't built to last. About a two-by-three-foot hole had been knocked through the wall and another case of whiskey was missing.

You might be wondering why the hotel didn't just stop stocking their whiskey by the case, but in a town like this, with the air base so close, they must go through half a case in a really good week. Another man might have just chalked up the missing cases to operating expenses, fixed the hole, and kicked Joe out of his hotel for good. Not this manager.

After the usual investigation he got a crew in from the city to put bars on the walls, ceiling, and door of the room. So he could trace his whiskey he had the bottles of each new case painted yellow. Then he marched out to Joe's farm and had a talk with him out on the front step. No one was close enough to hear them, but people who just happened to be passing by said the manager was getting pretty wild, waving his arms in the air and pointing his finger at Joe's nose.

The manager never seemed himself after that. He kept leaving the lobby to go check the liquor supply room. Sometimes four or five times while you were sitting having a meal. Word got around that he'd taken to biting his fingernails. I snuck a glance one day and sure if his nails weren't pared down to the pink.

What I still couldn't figure out was what Joe was doing with all that whiskey. I could see taking a case. Twenty-four bottles, that would last a good while. Say a nip with breakfast, a snort after lunch, and a couple of drinks after dinner. Maybe a bottle a week for twenty-four weeks and Joe would be set for another case. June to November was about right. But how did Joe finish off a case in between Remembrance Day and New Year's Eve? I don't think anyone's ever seen Joe drunk in all the time he's lived here, so I don't think he was drinking it all himself.

Nothing much happened for the longest time after that. There was the odd fight on Saturday night, a house burnt down across the high school. Folks stopped talking about the whiskey and started talking about baseball instead. There were rumours of an election, and talk of closing down the air base. Pretty soon everyone had forgotten about the whole thing. Even the manager was looking a bit better. He stopped checking the liquor room so often and his nails were starting to grow back. He even said he might take a little vacation before the summer rush. Down to Minnesota, or something like that.

The poor hotel manager left town right after the last case of whiskey disappeared from the storerom. He'd taken to sitting outside on sunny days, and one day he gave the biggest howl when he woke up and found his key was gone. Seems the leather thong had been cut clear through. Had to be a pretty sharp knife to do that. Like the one Joe carries on his belt.

The manager didn't get hysterical or anything. We were all standing there watching him (we'd heard him yell and came running). He just pulled the key out of the self-closing, self-locking door and walked out. Next thing we heard the desk clerk was the acting manager of the Empire. The manager was gone, I guess to Minnesota.

That's about all there is to it. There was no investigation, no sign, no letter to the editor. They took the bars off the walls, though the left them on the back window. I saw Joe drive by just this afternoon. He makes a special trip into town once a month to pick up his bottle of whiskey at the Empire. On the house, of course.

Roeg excels in sexy epic

By SHAFFIN SHARIFF

The first shots in Nicholas Roeg's Bad Timing/A Sensual Obsession are of erotic art, batiks that set the mood for this intimate, abstract film. Like Bernardo Bertolucci's La Luna, Bad Timing is a trying film, often testing the viewer's patience with langourous scenes that seem to lead nowhere. But like La Luna, Bad Timing is not without its rewarding moments, most notably in Theresa Russell's excellent performance.

A story of tortured, tempestuous love, Bad Timing takes place in the cradle of Freudian psychology,

Bad Timing/A Sensual Obsession
Directed by Nicholas Roeg
Playing at the Bay

Vienna. There, in a hospital, Dr. Alex Linden (Art Garfunkel), an American psychoanalyst, is nervously awaiting the fate of his lover Milena (Theresa Russell) who has overdosed on alcohol and drugs.

It is about 2 a.m. a police inspector (Harvey Keitel) is questioning Alex, clearly suspicious that Alex is in some way responsible for Milena's suicide attempt.

Through flashbacks, Bad Timing alternates from scenes in the hospital to Alex's recollections, reconstructing Alex and Milena's lives in fractured, abrupt sequences that echo the nature of their unstable relationship.

At first, it is Milena who appears responsible for their problems. As seen through Alex's eyes, Milena is a flirt. She leaves her middle-aged Czech husband (Denholm Elliot), has several brief affairs, and is unfaithful to Alex. When confronted by Alex, she denies her involvement with other men, defending her independence with a fierce, almost incomprehensible valor. But as the film progresses, there is a shift in our perception of Milena and especially Alex. Milena is no more at fault than Alex, who is intensely jealous, often without reason.

As a lecturer at the University of Vienna, Alex is calm and assured, displaying a thorough knowledge and understanding of Freudian theory. In private, however, he is introverted and has a repressed sexual psyche.

When Milena threatens to kill herself, Alex does not take her suicide threat seriously. Having treated her more as a case patient than an equal partner, he thinks he knows her better than she knows herself. He rejects her appeal for a reconciliation, and fails to realize the extent of her depression.

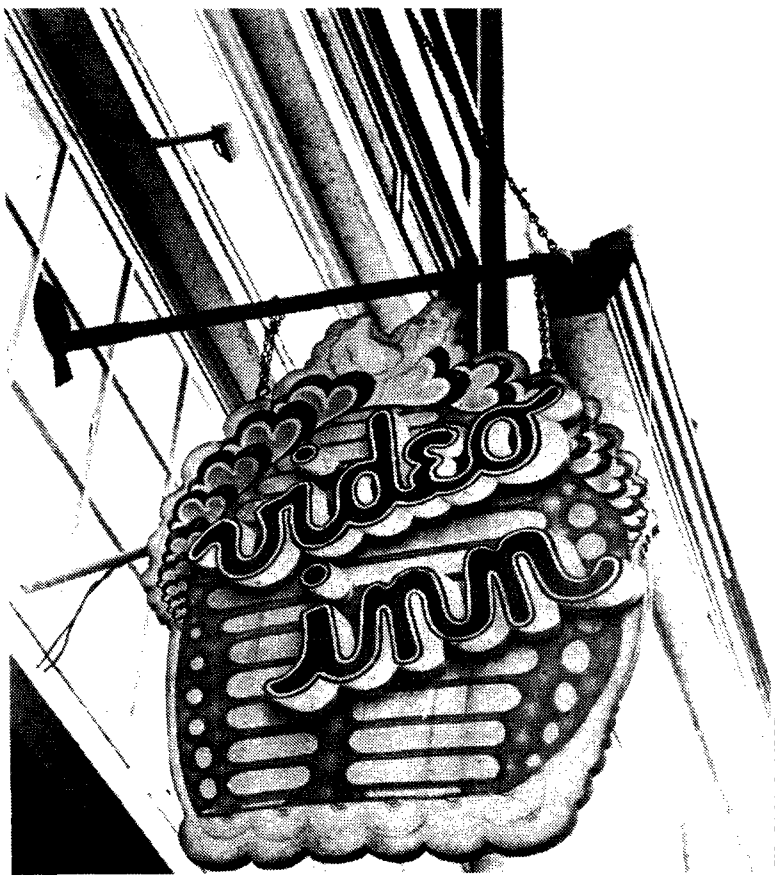
Bad Timing is about misguided and mismatched lovers who can neither live with nor without one another. Alex is a private and reserved individual, while Milena is an extrovert who enjoys life to the fullest but is unwilling to make a permanent commitment — he wants to get married, but she doesn't. They are lovers out of sexual necessity, each temporarily filling a void in the other's life.

Bad Timing is arguably director Nicholas Roeg's most complete and best work to date. The visual elegance of The Man who Fell to Earth and the personal tensions of Don't Look Now are present in this rich, complex work which goes far beyond Roeg's earlier pictures. With Bad Timing, Roeg has taken a definite turn in his career.

Video artists languish in obscurity

By CHARLES CAMPBELL

The world premiere of Texas: The Third Coast took place in Vancouver on Nov. 6. This video documentary by Emmy award winners Alan and Susan Raymond was not held in a plush ballroom at the Hyatt regency. Nor was it held in the humble confines of the Robson Media Centre but in the backroom and coffee lounge of the Video Inn, a storefront under a seedy hotel at Powell and Gore.



CHARLES CAMPBELL PHOTO

PANHANDLING STUDIO . . . seeks neon sign.

Alan and Susan Raymond are not failed artists. They were invited to appear at the Video Inn and their appearance was financed by the Canada Council and the Department of External Affairs. Texas: The Third Coast was shown as one in a week-long series of all their major works.

The series included An American Family which is a 12-hour film documenting the breakdown of the William C. Loud family. Margaret Mead called that effort "as significant as the invention of the novel" and the Raymonds appeared on the cover of Newsweek because of it.

Police Tapes, their most acclaimed work, was shown as well. This documentary about a police precinct in the South Bronx has received four major broadcasting awards including an Emmy. It has been acquired for the permanent collection of the Museum of Modern Art and was the first independently produced documentary to be aired in its entirety on commercial network television.

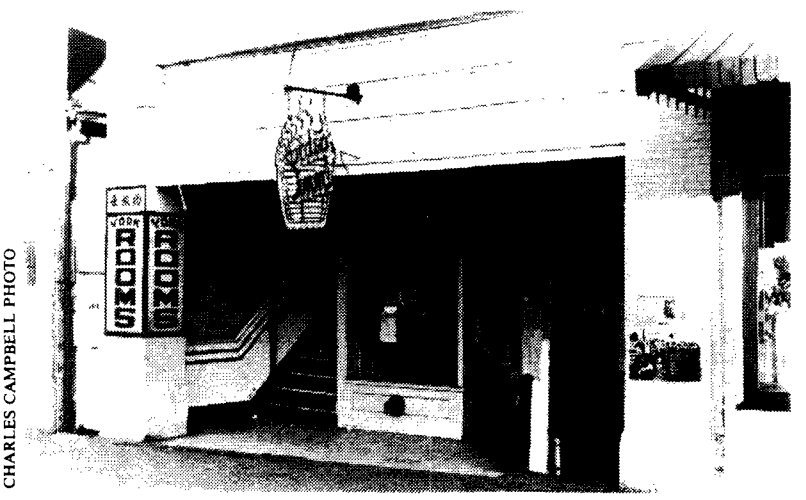
Addressing the 40 people attending the premiere Susan Raymond said, "I was tired of jumping out of helicopters, talking to psychotic 13 year olds and following police through dark alleyways. In Texas: The Third Coast my assignment was to find the best bar in Houston." The show was financed by the Dallas PBS station after the New York station with which they are normally associated denied them funding. Raymond added that "the people in Dallas will finance anything that puts down Los Angeles or Houston."

The show is a semi-satirical look at the mushrooming city of Houston which will be the third largest city in America by the end of the 1980s. It explores the blessings and problems of growth (mostly problems) and documents the free-wheeling character of the people of the city. The documentary is not so much a story as a collage of the people and situations that make up Houston.

The Raymonds interview policemen about "the highest use in the nation of deadly force by law enforcement officers," and explore an incident where a cop shot a man 18 times because he thought the guy had a gun.

They talk to irate transit supervisors and riders about the constipated bus system.

They talk to an oilman with a horn on his car that plays 200 tunes. He says, "money growsh on treesh in Houshton. If you cain't make it in Houshton you cain't make it anywhar."



CHARLES CAMPBELL PHOTO

VIDEO INN . . . hosts Emmy winners' premiere

They visit an adult apartment complex. "It's not that I don't like children. I just like people my own age." He waves his arm past a dozen sunbathing females. "Cain't you see how much fun we have?"

They talk to CBers about morophobia — the fear of fear. CBers contact each other when they are in distress, rating the degree of their problem on a scale from 10 (minor) to one (acute). In one such incident a female voice comes over the radio.

"It's morophobia. I can't stand these expressways!"

"What are the symptoms?"

"Right now it's just a lump in the throat. I guess it's about a seven."

"Don't worry now, just take it slow and easy."

"Oh no!" she screams. "I've gotta merge!"

And of course they visited "the best bar in Houston." They asked one lady what she liked about cowboys.

"Waylell . . . I like thayer hats . . . and thayer jeans . . . and thayer. . . ."

It should be acknowledged that the show was not the finished product but the video equivalent of a workprint — the rough copy of the final draft. But the lack of credits and the color and lip sync problems that a draft allows did not detract from the show itself. The final product will be aired on PBS in February or March.

While the Raymonds have now left Vancouver the Video Inn is still around and worth exploring. One hopes that the Raymonds appearance there will bring this unique institution some of the attention that it deserves.

Established in 1973 as a non-profit society the Video Inn has editing and viewing facilities available to individuals and non-profit groups as well as cameras for the use of their member-directors. They have a large tape library and they publish a newspaper that reports on both the local and international video scene. And of course they bring artists like the Raymonds to town.

If you are seriously interested in video as an artistic medium then you should drop by their storefront at 261 Powell.

Sexual harrassment: occupational hazard for working women

By JULIE WHEELWRIGHT

That hand that casually brushes against your thigh, the dirty jokes you know were intended only for you. No it's not your imagination, it's sexual harassment.

It's Not Your Imagination is also the title of a film, recently produced by Women In Focus with a now defunct federal work program, Women Against Violence Against Women. It is the first Canadian-made film on the subject of sexual harassment, and is distributed by Women In Focus.

It is a film everyone will find worth seeing. Sexual harassment of Canadian working women is an extremely pervasive but largely ignored feature of their lives. In a recent B.C. Federation of Labor survey 90 per cent of the respondents said they had experienced sexual harassment.

Education alone won't stop sexual harassment but it is important in opening the public's eyes to this ever-growing problem. This film includes a series of interviews with working women who describe their own experiences of sexual harassment.

These women voiced the frustration and humiliation they felt with their situation and male co-workers. One woman described how her boss, after working hours took her into his office and molested her. Another described her experiences working in a Credit Union and being told to "get her tits" out of the way. Another, while bending over a filing cabinet felt a male hand slide between her thighs.

The interviews took place in the victims' homes or offices, places that seem familiar to us. The situations they described are also all too familiar. The filmmakers appeal to our common experience, drawing us into the victim's situation, while not losing sight of their message.

The film was made on a small budget by people who often had little experience with film, according to Women In Focus' Susan Moore. But director Marion Barling and the other women who worked to produce this film have made a very effective, powerful statement about the common oppression women face.

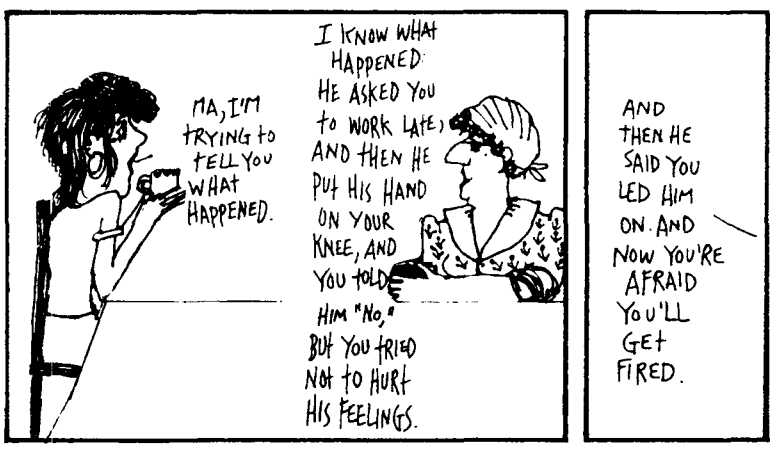
The film's score, Working Woman's Pride, is a powerful statement in itself. Sung by local Vancouver musicians Diane Levings and Janet Snell, it captures the mixture of anger and pride that most working women experience at their jobs, "that we do not choose." But women in the typing pools, fish packing plants and restaurants, carry the load, "solid and strong;" in Levings' words, it's a working woman's pride.

But the film suffers in its need for better technical quality. The sound is sometimes rough and the lighting less than perfect. However this is probably a reflection of the economic circumstances of the film's production.

Its message is clear; sexual harassment is a serious problem and it is time for women to begin to talk about it. It is also time that men became more aware of the pressures they exert on their female co-workers. Sexual harassment is still not included in the Human Rights Code and women who leave their jobs because of sexual abuse are not entitled to Workers' Compensation or Unemployment Insurance.

It's Not Your Imagination is an important step towards forcing the government to deal with this problem and educating the public. One woman in Imagination advises other women who have experienced harassment to stand up and scream; "if we scream loud enough it's got to stop."

For more information about viewings of the film contact Susan Moore of Women In Focus at 872-2250 Suite No. 6, 45 Kingsway.



Dixon and friends strut their stuff

By CHARLES CAMPBELL

It's been five years since Willy Dixon appeared in Vancouver but he brought everything he needed back with him on Saturday night. He's lost a leg since he was last here but returned with his bass and put on a crisp show before an audience enthusiastic in spirit if disappointing in size. It's a shame that a man who has had so much influence on musicians like Eric Clapton and the Rolling Stones can only put 600 people in the Commodore.

The broad-bellied gentleman shuffled on to the stage and sang the songs he wrote that others have made famous — Hoochie Coochie Man, Seventh Son, Little Red Rooster. . . There were so many of them it didn't matter that he got away without playing Spoonful or Back Door Man.

He played some fine new songs, too, with a more political flavor than "Got a little red rooster/Too lazy to crow for day." There was a powerful song called It Don't Make Sense, We Can't Make Peace and another about religion a la Jimmy Jones called The Pie in the Sky When You Die (It might be a lie).

Willy Dixon was content to be only a vocalist until well into the second set. Then he introduced "One of the finest guitarists in North America, Jerry DeWitt." (I think he meant Doucette.) Either way, the interlude provided by Jerry's guitar gave Willy a chance to shuffle backstage and bring out his famous acoustic bass. He slapped and plucked it in his own unique undaunted style.

There were two other Dixons on stage, Freddie on electric bass and Arthur on piano. They are part of the well-disciplined and balanced band that is much more than a musical backdrop for Willy Dixon's talents.

One might not have noticed his disability. He stood for the entire three hour show relieved only by a 20 minute break. Dixon rolled on his heels, clapped his hands, pointed his finger and smiled at every opportunity — a broad smile set off by his single gold tooth.

Let's hope that Vancouver will show as good a face to Willy Dixon the next time he comes to town by giving him the sold out house he deserves.

CHARLES CAMPBELL PHOTO

WILLY DIXON . . . he's got a leg to stand on.

THE MARRID MAN

The Marrid Man
  Being slow to wake,
His hand upon
  The world doth quake.

And all around
  The peaceful sphere,
With sleeping tones
  The time draws near.

Oozing quickens
  His selfish eyes;
His shaking hand
  Steadies his rise.

Like a mountain
  He smashes the air;
Straightening fast
  His nostrils flare,

Till taunt and tall
  His figure looms
Above the earth
  His shade consumes.

All fowl fall as
  His reign begins,
The fish of the sea
  Weep in their fins,

All that creepeth
  Upon the earth
Returns to dust
  The warmth they nurse.

And sweet, sweet silence
  The world receives —
The Marrid Man
  At last can breathe.

—james giles

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Parties and late hours provide easy distractions. So does too much drinking.

Paul is abusing his health, misusing beverage alcohol and hurting his future. Unless he changes, his talent could be harmed beyond repair.

Without it, he won't go anywhere.

Very far

It's only a year since art school, but Paul is already being talked about as a name to watch.

Paul's excited, but he has things in perspective.

He enjoys a drink when the time is right, with friends and with moderation. But he knows nothing can take the place of hard work to build his reputation.

Gifts like Paul's are fragile and worth protecting.

Because Paul understands, he'll go far.

Seagram

Prehistoric play a modern success

By SANDY FILIPPELLI

A carnival scene marked by a curtain bearing the words "News Events of the World," a woolly mammoth and a pet dinosaur, a great looming mass of prehistoric ice, Noah's Ark at Atlantic City, New Jersey, a devastating war and a reconciliation. These are some of the sights in Thornton Wilder's play, The Skin of Our Teeth.

The play is a visually spectacular comedy of serious intent. Director Arne Zaslove and the students of the theatre department deserve resounding applause for their inspiring creative efforts. They have turned an interesting script into a lively, colorful performance. There is nothing on stage that does not fascinate the eye. The props are magnificent and the actors fairly bounce through their roles. The show is well-coordinated, technically fascinating and extremely entertaining. This time Freddy Wood has hit it right on the nose with a creative bang. You will leave the theatre feeling like you have witnessed a mini-epic.

The Skin of Our Teeth
Directed by Arne Zaslove
Freddy Wood Theatre

As for the play, it premiered in 1942 at a time when people, having survived the Depression by the skin of their teeth, were once again faced with uncertainty. As Wilder says, it is a play that awakens one's emotions especially "under conditions of crisis." A performance in Germany soon after the war, when the country was in ruins, created a phenomenal impact upon a people who were struggling to piece together their shattered country.

The play is set in a theatre in New York where a stage company is performing a post-Depression account of man's perserverance and survival in the face of his own moral shortcomings and the vicious, ambivalent force of Mother Nature. It features a double time sequence, encompassing both the prehistoric age and modern times, that is meant to illuminate the universal struggles of humanity.

The first act opens with the master of ceremonies announcing the "News Events of the World" before taking the audience directly into the New Jersey home of Mr. George Antrobus, inventor of the wheel. We are simultaneously immersed in a typical American suburban environment and in the prehistoric home of the first family of Adam and Eve.

The Antrobus family is a tightly knit nucleus, a microcosm of the world, fighting against the external forces of the outside world. In their case, they have sheltered themselves against the advancing ice age which threatens to kill all life standing in its way.

Mr. Antrobus, father of man and inventor of the wheel, the alphabet and the multiplication table, brings home with him the starving masses including various figures from antiquity who were the forerunners of our modern ethical system: Moses, Homer, the nine Muses, Adam and Eve Antrobus, their son Cain (later to be known as Henry) and their daughter Gladys. Hoping to survive the bitter cold they all crowd around the Antrobus' fire, the flame of hope and survival that will ultimately pull them through the crisis. "Pass up your chairs, everybody. Save the human race," Sabina, the housemaid, says to the audience.

Despite the serious intent of the play, the performance is also humorous and lighthearted. The Antrobus' pet dinosaur huddles on stage across from the woolly mammoth that is warming its behind by the fire. It is a typical day in which the children anxiously wait for their father to come home from work. Yet the scene at the end of the first act, when everyone huddles around the fire, is a haunting vision of the souls of man begging for life to carry on.

The scene changes to Atlantic City, New Jersey where the now President Antrobus is to speak before the Ancient and Honorable Order of Mammals, Subdivision Humans. His word for the future is "enjoy yourselves" while Mrs. Antrobus, every inch a mammal, says "Save the family. It's held together for 5,000 years."

When Sabina, the newly-pronounced Miss Atlantic City 1942, tries, in an hilarious scene, to interfere with the Antrobus' marriage, she is thwarted by the arrival of Noah's Ark which has come to rescue those humans worth saving. The storm signal reads four black discs or the end of the world and all the drunken hedonists on stage will be left to drown in the rising flood waters.

"Start a new world. Begin again," says the ominous Fortune Teller to Mr. Antrobus. As for the lost souls, she says, "You've had your chance. You've had your day. You've failed. You've lost." Whereas the first act dealt with natural disaster, the second reveals a corrupt social order that will be purged by the storm.

In the third act we see that man's capacity for self-destruction is an even greater threat to life than external forces. The visual effects of this scene are astounding; the whole town has been levelled in an apocalyptic nightmare. The act features the inevitable conflict between Antrobus, the staunch advocate of order, and his irrational son, Henry, the heroic soldier who has become the family's greatest enemy. Henry rebels against the ideals of men like his father who stand in the way of his freedom.

The final message of the play is contained in Antrobus' reply to Henry, "How can you make a world for people to live in, unless you've first put order in yourself?" Antrobus is faced with the task of rebuilding, the "chance to build new worlds," with the "memory of our mistakes to warn us." Gladys' baby becomes a beacon of hope for the generations to come.

The play ends on a heavily didactic note. At this point, Wilder seems to have gotten a little too intense in his message; but in times of crisis such a theme would be an inspiration to the survivors.

This is a play to be seen, not read or heard about. Although it sounds heavy, it's really an entertaining and often amusing show. The actors frequently step out of their roles and directly address the audience. At one point, the actor playing the backside of the woolly mammoth even pokes his head out from beneath the shag. Go see the show for yourself.

GUY PALMER PHOTO

BARKER . . . sells old chestnut

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At first they gave me beer and then they had me smoking a pipe. Soon they had me hooked on harder stuff. They gave me a typewriter and there was no turning back.

My classes have suffered, I've lost all my old friends, I only associate with addicts. And I can't quit, even writing this confession out longhand doesn't help. Photography, newsside, interviews, 'tween classes, hot flashes, I just can't get enough.

So help me, help us all. Come and get your hedonistic pleasure before it's too late. Otherwise we'll all turn into the burnt out shells of former student journalists that our mothers always knew we would become.

Numan masters music

By JENNIFER RYAN

If you missed the Gary Numan concert on Sunday you missed one of the best rock stage shows of the year.

The concert opened with Gary Myreck and the Figures, a new American group whose work hasn't been released in Canada yet.

The Figures, who are overly in love with their bass and drums, set the audience up perfectly for Gary Numan who is absolute master of his music.

The lights go down. Fog creeps from the sides of the stage. A huge, T-shaped bank of red lights begins to flash. And Gary Numan, wearing a black spacesuit, high boots and red belts, appears, sauntering through the artificial mist. Just like the cover of his record album! He stops centre stage and begins "This Wreckage". The man is an actor.

After this first number Numan continued with more material from his newest album, Telekon. For the third number he sat on the floor in a red spotlight to play a small keyboard.

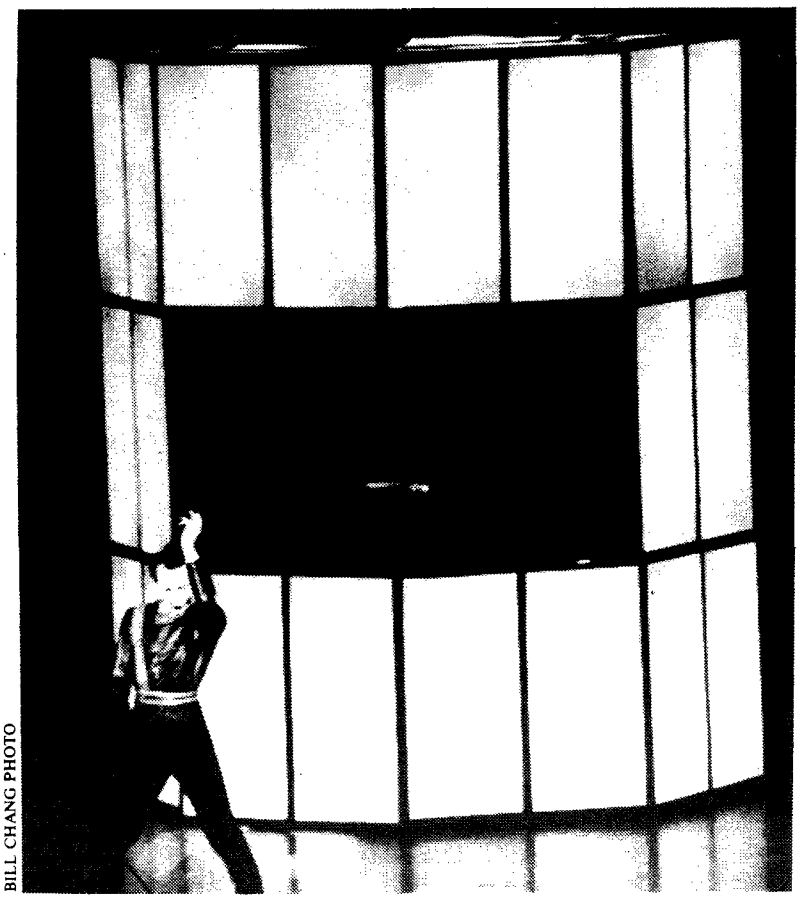
Numan didn't perform his best known hit "Cars" until about half way through the show and then it was a shortened version. During the long instrumental part of "Cars" Numan lounged against a speaker and drank coke.

At one point Numan disappeared while the band did instrumentals. He reappeared on a platform above the band wearing a white spacesuit. He finished that number, climbed down a ladder, disappeared and reappeared a few minutes later wearing a red spacesuit.

When he sang "Are Friends Electric" Numan was joined by two black remote control boxes that whirled through the mist, and seemed to dance with each other and Numan.

For his first encore Numan rode out from under the band's podium, followed by generous amounts of mist and blue and yellow light, in a little black car. Riding about in this car Numan sang "Down in the Park". Surprisingly, he did two encores. After the last encore he actually smiled! And waved at the audience. This was quite a change for the petulant Numan because throughout the concert his face was a cold, pale mask, moving his lips only to say thank you and goodbye.

Numan has a sinuous way of moving and a physical grace which is a joy to watch and the finishing touch to his sexy, cold, technological, robot-man image.



BILL CHANG PHOTO

NUMAN . . . invites audience to his world.

Choir warms up to the task

By KERRY REGIER

After the singers warmed to their task, last Friday's Vancouver Chamber Choir concert was indeed an exciting one. Unfortunately the choir didn't get warm until after the intermission.

I must say here that events conspired against them. They were sadly under-rehearsed for much of the program, in large measure through no fault of their own. The opening work on the program, for example, was Jannequin's La Guerre, and as I understand it, they did not receive the music until the Tuesday prior to the concert.

The program, entitled Singers' Choice, embodied the singers own choices of what they most enjoyed singing. A fine idea, but perhaps this may have contributed to the problem. Such a program necessarily consists of many very short works, and despite conductor Jon Washburn's attempt to alleviate the monotony with his remarks between works, it was boring.

The first two-thirds of the program consisted of madrigals by various Renaissance composers, and their performances were most notable in their uniform lacklustre quality.

When this was dispensed with, the choir moved on to Brahms' German Folksongs, and in contrast with the earlier music astonished everyone. Suddenly the passionless approach was replaced by a fiery toughness that set the audience on the edge of its seats.

Gone was the phraseless, rhythmless sogginess of the madrigals. For the Brahms, and then for the Reincarnations by Samuel Barber and three traditional songs arranged by John Rutter, the Chamber Choir obtained a vital rhythmic snap and strength that was nowhere in evidence before.

And it was not just that they were under-rehearsed. For an encore, they performed a Morley madrigal again. The second time they retained the energy of the later music, and the madrigal Fire, fire, my heart, lived up to its name.

At the evening's end there were a lot of smiling faces.

Incidentally, the performance was held in Ryerson United Church. This is a fine venue for the Chamber Choir, with good acoustics; the drawback is the church pews. This may be preferable, though to their principle hall this year, the Orpheum. After all, this is a Chamber Choir, and not the Bach Choir, and while they can fill the small church to capacity, they sang to an almost empty Orpheum.

Perhaps the Chamber Choir should consider the Playhouse or some other theatre more suitable to the musical size of the ensemble.

De Danaan no mean pickers

By STEVE McCLURE

Let us now sing the praises of Irish music.

Few musical traditions can equal the depth of feeling that is the special preserve of Irish folk music. Why this is so remains a mystery, one that is perhaps best left unexamined. Suffice it to say the ancient jigs and reels of Ireland have survived remarkably well in this era of electronic disco horror.

Irish folksters De Danaan blessed the Vancouver East Cultural Centre with their presence Monday night, and after a rather slow start soon showed that they were truly legitimate heirs to the great line of Irish musicians.

Frankie Gavin was amazing on the fiddle, never repeating himself, wringing every imaginable note from his beautiful-toned instrument. He held the band together and provided witty introductions for each song. At one point he related how the next tune was about St. Jude, the patron saint of hopeless cases, and the audience prepared itself for a melancholy lament. Instead we got a tongue-in-cheek version of Hey Jude that had everybody howling with laughter. Lennon and McCartney never had it so good.

Jackie Daly, on accordion, was equally adept and sounded like a miniature orchestra at times. Daly maintained a low profile throughout the concert but carried more than his share of the musical load. A strange sight to see was a banjo, an instrument not normally associated with the Emerald Isle. But banjoist Charlie Piggot acquitted himself well and it seemed that the North American banjo must really have sprung from the soil of Eire itself.

But the standout of the evening was vocalist Christy Leary. Such a voice one encounters only rarely. For a few moments during a solo number there was nothing else in the world except her voice. Oh God, this reviewer has gone crazy, you may say, but you had to be there. . . .

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BROADWAY 1 707 W. BROADWAY 874-1927

Couples cliched and hackneyed

By LORI THICKE

If you don't mind a contrived, predictable plot and wooden acting in a film that pretends to be reflecting the "new morality" but is really an old-fashioned movie at heart, then Loving Couples is for you.

Loving Couples
Playing at the Capitol 6
Directed by Jack Smight

The movie's plot is so predictable that it's possible to make a pretty good guess about the ending less than five minutes into the show.

Shirley MacLaine as Evelyn Lucas and James Coburn as Walter Kirby, her husband, are couple number one. Both are doctors. Evelyn is unhappy with their marriage because — as we later learn — Walter is not impetuous enough and so the fire has gone out of their relationship.

Enter Stephen Collins as the almost-too-handsome Greg Plunkett. While driving his convertible sports car through the countryside he spots Evelyn riding through the countryside on horseback. He continues to eye her as he drives past and — surprise — his car goes off the road.

Evelyn gallops to his side to give him some medical assistance. When she unbuckles his pants to inspect the damage he opens his big blue eyes and says, "lady, I was just in a car accident."

A couple of days later Greg is on horseback himself, trying to woo Evelyn. Once again she gallops over to rescue him; this time after his horse dumps him. Love — or rather lust — blooms.

The husband finds out when Greg's live-in lover (played by Susan Sarandon) tells him what she has discovered while spying on Greg. Susan and Walter do exactly what we expect them to do in that situation: they have an affair of their own.

The two adulterous couples contrive excuses to get away for the weekend but — surprise! — they both end up at the same hotel. After the predictable confrontation Walter moves in with Greg's girl friend Stephanie, and Greg moves in with Evelyn.

This arrangement turns out to be less than ideal. Walter spends too much time trying to advance his career while Stephanie a "weather girl" for the local TV station isn't ambitious enough. Greg doesn't share Evelyn's intellectual interests — and he finds it hard to say no to other women.

Sally Kellerman's sultry performance as the desperately frustrated Mrs. Liggett who easily seduces Greg, her real estate agent, is the one bright spot in the movie. While not entirely believable, her characterization of a neurotic woman with the hots for Greg is nonetheless humorous, and even human.

The acting is otherwise flat and unnatural. The actors seem unable to express any identifiable emotions and spend a lot of time smiling when the script clearly calls for some other emotion. This problem likely has much to do with the direction of Jack Smight.

James Coburn looks too phoney to be believable at the best of times, but with a different director Shirley MacLaine would likely have improved her performance.

Her acting is more than adequate, but she is capable of much better work. Stephen Collins is unconvincing and plays the role of a young stud without enthusiasm. Susan Saradon has a certain amount of magnetism but brings little to her performance.

Loving Couples does have its funny moments — like when the cops discover Walter spying on his own house and Greg is seen talking to a dress rack where the persistent Mrs. Liggett is hiding. But even the laughs aren't enough to save this movie.

Loving Couples is somewhat unusual for its type of movie in that Evelyn is a liberated woman. She is a doctor, keeps her maiden name and believes she can take a younger lover if she pleases. The movie has plenty of the required "cheesecake," but there is also some "beefcake" to even things up.

The film tries to have a modern outlook (after all, don't the couples enjoy guilt-free extramarital sex?) but in reality it is a hackneyed story reflecting the traditional values of love, marriage and monogamy. We've seen it all before.

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Mon., Nov. 17, 12:30 in SUB Aud: D.S. vs Gears on
"Engineers are barbarians"
Tues., Nov. 18, 12:30 in SUB 207/209: D.S. vs Tories on
"Western Separatism is a significant movement"
Wed., Nov. 19, 12:30 in SUB Aud: D.S. vs Grits on
"There should be no barriers to the free movement of people between provinces"
Thurs., Nov. 20, in SUB Aud: D.S. vs International Students on
"Whether there should be differential fees for foreign students"
Fri., Nov. 21, 12:30 in SUB Aud: D.S. vs Bruce Armstrong and Craig Brooks, who will be defending their proposed SUB renovation plans. (Tentative)

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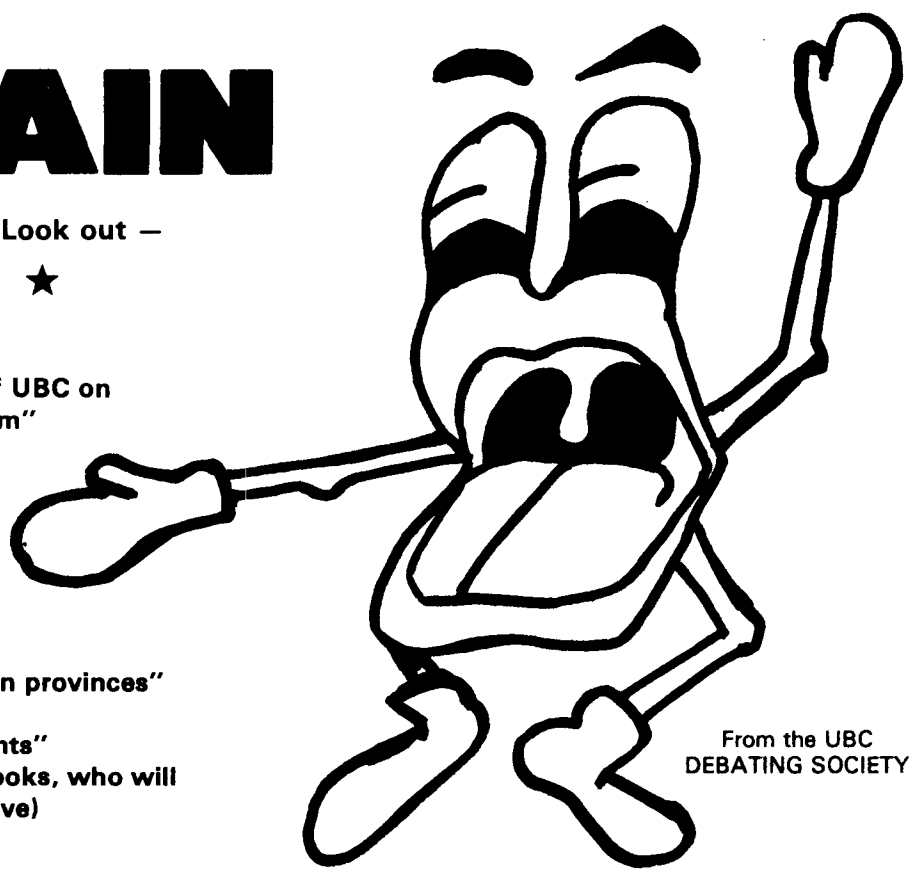

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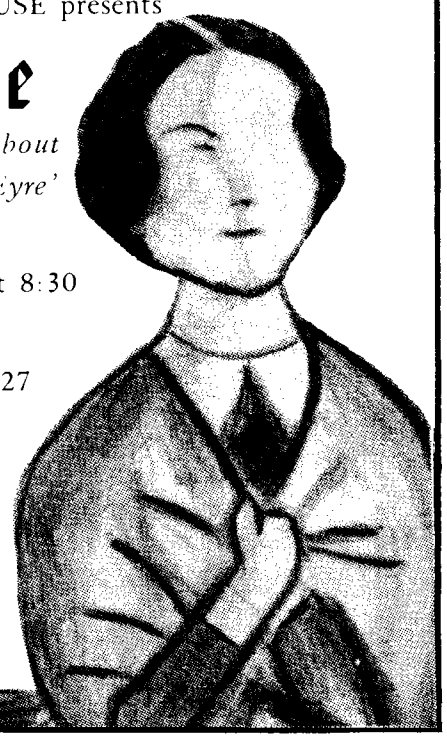

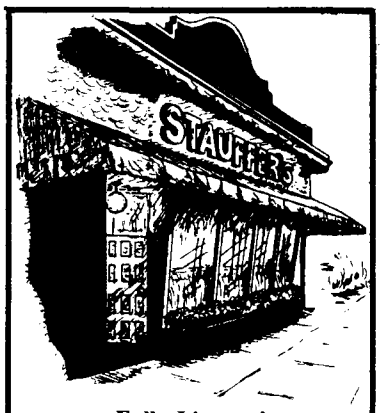

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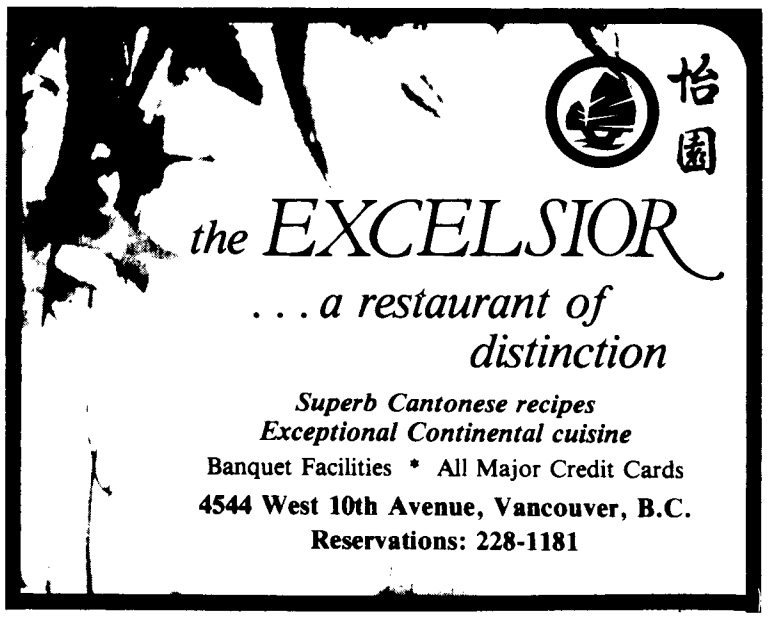

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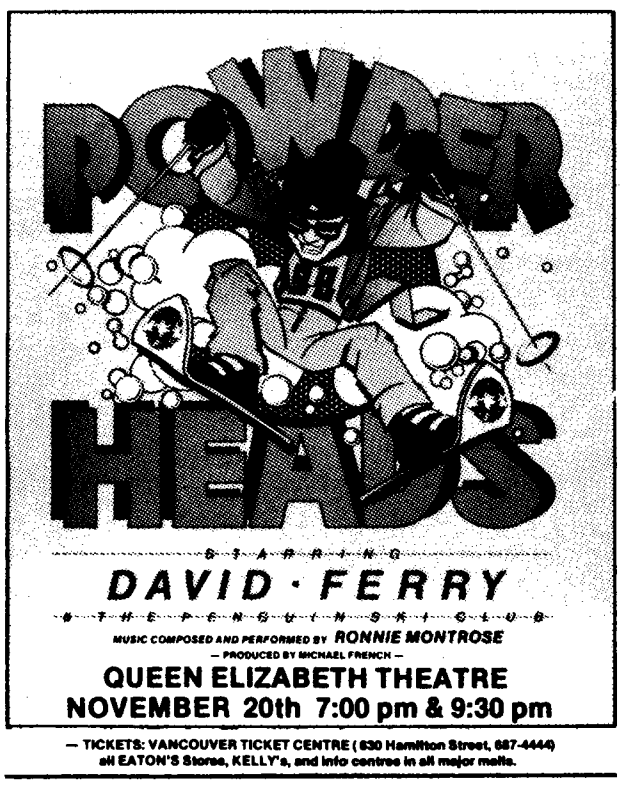

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My Turn takes wrong turn

By LORI THICKE

It's My Turn, the new Jill Clayburgh-Michael Douglas film, promises much, and at times comes close to delivering, but the movie is more likely to disappoint than satisfy its audiences.

It's My Turn
Directed by Claudia Weill
Playing at the Odeon

Clayburgh and Douglas, both fine performers in their own right, together are magnetic, dynamic — in a word, captivating. But in this, their first collaboration, they have been saddled with an uneven script that seems to want to take us somewhere, but never quite manages it.

Perhaps we expect too much from Clayburgh and Douglas, both of whom have come to be associated with progressive, significant films. Jill Clayburgh is best known for her role in An Unmarried Woman, and Michael Douglas has been on both sides of the camera with The China Syndrome and One Flew Over the Cuckoo's Nest.

It's My Turn has a number of false starts, when it appears to be approaching some sort of social commentary, but these are followed by rapid shifts of direction that are totally illogical and reveal director Claudia Weill's desire to make a non-controversial film.

The plot of the movie is a simple one. Clayburgh, in a standout performance plays the slightly klutzy Dr. Kate Gunzinger, a Chicago mathematics professor.

Life is fine for Kate — except her live-in lover (played by Charles Grodin) would rather joke than relate to her, and a student named Cooperman (Daniel Stern) wants to become famous by beating her to the resolution of an unsolved mathematical problem.

When she reluctantly goes to New York to attend her father's wedding, Kate falls for his new wife's son, Ben Lewin (Michael Douglas).

Ben is a has been ballplayer, a one-time outfielder who "ruined Reggie Jackson's home run in Detroit." He gives speeches to father-son breakfasts for $200 a crack now his baseball income has dried up.

The film has many bright moments in spite of problems with the timid script. Clayburgh's skill as a comedian has been ignored in most of her movies, but in It's My Turn she displays a surprising flair for humor.

In addition to the outstanding performances of Clayburgh and Douglas, Charles Grodin gives an interesting interpretation of Homer, Kate's lover, a self-centred architect.

But not even the film's humor and virtuoso performances by the principal actors can rescue this movie from where a weak script has condemned it.

Our own AMS presents **Martha and the Muffins** in concert just for you in **SUB** Sunday, Nov. 16 at 8:30 p.m. Get your tickets while they're still available at the AMS box office in SUB.

On the other side of music, **Jean-Marie Straub's** film of **The Life of Bach** will be shown at the Centennial Museum and Planetarium at 7:30 p.m. on Friday, Nov. 14, and on Saturday and Sunday the 15th and 16th. The film uses musicians to play the principal characters, and stars **Gustav Leonhardt** as Bach. **The Chronicle of Anna Magdalena Bach** is based upon Johann Sebastian's second wife's diary, and upon Bach's music itself.

Straub says about his film: "The point of departure for our Chronicle of Anna Magdalena Bach was the idea of a film in which music would be used — not as accompaniment, nor as commentary — but as raw material. . ."

Other musical events about include guitarist **Ed Patterson**, who will be playing at **John Barley's** in Gastown from Nov. 17 to 22.

Playing at the **Soft Rock Cafe** on Monday, Nov. 17, the featured band is **The Blue Boys**, from Coombs.

The Twyla Tharp Dance Foundation is an energetic modern ballet troupe from New York, and will be dancing for the first time in Vancouver at the **Queen Elizabeth Theatre** at 8 p.m. on Friday and Sunday, Nov. 14 and 16. Tickets at VTC outlets.

Antique mirrors, oak church pews, Portuguese marble, and jazz and classical music are inside **El Cerrito**, a new espresso bar at 1938 W. 4th. Operated by the man who created La Boca Bar, El Cerrito is modelled after European cafes and bistros.

Those whose curiosity about Charlotte Bronte is insatiable will be delighted at **Pauline Carey's** performance in **Charlotte**, a one-way play about the author of Jane Eyre. Opening night is Nov. 18, and the show is playing at **Presentation House** in North Vancouver. Shows are nightly at 8:30 except Sunday.

But just before that starts, Studio 58's production of **Alan Ayckbourn's Just Between Ourselves** ends on Nov. 15 at **Presentation House**. Call 986-1351 for reservations for these two plays.

Rock Against Authority! A benefit dance for the **Anti-Prison Coalition** and the **Open Road** anarchist newsjournal is occurring at 7:30 p.m. at the **Arcadian Hall** at 6th and Main, this Sunday, Nov. 16. Music will erupt from such authorities on the subject as Tin Twist, DOA, Illegal Youth, and others. Advance ticets are to be had at Ernie's Hot Wax, Friends, Quintessence, Octopus Books and Spartacus Books.

Vancouver dance enthusiasts will be pleased to attend the inaugural performance of **Pacific Motion Company** at the **UBC Museum of Anthropology** on Tuesday, Nov. 18 at 7:30 p.m. Admission is free.

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7:30 p.m.
Upper Lounge, International House
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Film: El Salvador: Revolution or Death
Further Information: 228-4886

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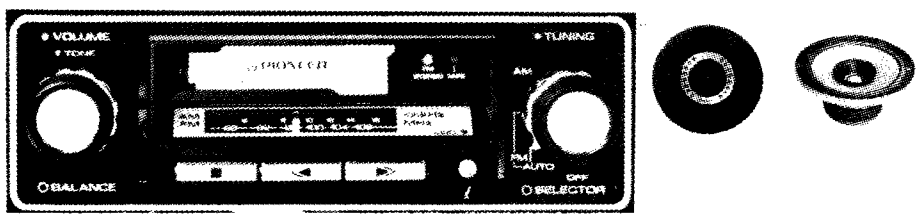

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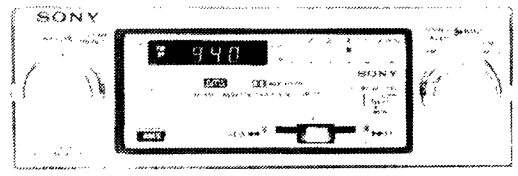
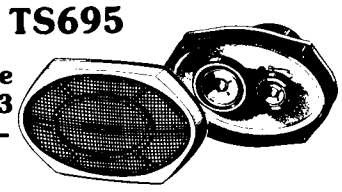


PIONEER TS695



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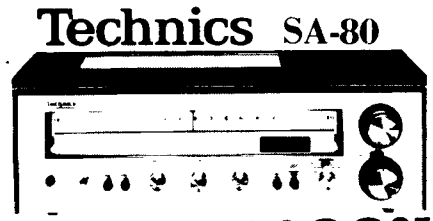

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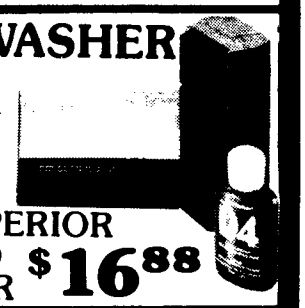

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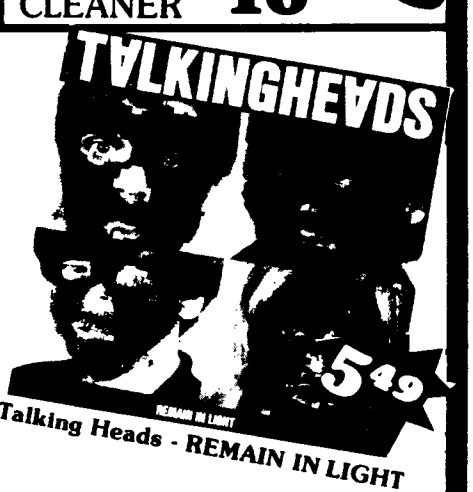

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