THE UBYSSEY

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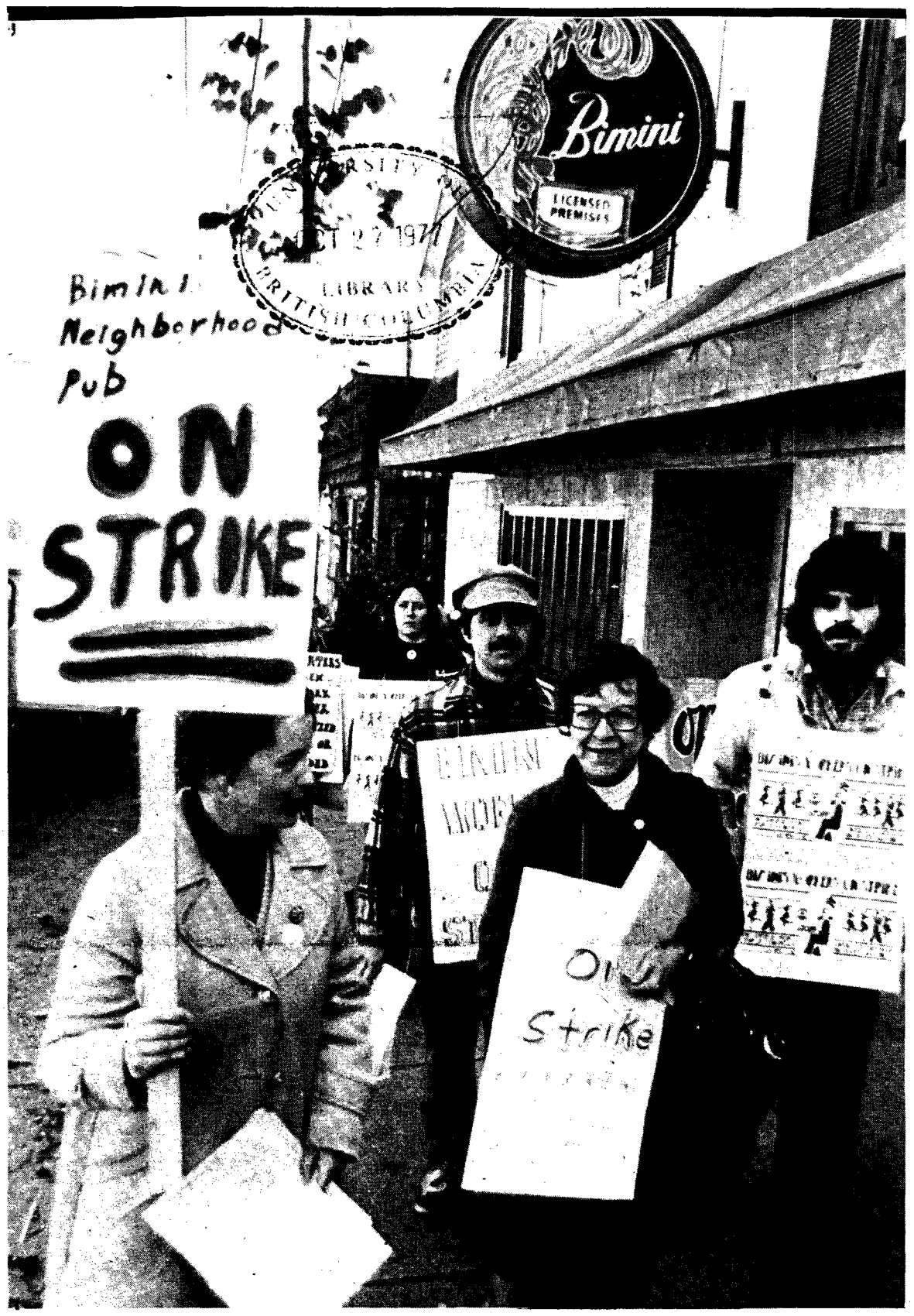

—chris bannister photo

WORKERS ON STRIKE at Bimini neighborhood pub in Kitsilano form picket line. Pub employees are trying to get first contract with wage increase and health benefits. Strikers are members of Service, Office and Retail Workers Union of Canada. (SORWUC).

Dean ejects student reps

Arts dean Robert Will ejected two student politicians and a Ubyssey reporter from an arts faculty meeting Thursday, claiming they had "no right" to be there.

Will would not start the meeting until student arts senator Paul Sandhu, arts undergraduate society president Fran Watters, the Ubyssey reporter and five student candidates for faculty representative left the room.

"You are not a member of a faculty or a student representative and have no right to be here," Will said.

"I'm a senator for the faculty of arts," said Sandhu, "and in that capacity it's really my job to be concerned with what's going on at the faculty level."

But Will claimed only faculty members and elected student faculty representatives are allowed to attend faculty meetings.

"No one else, besides the faculty members and the student reps, is allowed into the meeting under the Universities Act," he said.

Arts professors, administrators and student faculty representatives confer at the meetings about academic and administrative matters concerning the faculty. Student reps are elected in separate elections within the faculty, and do not normally sit on other student political bodies.

Sandhu and Watters said they attended the meeting to ask for an extension on the deadline for arts faculty student reps. Sandhu said that there are 27 positions for student reps, but only 14 of these were filled.

"The positions have not been filled well in the past because of a lack of effort by the arts faculty in advertising and promoting their positions," said Sandhu. The lack of publicity by the faculty was a problem this year, so the AUS advertised the positions, he added.

"Many students asked us to be appointed to positions," Sandhu said, but since it was after the deadline for nominations, the students were not allowed to run. "The (arts) faculty is denying student representation."

He said, "it's very obvious to us that the faculty of arts is not backing the students. This is substantiated by the fact that students are questioning the faculty's commitment."

"Basically, student representation is a shambles— Will says he

See page 3: ARTS

'Racism charges damage faculty'

Commerce dean Peter Lusztig reacted angrily Thursday to charges that some commerce professors have practiced racial discrimination against East Indian students.

Lusztig said the charges by Moe Sihota, student board of governors member, are unsubstatiated and damaging to the university's reputation.

"It tars the university and the faculty. Up to now all Sihota has done has been to damage the university community."

Sihota said during a meeting Wednesday of the student representative assembly that a group of East Indian students in commerce complained to him in the summer that they were being discriminated against racially and failing because of it.

But Lusztig said Sihota had presented no proof of the charges.

"There's not a hell of a lot of meat there," he said. "It's an off-the-cuff statement with no names. There's no damn way I can react when he says someone is being discriminated against by someone."

Sihota's comments were prompted by a discussion at the SRA meeting of the theft of confidential board of governors documents belonging to Sihota. The documents, stolen from the office of Paul Sandhu, Alma Mater Society external affairs officer, contained proof of the racism charges, according to Sihota.

Sihota could not be reached for comment as he took an early morning flight to Calgary Thursday for a National Union of Students Conference.

Sihota said he suspects a commerce faculty member or student stole the reports but would not name any of those involved on either side of the racism charge.

Lusztig expressed grave doubt that there was substance to the racism charge.

"Racism is an ugly thing. I regret that he (Sihota) didn't provide much more of a concrete statement so that we could investigate the situation."

Lusztig said the commerce faculty had never been the target of racism charges in the past and that the faculty had not received complaints from students or faculty members about racism.

"If you look at the dean's honor roll, you will find that non-Caucasians are well-represented We are proud of the fact that we have many non-Caucasian students in our faculty.

UBC administration president Doug Kenny said: "I would hope that Moe would bring the charges through the proper channels at the university. I think it is up to Moe to bring the evidence forward, and until that happens it would be very improper to respond."

Lusztig said that he and the university administration would respond immediately if they knew of racial discrimination.

Paul Sandu, external affairs office of the SRA, came to Sihota's defence.

"From what I know Moe Sihota spent a fair amount of time researching the case. It seemed like it was a fairly good case. Sihota examined not only what happened this year but also what had happened in previous years that pointed to racial discrimination.

"But it's a no-win situation. The stuff pertaining to the discrimination was in those (stolen) files. The documentation is gone. It may be possible to get some of the research done again, but from what I know some of those (documents) may have been original documents that we won't be able to get our hands on again."

Strike hurts Bimini business

A strike began Thursday by employees of Kitsilano's Bimini neighbourhood pub is hurting business, but management has refused to negotiate with the strikers.

"Only six people came in for lunch," one striker said, "and two of them were the manager's mother and father."

Bimini assistant manager Doug Berry said Thursday the strike is hurting business at the Fourth Avenue pub but managmenet will not negotiate while the strike continues.

"Business is slow this time of year anyway, and we don't intend to back down," he said.

The strike by local one of the Service, Office and Retail Workers Union of Canada (SORWUC) has been called a landmark for the B.C. labor movement. It is the first time neighborhood pub employees have gone on strike in B.C.

About 40 people were involved in picketing on a rotating basis Thursday. Of these people, four were Bimini employees, three were ex-employees and the others were union officials and friends of the strikers.

The public has shown "incredible support" for the strike, picketeers said.

According to the union, issues in the strike are:

- Lack of employee participation in work scheduling;
- unacceptable managmenet wage offers (the union wants $4.50 an hour for waitresses, manangment offers $3.75);
- failure of managment to recognize employees seniority;
- lack of benefits such as sick leave, medical-dental plan and leave of absences.

Berry claimed that of five waitresses who wanted to work, two were scared off by threats of union blacklisting. Although the strike vote passed by a vote of 13 to

See page 3: BIMINI

Bill hits at gov't workers

Canadian University Press

Wednesday the B.C. government made its boldest move against trade unions when it introduced legislation that would curtail the right to strike of virtually all public sector employees.

The legislation was introduced at a surprise sitting of the legislature prompted by a week-long illegal ferry workers strike that ended Oct. 14.

Currently, strikes are considered illegal in B.C. if they are deemed to threaten life, health or property, but the new legislation would outlaw strikes if they threaten the province's "welfare or economy."

The Essential Services Act (Bill 92) tabled in the legislature after members were recalled on 48-hours notice, empowers the provincial cabinet to define essential services and apply "controlled strikes," cooling off periods, or special mediation.

Labor minister Allan Williams said Bill 92 "strives to protect the public interest by giving the government new powers in situations where the essential services are threatened."

The legislation also calls for establishing an Essential Services Commission, which would advise the government on the extent of threats to the public or the economy arising from labor disputes.

Williams said the legislation is necessary to empower the government to order a "partial or complete suspension of the right to strike" but the B.C. Federation of Labor says the legislation is completely unnecessary and promised to support any affiliate that "runs afoul" of the legislation.

See page 19: SOCREDS

Hot flashes

Damien speaks on gay rights

John Damien was fired from his position as a racing steward for the Ontario Racing Commission two and one-half years ago because he is a homosexual — despite a spotless 20-year career in the racing business.

Damien is now fighting for the inclusion of the term "sexual orientation" in all human rights codes to protect gays against discrimination.

The National Gay Rights Coalition has called for several days of protest to publicize the case and build solidarity behind Damien's fight. Damien will speak at a rally at the Vancouver courthouse at Georgia and Howe on Saturday, October 22 at 1:00 p.m.

Racism speech

Fighting racism is the theme of an address to be held next week.

Dr. Phillip Potter, since 1972 the General Secretary of the World Council of Churches, will speak on Justice and Liberation in a World Context on Monday, October 24 in the SUB party room at 12:30 p.m.

'Tween classes

TODAY

HANG GLIDING CLUB
Organizational meeting, noon, SUB 224.

LE CLUB FRANCAIS
Une conference sur les coutumes quebecois, noon, International House.

SKYDIVING CLUB
General meeting, noon, SUB 212.

CSA
Mandarin class, noon, Bu. 2238-2239.

SATURDAY

SKI CLUB
Broomball game, please bring a broom, 8 p.m. to 10 p.m., Thunderbird arena.

CSA
Mandarin movie Eight Hundred Heroes with English subtitles, 2 p.m., SUB auditorium.

SUNDAY

CSA
Car rally, 10 a.m., B.C. Institute of Technology parking lot.

MONDAY

WOMEN'S COMMITTEE
Claire Culhane on women in prisons, noon, Mildred Brock lounge.
Anita Roberts on feminist karate and women's self defence, 4:30 to 6:30 p.m., SUB 205.
Marlene Wildeman on female sexuality, 7:30 to 9:30 p.m., Mildred Brock lounge.

TUESDAY

FILM STUDENTS' COLLECTIVE
Audition for roles in student films, 1 p.m., Brock 151.

CHARISMATIC CHRISTIAN FELLOWSHIP
Weekly student fellowship, noon, SUB 205.

WOMEN'S COMMITTEE
Women's health collective on preventive health, noon, Mildred Brock lounge.
Movie: Would I Ever Like to Work, noon, Scarfe 208.
Film: Women on the March and A History of Women's Suffrage, 7 p.m., Scarfe 1007.
Abby Lloyd Schwartz on attitudes toward women in science, 7:30 p.m., Mildred Brock lounge.

PSYCHOLOGY STUDENTS' ASSOCIATION
Beer night, 5 to 9 p.m., SUB 212.

GAY PEOPLE
Drop-in for lesbians and gay men, noon, SUB 212.

THURSDAY

EUS
Annual charity tea cup game, noon, Thunderbird Stadium.

CHARISMATIC CHRISTIAN FELLOWSHIP
Dan Gardener speaks on Releasing the Holy Spirit, 7:30 p.m., Lutheran Campus Centre.

CAREERS IN BANKING

Talk with Reps from 4 Banks

WINE AND CHEESE PARTY
6:00 p.m., Wed., October 26
Garden Room, Grad Centre

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Room 302 E Henry Angus for Tickets

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UNITED NATIONS DAY

THINK ABOUT A WORLD COMMUNITY

The Baha'i Club holds informal discussions every Friday at 12:30, Rm 113 SUB. All Welcome.

oikoumene

PHILLIP POTTER

The General Secretary of World Council of Churches will be speaking in S.U.B. Party Room, on Monday, Oct. 24th at 12:30 noon.

"Liberation Movements in the World Context"

CUSO
INFORMATION SESSION
Thursday, October 27th, 1977
8:00 p.m.
in the Upper Lounge at International House

Janet MacLachlan, Health Services Recruitment Officer will be in attendance. CUSO Returned Volunteers from other professional fields will be available to discuss placements in Education, Agriculture, Engineering, Technical & Business.

Film: Bottle Babies

Everyone is Welcome — Coffee will be served

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Classified ads are not accepted by telephone and are payable in advance. Deadline is 11:30 a.m., the day before publication. Publications Office, Room 241, S.U.B., UBC, Van., B.C. V6T 1W5

5 — Coming Events

BENEFIT DANCE for the Prince of Wales School Choir trip to Europe. Nov. 4, 9:00-1:00 a.m., School Gym, 2250 Eddington Drive. Live music, refreshment. Only $3.50 per person. Phone 738-0337 for tickets and table reservations. Adults only.

FREE Vancouver Institute Lecture. Controversial provincial court Judge Leslie Bewley speaks on "Parole, Public Safety and the Administration of Justice" at 8:15 p.m., Saturday, Oct. 22, in Lecture Hall No. 2 of the Woodward Instructional Resources Centre.

10 — For Sale — Commercial

RACQUET SALE. Good selection of top value name brand racquets in all price ranges. Reasonable rates for stringing. Phone 733-1612 or visit Community Sports at 3616 West 4th Avenue.

11 — For Sale — Private

ORGANICALLY GROWN, unsprayed Okanagan fruit in season, 25c per pound by the case. Free delivery. 738-8828 or 733-1677 evenings.

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20 — Housing

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25 — Instruction

— SKY DIVING —
Horizon Aerosports, 876-2631, 873-2727

SPANISH CLASSES. Beginners and advanced. Contact Bertha 738-3895.

POTTERY INSTRUCTION in my studio. Wheel throwing, glaze and clay formulation. Call Don Gallo, 874-8758.

35 — Lost

BLACK ATHLETIC BAG containing notes. Near the university on W. 16th, Oct. 18. Phone 921-9096.

BLACK WALLET with Montreal I.D. Very important. Reward. 224-0104.

MAN'S GOLD RING. Initials R.B.S. Behind Sports Centre on Sat. Reward offered. Call Bob, 261-0527.

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USE UBYSSEY CLASSIFIED TO SELL — BUY INFORM

Women forced into stereotypes

By KATHY FORD

Many people are aware of stereotypical female traits, but society still pressures women to exhibit these characteristics, a feminist therapist said Thursday.

Sara David said this pressure is a form of psychological oppression because it forces women to take on specific roles in society.

Speaking to a group of about 15 women in Mildred Brock lounge, David said women are taught one set of behaviors at the expense of another.

"We are trained to perform behaviors for others and are being discouraged from learning the set of behaviors that will help ourselves," she said.

She said women are expected to be warm, compassionate and nurturing and are discouraged from showing "masculine" and useful traits such as self-reliance, assertiveness and competitiveness.

"There is strong training to learn and engage in these ('feminine') behaviors," David said.

"The other set ('masculine' behaviors) we're not encouraged to learn or perform."

She said the behaviors women are encouraged to show are all geared toward enhancing the lives of others.

"There's nothing wrong with being warm and compassionate and nurturing.

"Those traits are very important but they enhance someone else's life and may not feel good to the person when performed constantly and on demand.

"We get drained, especially when the behaviors are not reciprocated."

Women become drained when they give to people who are not trained to give back, David said.

"Giving drains people. You're giving to men and children so you don't get anything back because they're not trained to give and you don't often give to other women."

She said the so-called male traits enhance life for oneself and help oneself to become effective in the world.

"We're oppressed because we're being trained to perform behaviors for others and being discouraged from learning the behaviors to help ourselves," she said.

"Not having this other set (of behaviors) leaves us dependent and it feels really bad not being effective in the world.

"It leads to self doubt and makes it difficult to learn and master that second set of behaviors. And the more dependent you are, the less able you are to learn them.

"That's how we get excluded from the public sphere."

She said that in order for women to function in the working world they must learn coping skills, but too often when they do they are condemned.

"When we're assertive we're called aggressive and when we're self-confident we're called arrogant.

"We're really behind the eight ball if we're struggling to learn the skills as well as fight all that."

David said women often engage in what she calls "mindfucking." This occurs when women realize what society is doing to them and then blame themselves for letting it happen.

"Women have a tendency to take excessive responsibility for things beyond our control," she said.

"In a relationship for instance we forget it takes two people to make it work and blame ourselves when things go wrong.

"It's important to see what you're doing but it's necessary to see what's out there."

David said men sacrifice feelings to a certain extent also, but gain a great deal in return in terms of power, competence and self-reliance.

David said women often hold back feelings and become tense. Often, an insignificant event can trigger an outburst of emotion which is brushed aside by others as overreaction.

She said men hold back feelings too, but have more to gain by repressing emotions.

"It's not symmetrical. Men get self-reliance and power."

UEL should be 'self governed'

The University Endowment Lands should become a self-governed unit with UBC students as active members, a candidate in an upcoming regional election said Thursday.

Jane Corcoran, who is running for UEL Greater Vancouver Regional District representative, said students should change their attitudes and consider themselves long term residents of the UEL rather than temporary visitors.

"University residents should invest something in the community and become part of it," Corcoran said.

Except for the two provincial MLAs from the UEL riding (Socreds Pat McGeer and Garde Gardom), the GVRD representative is the only official elected by the residents of the UEL.

Because of this, the GVRD representative must be active and aggressive in making sure the government is aware of the UEL tenants' needs and desires, Corcoran said.

Corcoran is running against Iva Mann, who has held the position for three years. Mann is pushing for municipality status for the UEL, while Corcoran endorses a broader form of self-government that would involve all residents of the UEL.

Corcoran said GVRD plans to make the UEL a municipality would not include the university area at all.

She said there is a need to develop special local government status which would include UBC and would require that changes on campus proposed by the administration not have a negative impact upon the community or its environment.

"There is an urgent need for self-government of some kind," Corcoran said. "That wish has been expressed by every sector of the community."

Corcoran is also concerned about undeveloped areas of the UEL.

"The GVRD is presently recommending that these areas be highly developed," she said.

"They would like to see golf courses, tennis courts, campgrounds, et cetera. I'm not sure there is broad support for that."

The UEL is currently administered under the UEL Administration Act, which contains no clauses that allow for citizen participation.

"That (the Act) is going to change soon. We have to speak loudly and publicly as individuals about what we think ought to be done," Corcoran said.

Corcoran is a member of the environment ministry's advisory committee on the UEL.

She said she had hoped the committee would be an effective channel for the community to voice its concerns, but it has not proved to be so because it does not meet publicly or frequently.

"Proposals for municipal status (for the UEL) have not been taken seriously by the government," Corcoran said. "They have never made any response to these proposals."

Mann said she will continue working for municipality status for the UEL.

"There is no better form of self-government than a small municipality," Mann said.

Both Corcoran and Mann said there is a lack of community facilities and services in the UEL community.

"There is no meeting space, no office space, no recreational facilities, no programs of any sort," Corcoran said.

"The community suffers as a result of this."

The election is scheduled for Nov. 19. Students can vote only if they have lived on the endowment lands since Aug. 15, 1977.

Arts senator shown door by dean Will

From page 1

wants it but does everything to stop it," Watters said. "The faculty say they want it and the students say they want it but there's a block after that."

Sandhu also cited the act where it says that the faculty has to provide for student reps. By not extending the deadlines, Sandhu said, "the faculty hasn't been living up to what's said in the Universities Act."

"He (Will) feels that we're trying to get a political bias on the committee and stack the faculty." The AUS is not concerned with the political leaning of the people running for student reps, Sandhu said.

Four of the 13 vacant positions have been extended but no one will tell Watters or Sandhu what positions are open, they said.

The attempts for extended deadlines proposed by the student reps at the meeting were knocked down by Will. According to a student rep, Will said no because he tried to run the elections on an intellectual and rational basis.

According to the same student rep, Will felt that he had been badgered about the extension of the deadline and that he appeared "irate" and "hot under the collar" near the end of the meeting.

Watters said that she wasn't even advised when the meeting was to be held and that at least one student rep didn't know about the meeting until three days in advance.

"It's encouraging to see that people who were kicked out of the meeting were angry about it," she added.

—chris bannister photo

DISAPPOINTED SAILOR discovers his boat has been split in two by misplaced undersized telephone pole on Jericho Beach. Sailor was lucky to escape with his life after foolishly refusing to follow sailboat seat belt regulations.

Pub pickets slow trade at Bimini's

From page 1

seven, Berry said more than seven people were willing to work.

Management has challenged union complaints about employee benefits at Bimini.

Berry said work schedules are determined by seniority and the amount of business the pub can expect. The management wage offer is still open to negotiation and a dental plan is being drawn up, he said.

Sick leave has to be stringently controlled, Berry said, because employees have repeatedly abused it.

No security guards were present, despite a threat by pub owner Peter Uram that they would be brought in if the picketers disrupted business.

Deans say reduce tenure

At least two UBC deans support the idea of cutbacks in the number of tenured faculty positions at the university.

Commenting on an administration discussion paper, education dean John Andrews and graduate studies dean Peter Larkin said Thursday that budget flexibility is necessary to respond to the changing demands of a slow-growth period.

"Even in a period when financial stringencies are not as great, it is good administration not to have your money locked into tenured positions," Andrews said.

He said he agreed with the administration paper, entitled Priorities and Objectives in a Steady-State, that North American universities face a period of slow growth.

"I see nothing on the horizon to change the situation," he said.

Larkin said all universities grew during the 1950s and 1960s but "there just aren't that many students anymore."

"We just let things grow like topseed, and now we have to cut back."

"When a position becomes vacant, that position should be examined carefully before it is replaced," Andrews said.

Andrews said the university will face changing conditions in a "steady-state" and will have to change its priorities accordingly.

He said this occurs often in the education faculty.

"We are constantly finding changing needs in teaching teachers," he said.

"We have to change priorities."

In the education faculty, he said, there is a high proportion of non-tenured faculty positions and one-year appointments are needed to provide flexibility in changing programs.

The education faculty has 250 faculty positions. Thirty-five of these are non-tenured, but most are junior positions.

"Because they are only one-year appointments we can shift resources as priorities change," he said.

Larkin said the current period of education cutbacks will affect UBC less than it will some other universities.

"We're going to be relatively insulated as we did not grow as hysterically as others, so our period of retrenchment will not be as difficult," he said.

In Ontario, more universities have been created than may have been necessary, said Larkin. These universities will have serious problems as student enrolment drops, he said.

Women progress with union

One thing that isn't in short supply among members of the Service, Office and Retail Workers Union of Canada is ambition.

SORWUC is a feminist union which this year won a landmark decision from the Canada Labor Relations Board allowing it to organize banks for the first time.

And Thursday, workers belonging to SORWUC struck a neighborhood pub in B.C. for the first time. Either one of these tasks would be big enough for any one union, but SORWUC is working on both.

The Bimini dispute should be of great interest to students and deserves our support. SORWUC members are asking for a $4.50 an hour minimum wage and some control over their working conditions. The Bimini management is offering $3.75 an hour and is resisting the efforts of union organizers.

To many students who have to look for a job every summer, the long lists of restaurant and pub jobs in Canada Manpower offices are all too familiar. These establishments must go to Manpower to get workers in a time of high unemployment because of low wages and poor working conditions.

Most of these operations are owned by small businessmen, although large chains are moving in swiftly to change this picture. Therefore, their employees are poorly organized.

Students who have been forced to take these jobs work hard and usually have little to show for it, unless they are lucky enough to work in a place where people tip generously.

Many people in these jobs are women, not surprisingly, because low wages are but one way women are exploited by society. Female students earn less during the year than their male counterparts, and restaurant and pub jobs are part of the explanation.

Students who don't support the Bimini workers may unwittingly be hurting themselves.

Restaurant workers are the same as the friendly teller at your neighborhood bank — exploited.

In its struggle, SORWUC is taking on the economic giants of Canada, the chartered banks, who exercise an obscene amount of economic control through boardroom connections and through sheer concentration of wealth.

Since SORWUC was given the go-ahead to organize, the effort has gone branch by branch. SORWUC has not succeeded everywhere, and faces unfortunate competition from the Office and Technical Employees Union after blazing the trail. But at least eight bank branches now have unionized workers.

Canada's chartered banks have grown wealthy off the backs of workers and customers. Women tellers are paid low wages and are deluded into thinking that they can move into management. It's false because few women are in bank management despite their overwhelming numbers among tellers.

And where else but Canada would someone have to pay a bank to keep their money?

It's great to see such a progressive force as SORWUC at work in these depressing times. The employers SORWUC members are facing no doubt have more than a few tricks up their sleeves to prevent workers from organizing.

SORWUC is in the front line of the battle to grant women the equal rights which they are still denied, and of the fight to allow unorganized workers the benefits enjoyed by their unionized counterparts.

We should give SORWUC all the support we can.

Letters

John DeMarco's letter hits Knight below the belt

How nice it is that such an eminence as John DeMarco has seen fit to reply to my letter. I was hoping for Moe Sihota but one cannot complain about this when one is such an insignificant member of the bureaucracy who rarely attend meetings.

It was very nice of John to take time out from his tremendous heavy course load and from his insurmountable duties as president. I do however wish that his diatribe had been more objective.

First of all, John said I lied in my letter. Yet he only points out one inaccuracy. So the AMS fee is only $9. I got the $15 fee off my fee statement. He failed to substantiate any other lies or inaccuracies in my letter.

I suggest if he is going to call myself or anyone a liar, he be prepared to back it up. Several of his comments further fall in the region commonly described as below the Belt.

If John read the Alma Mater Society code, he might note that it warns against making such inferences. I cite: "has never lifted a finger to act on behalf of the students he is supposed to represent," and "if each one was a Brian Knight we would be in far worse shape than we are." In regard to his comments about my attendance; since being elected, I have only missed the summer meetings, (I wasn't in town, some of us don't get AMS summer jobs) and the past two meetings, both of which I did not know about until the day (last Wednesday, the same evening) of the meeting, and consequently had other plans.

Unlike most of the student representative assembly, I am a full-time student and have other priorities. Anyone involved with the science undergraduate society however, will tell you that I have in no way been shirking my duties to my constituents. I will resign my seat on SRA if John will resign his because I am a member of his constituency (as president) and if I can be taken as an average member, then his views certainly do not represent mine.

This whole counterproductive and wasteful exchange of verbiage would have been unnecessary had John seen the tongue-in-cheek view implicit in my letter. His mind must be getting dull. Maybe he should enrol in more than his current six units (I quote The Ubyssey) to sharpen it.

Brian Knight
SRA rep
science

THE UBYSSEY

OCTOBER 21, 1977

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Editor: Chris Gainor

"I hate these damn woman's stories," screamed Lloyanne Hurd. And I'm sick of hearing about Kathy Ford's boring life," she said to an interested Bill Tieleman, a pudgy Marcus Gee, and a strangely quiet Chris Gainor. Glen Schaefer told Geof Wheelwright jokes, to the amusement of Mario Lowther and Heather Conn. Vicki Booth got elected, Dave Dixon got ejected and Will Wheeler got inspected. David Morton got the razz, Ken Brown covered jazz, Tom Hawthorn saw the boss, and Merrilee Robson was a total loss. Chris Bannister viewed a strike, Larry Hill spotted a Mike (Bocking that is). Bruce Baugh was never wrong, except Ralph Maurer was a wreck, Verne McDonald sold a peck and Gray Kyles was up to his neck. "What the heck," said Shelly Sweeney. Robert Jordan conducted and Nicholas Read obstructed while Marta Marton mauled and Rod Boring bawled. All of which leaves me room to order everyone to today's staff meeting and new-writing seminar at noon. Matt King says," Be there, nurds."

Bad boys

We fully realize the potential of inviting pre-schoolers to visit the university. We can see what an opportunity it presents for the pre-schoolers and for university students. We don't mind them wandering through the university. We only wish they were better supervised.

On Wednesday, a red jacketed group disrupted a meeting in the Hebb Theatre at about 12:45 p.m. They were apparently unsupervised. We can only hope that this doesn't happen in the future.

It might be conceived as dangerous for pre-schoolers to carry fire extinguishers as toys. We will not comment further on this.

Concerned students

Elect me dean of women

Before I had even finished reading your soul-stirring article about the resignation of the dean of women, I heard the call of duty ringing in my ears.

What right do I have to resist this golden opportunity to score a resounding victory for men's liberation by penetrating into the mysterious because hitherto forbidden inner circle of the female power structure? This is how my conscience defined my moral obligation.

There is also the matter of legal responsibility. If I continue to allow UBC to flagrantly violate the Human Rights Act by hiring females only for certain positions, am I not as guilty as the administrators?

Therefore, out of pure philanthropy, in my desire to save UBC from possibly dire consequences, and also because of my firm belief that a man can administer a group of females better than a woman (and vice versa), I humbly consent to sacrifice some of my extremely valuable time and apply for the position of dean of women.

Peter Hlookoff
grad studies

Logo stinks

What in the name of Page Friday editors past have you tasteless boors done to the PF logo? In a word, UGH!!

Bring back the good old days.

Ken Dodd
Halifax

The Ubyssey welcomes letters from all readers.

Letters should be signed and typed. 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.

Letters should be addressed to the paper care of campus mail or dropped off at The Ubyssey office, SUB 241K.

Fear and loathing in Vanier

By GEOF WHEELWRIGHT

Life in UBC's Place Vanier is a strange existence.

Days begin anywhere from three in the morning to noon and end anywhere from eight at night to three in the morning. Other strange habits include the playing of music at all times of the day and night, the lone vigil of a bleary-eyed residence clerk and the changing sex of the residence houses.

The latter habit produces questions like, how does a male first year student deal with the fact that there are Kotex machines in his washroom, and what is to become of the urinals in the women's houses? This strange situation occurs because housing officials can't decide on the sex of their residences.

As a result of this, there are transsexual houses, hermaphroditic or bisexual houses and a bunch of very mixed up residents. I suppose the logic of this is to keep up with society's ever changing sexual morals or to bring about a desegregation of the sexes in housing.

freestyle

Perhaps this strange sexual mixup has some effect on the mentality of the residents of Place Vanier. This is not an entirely unfeasable idea because mistaken sexual identities are not limited to lavatorial facilities. When the residences were originally built and equipped, the equipment purchasers had the mentality of young mothers in the 1940s. The women's rooms had pink chairs, full length mirrors, vanity mirrors and pink walls in the bathrooms. These appointments are now in some of men's houses.

The strangest of all these sexual aberrations in Place Vanier is the "co-ed" house. In Place Vanier there are two co-ed houses, Kootenay house and Mawdsley house. The houses are co-ed in the sense that the first and third floors are inhabited by women and the second and fourth floors are inhabited by men. Since each of the now bisexual houses used to be a single sex house, incongruencies in the houses' sexual identity exist for both men and women.

It is perhaps this strange sexual setting that causes residents to practice unusual rituals involving bathing fellow residents in large amounts of water. This ritual is called tanking. The procedure goes something like this: a group of four or five residents (usually in second year or higher) begin their search for a candidate for the water sacrifice (usually a person of the opposite sex and/or a person in first year).

The sacrifice candidate is not always willing and sometimes has to be seized. Upon capture he or she is slowly soaked with as much water as his/her body and clothes can absorb. I've often thought this weird ritual humiliation might be the topic of a good sociology study.

It has been suggested that the possible causes of this behavior are malnutrition, a close proximity to the applied sciences building or sublimation of sexual energies aroused by being close to so many other people of the opposite sex.

Another ritual which might be considered odd by most, but is common in residence, is the removal of the clothing of a person who is celebrating their birthday. The victim is usually male and is victimized by males. He is stripped of all clothing (excepting whatever covers his genitals), taken to a crowded public place and left there for an indefinite period of time. A really happy birthday! Do Place Vanier males have vicarious exhibitionist tendencies, or are they just frivolous university kids having a good time?

Another bizarre, if not rare, attribute of Vanier students is their political awareness (Place Vanier political awareness, not federal or provincial political awareness). An example of this is a recent boycott of Totem Park social functions by Place Vanier residents.

The boycott is a result of Totem Park scheduling one of their beer gardens on the same night as Place Vanier, in spite of an agreement not to conflict events.

Since the double-barreled beer night two weeks ago, Totem Park has not held a beer garden and it is rumored that another one will not be held there until November. Place Vanier held a beer garden Wednesday night, as regularly scheduled.

Since the conflict began there have been posters all over Vanier reminding its residents of the boycott. This sort of propaganda is good for "residentialism," but might prevent Vanier students from enjoying all the social events offered on campus.

There is a certain mental disease that seems to affect all Vanier beer garden organizers. It disallows them from spelling the word 'beer' correctly on any of their advertisements. Distortions like bzzz, bear and brrr are given in place of the correct spelling.

This unique form of dyslexia could be an indication that beer garden organizers' minds are affected by their work, or perhaps the beer gardens are too much work and the organizers' minds flinch at the mention of the word beer.

Life in Place Vanier is weird, strange and incongruous but it's a life you get used to and enjoy. (Beware folks, this is a sentimental wrap-up.) The things that are usually bitched about (i.e. food and residence rates), aren't really that bad and the weird rituals make life interesting.

After reading this article, next time somebody tells you they live in residence, you can say, "oh, I understand."

A look inside the weird world of residences by investigative reporter [and photographer] Geof Wheelwright.

Women's Week October 24-31

MONDAY 24

12:30 Claire Culhane **Women and Prisons**
Mildred Brock Lounge

4:30-6:30 Anita Roberts **Women's Self Defense Workshop**
SUB 205

7:30-9:30 Marlene Wildeman **Workshop Seminar on Female Sexuality**
Mildred Brock Lounge

TUESDAY 25

12:30 The Women's Health Collective
Workshop on Preventative Health Care for Women
Mildred Brock Lounge

12:30 **Women's Films:**
Would I Ever Like to Work and **Like the Trees**
Scarfe 208 Freesee

7:00 **Women's Films:**
Women on the March - A History of Women's Suffrage
Scarfe 1007 Freesee

7:30 Abby Lloyd Schwartz speaks on
Attitudes towards Women in Science
Mildred Brock Lounge

WEDNESDAY 26

12:30 Carol Pfeifer, from the U.S.W., on
Women and the Law
Mildred Brock Lounge

7:30 **Career Planning: The Media, Politics and Law**
A Panel Discussion
Mildred Brock Lounge

THURSDAY 27

12:30 Women's Films: **Girls of Mountain Street and a pot pourri of women's films**
Scarfe 208 Freesee

7:30-9:30 **A Consciousness Raising Introductory Workshop**
with Susan Hoeppener and Pam Woodland
Mildred Brock Lounge

FRIDAY 28

12:30 Abby Lloyd Schwartz on **Women and Doctors**
Mildred Brock Lounge

1:00-4:00 **Nurses Miniworkshops** 45 minutes each, starting at 1:00 — Breast Self Examination
Mildred Brock Lounge

7:00-10:00 Sarah David begins her 3 day workshop-
Women Emerging fee and limited enrollment
applications available in SUB 130
Mildred Brock Lounge

SATURDAY 29

10 a.m.-6p.m. Sarah David **Women Emerging**

8:30-12:00p.m. **Bear Garden** with Feminist Entertainment: Carol Street and friends
Mildred Brock Lounge

SUNDAY 30

10a.m.-6p.m. Sarah David **Women Emerging**

MONDAY 31

8:00 p.m. **Phyllis Chesler**
The Effects of Feminism on Male and Female Roles
SUB Ballroom $1.00/student $2.00/other

For further information: SUB 130 The Women's Centre
Drop in anytime for good conversation, rest and relaxation! Open weekdays all day.

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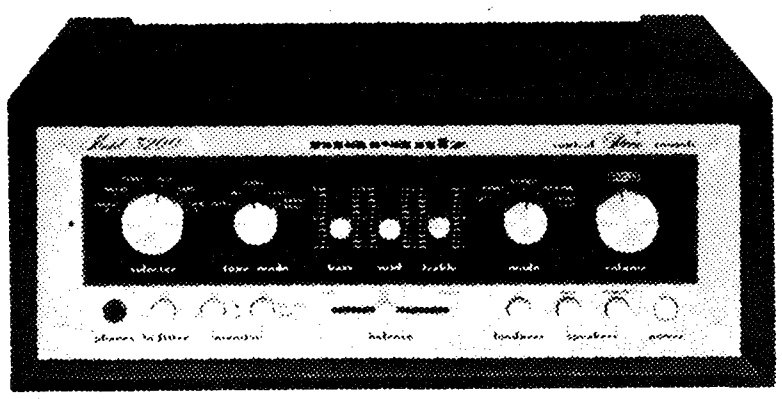

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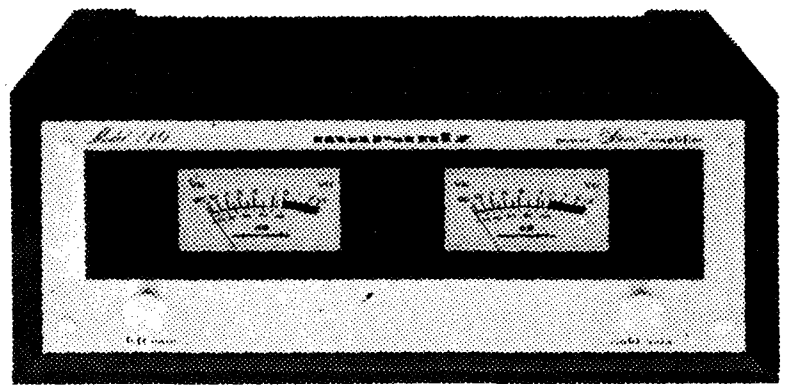

The small size, low price . . . high power Marantz Model 140 packs a big 75 WATTS MINIMUM RMS PER CHANNEL, INTO 8 OHMS, FROM 20-20kHz AT NO MORE THAN 0.1% TOTAL HARMONIC DISTORTION. For its modest price, the 140's features and performance are unsurpassed. The FULL COMPLEMENTARY DIRECT COUPLED OUTPUT CIRCUITRY assures solid lows, and crisp highs. To visually monitor its high performance output there are separate LEFT and RIGHT CHANNEL POWER V.U. METERS, plus individual PEAK OVERLOAD INDICATORS for each channel, which react instantly to an excessively high input signal. For varying the output level of the 140 there are LEFT and RIGHT CHANNEL GAIN CONTROLS which prove invaluable in professional applications, for Bi-Amp speaker systems — or for matching with other amplifiers in a four-channel system. The Marantz Model 140 is the definitive amplifier for features and quality at a modest price, and is an ideal companion to the Marantz Model 3200 stereo preamplifier. A Marantz all the way.

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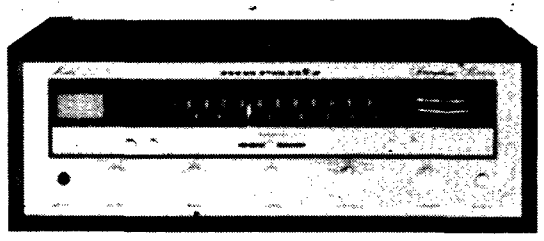

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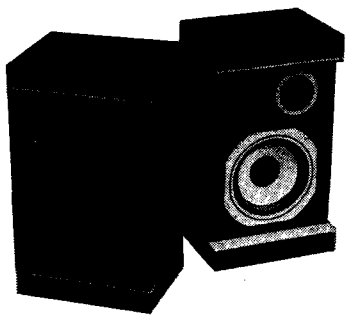
Philips SP30



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PAGE FRIDAY

—matt king photo

Chinese art • Subtlety and mystery

Page Friday's cover this week features the painting White Peony by Vancouver artist Lawrence Lung-wen Chang, from the exhibition of four Vancouver Chinese artists now on view at the SUB art gallery. A review of the showing appears on Pf 2.

The progress of the Vancouver Symphony from its humble beginnings over 60 years ago is chronicled on PF 3. Jazz fans may turn to PF 9 for a survey of the jazz scene in Vancouver.

In the second of a series of articles dealing with alternative forms of knowledge, the book and cards of the Tarot are explained. The article appears on PF 4.

A short story with graphics by UBC student Verne McDonald is featured on this week's creative arts page on PF 5. The creative arts page accepts submissions from all UBC students in the areas of fiction, poetry, drama and the graphic arts.

Looking at film, a review of Bobby Deerfield appears on PF 6, the Fantastic Animation Festival is reviewed on PF 8 and a review of Outrageous together with an interview with the film's director Richard Benner is on PF 7.

In entertainment, the Moscow Circus and the drama The Comedians are reviewed on PF 9.

Book reviews are featured throughout the rest of the issue. Act of God and Child of the Morning are reviewed on PF 10, Fiddler's World and Friendly Fire are reviewed on PF 11, and a review of The Theology of Medicine appears on PF 12.

Vista, our weekly calendar of cultural events of interest to students, appears on PF 12.

Chinese art presents beautiful puzzle

By DAVID MORTON

The difficulty in looking at Chinese art is that it is so immensely based in the Eastern philosophies and ways, that a Western mind cannot really comprehend the painting's full significance.

Everything from subject matter to painting technique stems from the influence of Taoism and Confucism and the different dynasties in the history of China.

What makes the current show of Chinese art at the AMS Gallery more than just an historical documentation of the different styles, is the strong influence of Western ideas and techniques on the art.

The show consists of works by four Vancouver Chinese artists who are all fairly new to North America. But the strong cultural differences of North America have rapidly shown themselves in the paintings of the artists on show. The theme of the show is historical in tone (it is entitled Past to Present), but no one artist emulates one style in all of their work.

There is a taste of the Academic style of detail and sheer concern for brush technique, there is some of the I'pi style which approaches the expressionistic technique in Western painting, and there is even some abstract.

But whether old or new, the artists demonstrate that they are still part of a strong tradition of art. Every one of the artists uses calligraphy, or the art of Chinese character writing in their paintings. Many of the paintings are accompanied by a poem which in several cases is more the subject of the work than the painting itself.

A good example of this concept is the work of Shak-fung Leung whose paintings are titled with an almost satiric tongue. One such work is his The Stupid and the Vulgar Laugh Together. It consists of a simple mountain landscape which is seen from a lookout cliff.

But a complete understanding of The Stupid and Vulgar Laugh Together must come from the poem accompanying the painting.

Evelyna Liang, one of the artists in the show, attempted a translation of the poem for Page Friday. She said the poem is a Taoist influenced work, which attempts to equate the vulgar and stupid of the world with the wise and the rich. The painting loses much of its initial cynicism when the poem is translated, but she said there is still a balance of unhappiness in the painting.

Liang also explained other Taoist influences in the paintings. Referring to the expressionist style of landscapes in Leung's paintings, she explained the importance of unity in the painting. The several aspects of the work, the trees, rocks and mountains as well as the calligraphy combine to form one statement. The elements are concepts rather than strictly representational renderings of a subject.

She gave the example of the 18th century Taoist painters who approached the style of the modern abstractionists and unified the elements with the poem.

"Some of them would make two small slashes and a squiggle with their brush and call it a painting. But it was always brought together with the poem," she said.

But it is not necessary to know the poems to appreciate the paintings. The viewer can enjoy the brush technique of all artists on display, particularly that of Ching-ku Chang.

Ching works in the tradition of the Four Gentlemen, painting almost exclusively bamboo, chrysanthemums, plum trees and orchids. The work is full of finely drawn lines as well as much use of the thick brush. The strokes are done spontaneously, yet with perfect execution — much like the Picasso line.

INK PLAY . . . Evelyna Liang's bubbling up of life

Even the calligraphy, despite the fact that it is foreign to most Western viewers, has a place in the paintings. It forms a harmony with the actual subject matter and the artist's seal at the bottom gives the painting its own distinct look.

The Western influence of these artists can be seen in their use of color and line, or lack of line.

Color is often very scanty in Chinese painting, and when it is used, it is always very light in tone. Lung-wen Chang's paintings display the opposite of this rule, where color is virtually the subject of the painting.

While his paintings are simple in nature, the colors are very bright and sometimes used to excess. In his Peacock, dark greens and blues are used in a competent rendering of this bird's natural splendor.

But the colors are loud in comparison with the others in the show, and the impression arises that he is too consciously painting to a Western audience.

But in many of his water colors, there is no line delineating the spaces of the objects. In his Wild Ducks painting, he creates the bullrush environment of the duck habitat by melting different shades of brown paint together. In the traditional academic styles a line would be used to differentiate the forms rather than paint shades.

The largely Western school of abstract art is fused with the Chinese tradition in the work of Evelyna Liang. More than any other artist in the show, her paintings involve the idea of simple ink play with Chinese subject matter.

Her series of mountain landscapes show this. Blue Mountain is simply a conglomeration of black marks and blobs converging to give the semblance of a mountain range. It is blotched here and there with dark shades of blue color, using the other Western influence.

If abstraction is particularly a Western phenomenon in art, then it could be said Liang is the most Western of the four artists on display. But it is only her approach to the subject matter that is different. Her technique is clearly Chinese.

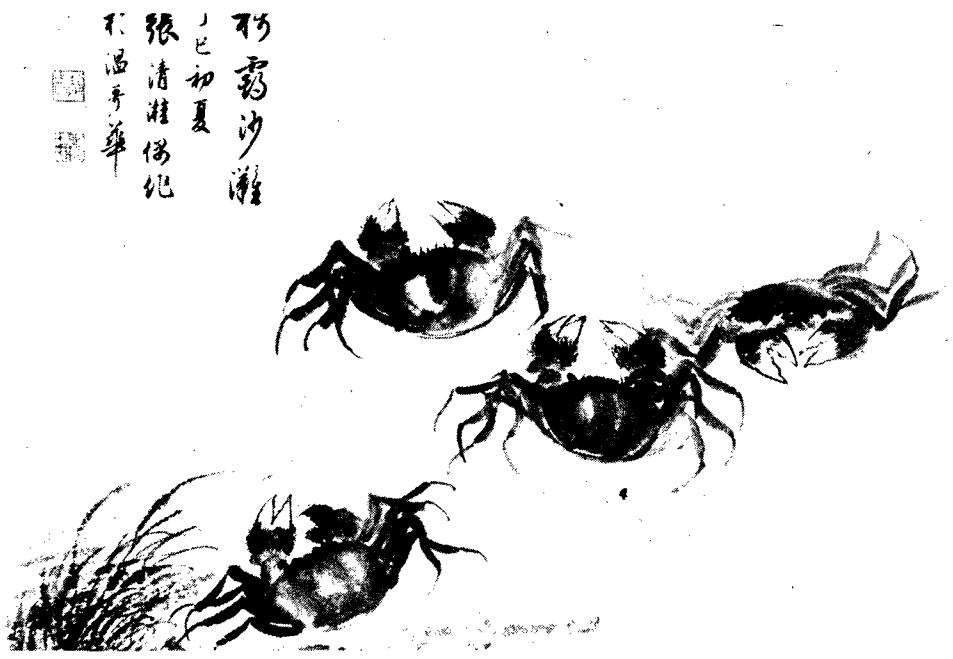
Liang's brush technique is quite visible in the Ink Play series. Using wide brushes, ovolar or bubble-like forms are done with one large sweep. A figure of a Chinese dancer is drawn with previous spontaneity, and this is more visible than any other painting in the show.

In the display of Liang's art, there is an abrupt change from landscape and figure painting to the circular, bubble-like forms. Liang explained to Page Friday that these forms began appearing in her paintings when she learned of her pregnancy about a year ago. "I began to feel this bubbling up of life inside my body, and it expressed itself in these bubbles," she said.

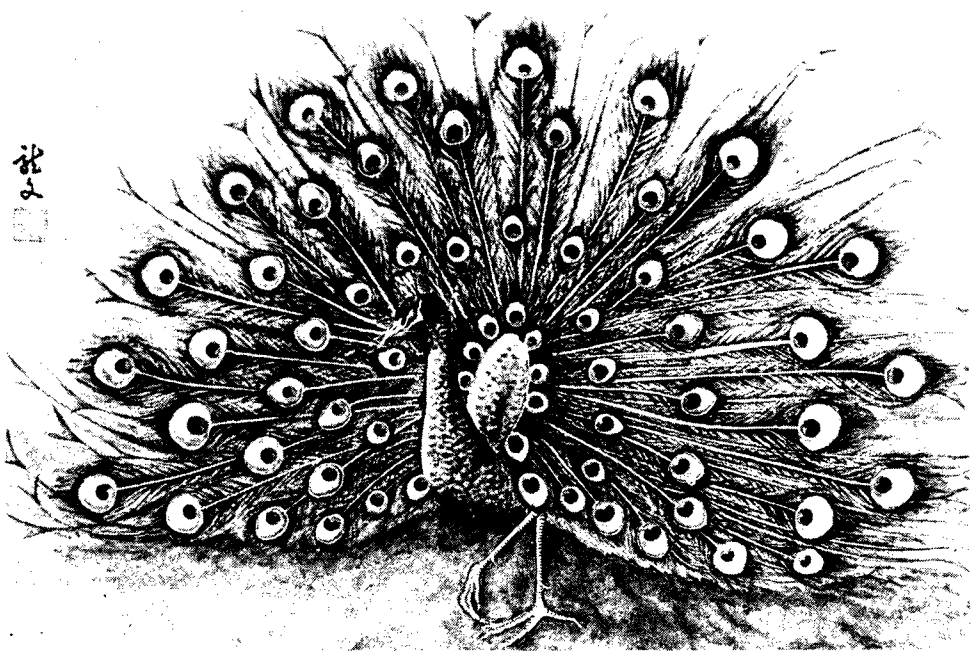
One painting, entitled Inside my Womb, shows a sacklike figure with an embryonic worm inside. The worm looks out of the painting at the viewer with a loosely drawn eye.

The Chinese Art show ends today. The AMS Gallery is on the main floor of the Student Union Building.

ACADEMIC AND I'PI STYLES . . . traditional and Western influences



CHING-HU CHANG . . . shows importance of brushwork in crabs



—matt king photos

LUNG-WEN CHANG . . . traditional subject matter with Western colours

Celebrities grace orchestra history

By ROBERT JORDAN

Though Vancouver apparently had a symphony orchestra as many as 70 years ago, it was not until 1930 that it had begun the string of consecutive seasons of which this year's is the forty-eighth.

During that time a surprisingly large number of the world's greatest living performers, conductors and composers have appeared at one time or another with the orchestra. Today, the VSO is still growing, still improving and has a much more remarkable history behind it than might have at first been imagined.

Before the 1930-31 season, performances of the VSO were sporadic. Oscar P. Ziegler conducted the orchestra on May 16, 1915 in the Pender Hall. Aileen Allan, dramatic soprano, was the soloist at that concert which was billed as the fourth concert. Whether it was the fourth concert of the season or the fourth the orchestra had ever given was not indicated.

ALLARD DE RIDDER . . . conducting orchestra in 1931

It was not until June, 1919 that the Vancouver Symphony Orchestra and Society were officially founded. Henry Green was the orchestra's first resident conductor.

The orchestra itself was a sizeable one of 60 musicians, at least 16 of them women. Of the orchestra's playing, the consensus of critical opinion commended the "excellence attained in their rendering of difficult passages under the very able direction of our very talented conductor."

A program of February 29, 1920 (at 9:00 p.m. prompt) advertised the VSO under Green's direction performing a concert at the Orpheum Theatre. Such works as the Overture to Il Guaranay by Antonio Carlos Gomez and a Benedictus by Sir Alexander Mackenzie were included in the bill of fare.

Sadly however, the orchestra was disbanded when Green left Vancouver two years later. Vancouver was without an orchestra of its own for eight years, though various orchestras and solo artists visited the city in the meantime.

Not least among them were the Minneapolis Symphony Orchestra and later, the legendary pianist Paderewski. In 1924, Pablo Casals (already 48 years old) treated Vancouver audiences to his fabulous cello playing.

In 1930, the orchestra was "revived under the able leadership" of Mrs. B. T. Rogers and Mr. L. C. Thomas. Allard de Ridder was appointed the new resident conductor. The orchestra also enjoyed such notable guest conductors as Arthur Benjamin, John Barbirolli and Sir Thomas Beecham.

Repertoire in those days consisted primarily of the typical romantic orchestral standbys. It is important to remember, however, that such now-historical composers as Richard Strauss, Kodaly, Bartok and Hindemith were all still very much alive then. Occasionally, one of their daring modern works appeared on a VSO concert, its dissonant sonorities grating harshly upon the unsuspecting ears of its audience.

On the other hand, composer-pianist Sergei Rachmaninoff was also still alive. He came here in person in 1931 to perform his own and other works. His euphonious, though perhaps somewhat anachronistic compositions fell upon extremely receptive ears in Vancouver.

Aside from conducting the orchestra, De Ridder was also a composer. No less than 15 major works came from his pen. Among these was an Overture in D Major which he dedicated to UBC. A copy of the full score of the work, in beautiful handwritten manuscript, is still kept in the UBC Music Library. Many of his other works were also performed by the orchestra under his direction.

In 1943, de Ridder departed from Vancouver to found the Ottawa Philharmonic Orchestra. This left the VSO without a permanent conductor for another four years.

On March 9, 1947 the Symphony Society proudly announced the appointment of the much-lauded young American, Jacques Singer as the next resident conductor of the orchestra. Conductor of the Dallas Symphony at the age of 25 and trained at the Curtis Institute and the Juilliard School, Singer promised to be just the catalyst needed to put Vancouver's orchestra on the map musically. This, however, was not to be.

Singer introduced a substantial amount of unusual repertoire to Vancouver audiences. This led to decreased public attendance at concerts and brought about his eventual downfall as conductor.

For instance, in October, 1947 the VSO performed Mossolov's "dadaist" composition The Iron Foundry to what was at best mixed and at worst decidedly unfavorable reaction.

February 29, 1948 saw the orchestra accompany Dorothy Powers in the world premiere of David Diamond's Violin Concerto. Marc Blitzstein's Symphony The Airborne, "a large symphonic work dealing with the history of flight," was performed later the same year. Singer also initiated a number of important symposia on Canadian music.

Enterprising and commendable as all these ventures of Singer's were, Vancouver audiences were not yet ready for so much unfamiliar music.

The official reasons for Singer's departure were vague and various. Suffice it to say that the Symphony Society began the season after he left "with confidence that its plans for a less ambitious series of programs than was attempted for the past three years . . . will bring public support."

Thus, in 1950, began a return to conservative concerts and a great many more guest conductors, some of them of the greatest renown. And none could have been of greater renown than Igor Stravinsky.

On October 5, 1952 he conducted the VSO in a program of music by Glinka, Tchaikovsky and himself. It might be added that the music of his own which Stravinsky wisely chose to conduct was among his most tuneful and accessible.

The aura of Stravinsky's name alone and the melodious strains of such works as The Fairy's Kiss worked their predictable magic. Reports indicate that this was a most memorable concert indeed. Glowing reviews filled the newspapers. One wonders in what way the concert may have been memorable to the hyper-critical, fastidious and extremely mercenary Stravinsky.

By November of that year, another American, Irwin Hoffman, had been appointed resident conductor of the VSO. Under his direction, programs remained essentially conservative, though extremely well balanced. Public support increased accordingly.

Virtually all concerts included a baroque or classical work as well as a discreetly chosen modern one. The twentieth-century pieces were generally the most euphonious and tuneful available from contemporary repertoire. Quality seemed to be a secondary consideration to audience appeal.

In 1959, an event which seems most ironic in retrospect took place. The VSO moved from the Orpheum Theatre into the modern, newly-built Queen Elizabeth Theatre. It was the event of the decade. Her Majesty presided in person at the opening ceremonies.

AKIYAMA . . . leads orchestra to new attendance records.

The acoustics of the new hall were considered vastly superior to the aging and old-fashioned Orpheum. Over the years, however, this opinion underwent a slow but steady reversal.

The appearance of the likes of Bruno Walter and none other than Herbert von Karajan at the Vancouver International Festival of 1959 ensured that symphony concerts in Vancouver continued to be well attended.

Hoffman remained a full 12 seasons. He conducted with no baton and usually with no musical score. This latter habit, considered by many of the orchestral musicians to be only one of the many manifestations of his tremendous arrogance, produced great friction in his relations with the orchestra.

Finally, in 1964, Hoffman left Vancouver to assume the position of assistant conductor of the Chicago Symphony. In Chicago, he said he had developed more in nine months than he had in Vancouver in 12 years.

English conductor Meredith Davies was the VSO's resident conductor from 1964 to 1971. During his tenure an enviable array of fascinating programs was presented.

Under Davies' able direction came much alleviation from the standard orchestral repertoire. Works such as Stravinsky's Agon, Walton's Belshazzar's Feast, Britten's War Requiem and Vancouver composer Lloyd Burritt's memorable work, Assassinations, were all presented to Vancouver audiences under the guidance of his deft baton.

Alberto Ginastera's work Estudios Sinfonicos was commissioned by the VSO and Davies conducted its world premiere in Vancouver on March 31, 1968. November 17 saw Davies lead the orchestra in the North American premiere of English composer John Tavener's dramatic cantata, The Whale.

The avant-garde work provoked violently mixed reactions, but remained firmly fixed for many years in the memories of those who heard it.

Despite such novel repertoire, audience attendance remained high. This was in no small way due to Davies' charisma and his superb interpretations of the standard orchestral repertoire which he did conduct. The technical and interpretative qualities of the orchestra improved immensely.

On Sunday, January 26, 1969, a rather boyish looking Kazuyoshi Akiyama made his debut on the podium of the VSO. He guest conducted a rather lengthy program of works by Mozart, Weber, Mussorgsky, Samuel Barber and Harry Somers. It was an enthusiastically acclaimed concert, Mussorgsky's Pictures at an Exhibition receiving most favorable mention.

At the end of the 1970-71 season, the VSO was without a permanent conductor for the fifth time in its history. Many vied for the position which remained open for a whole season.

On October 1, 1972, Akiyama, the VSO's sixth resident conductor, led the orchestra in its first concert under him in that position. Five years later, he is still here and is now drawing the largest audiences in the orchestra's history.

He injects a lot of fire and enthusiasm into programs composed largely of well-known and popular repertoire. This, of course, at least partly explains the large audience draw.

Akiyama's choice of repertoire is not the most enterprising. However, since he has come to Vancouver, over-all attendance for the various subscription series has apparently exceeded that of any orchestra in the world!

Also under his leadership, several new woodwind and brass players have joined the orchestral roster. With only a few notable exceptions, improvement in these sections has been immediate and notable.

Whatever his faults may be, one cannot argue with the attendance figures. In proportion to the size of the city, more people are now enjoying symphony orchestra concerts in Vancouver than in any other city anywhere. Under Akiyama's direction, this aspect of the VSO's future looks very optimistic indeed.

MEREDITH DAVIES . . . charismatic and innovative leader of VSO from 1964 to 1971.

Tarot charts human spiritual journey

By MICHAEL TREW

The set of mythic images which constitute the Tarot has exercised a singular fascination on the minds and feelings of many persons, particularly those who are consciously engaged in a search for the Way. The emotional resonance and mental interest which it produces are in no way diminished by the fact that all attempts to trace the Tarot's origin or history have been amazingly unsuccessful. [*Maps of Consciousness by Ralph Metzner.*]

For those of you interested in symbols and myths, Tarot cards provide an abundant source. Seventy-eight cards, divided into the Major and Minor Arcana, make up this precursor of our modern playing cards.

The first recorded evidence of the existence of the cards is in Europe about the 14th century. They were used for games of chance as well as for divination by fortune tellers. But the Gypsies were probably using them much earlier than that, giving rise to the theory that the cards came from Egypt.

Psychologists can tell you that our senses screen incoming data, sometimes eliminating as much as half of it before the information reaches our brains. This mechanism is the result of genetic and cultural programming and can lead us to be consciously dominated by our perceptions.

Numerous means have been devised to escape this programming; the alternative paths include Taoists, Tantrics, Sufis, Alchemists and Actualists among others.

The myths and fairy tales of ancient wisdom often embody teachings related to the path of transformation. "In these myths the inner journey to the discovery and realization of the Higher Self— the trials and obstacles to be overcome as well as the sudden breakthroughs and steps of initiation — are disguised as an outer journey, a hero's quest. And we find that there is always a common pattern to this myth of the 'hero with a thousand faces,' whether his name is Gilgamesh, Rama, Orpheus or Siegried. . ." (*Ibid.*)

The Tarot abounds in subtle symbolism. There are many versions of it, due to its obscured origin; the three most common today are the Waite deck of A. E. Waite, the Thoth deck from Aleister Crowley, and the Aquarian deck, obtained from an unnamed source through the Ouija board by John Cooke and Rosalind Sharpe. The latter is the most recent, and some say the least complete, version.

The first two decks have a similar format: 22 "major trumps" based on the 22 letters of the Hebrew alphabet, and 56 minor trumps from which our modern playing cards are taken. In the Tarot there are four court cards — King, Queen, Knight and Page — as well as Ace through 10: thus four suits of 14 cards each — wands, swords, cups and pentacles. The suits were changed for unknown reasons at the end of the 18th century to clubs, spades, hearts and diamonds.

Early commentators linked the original symbols to the Egyptian caste system (to which the Thoth deck specifically relates) or, as with Grillot de Givry, to the structure of medieval society: "the wand . . . the weapon of the peasant, stood for agriculture; the cup, or sacred vessel, for the clergy; the sword for the warrior; and the money (pentacles, *deniers*) for commerce" (Grillot de Givry, Witchcraft, Magic and Alchemy.)

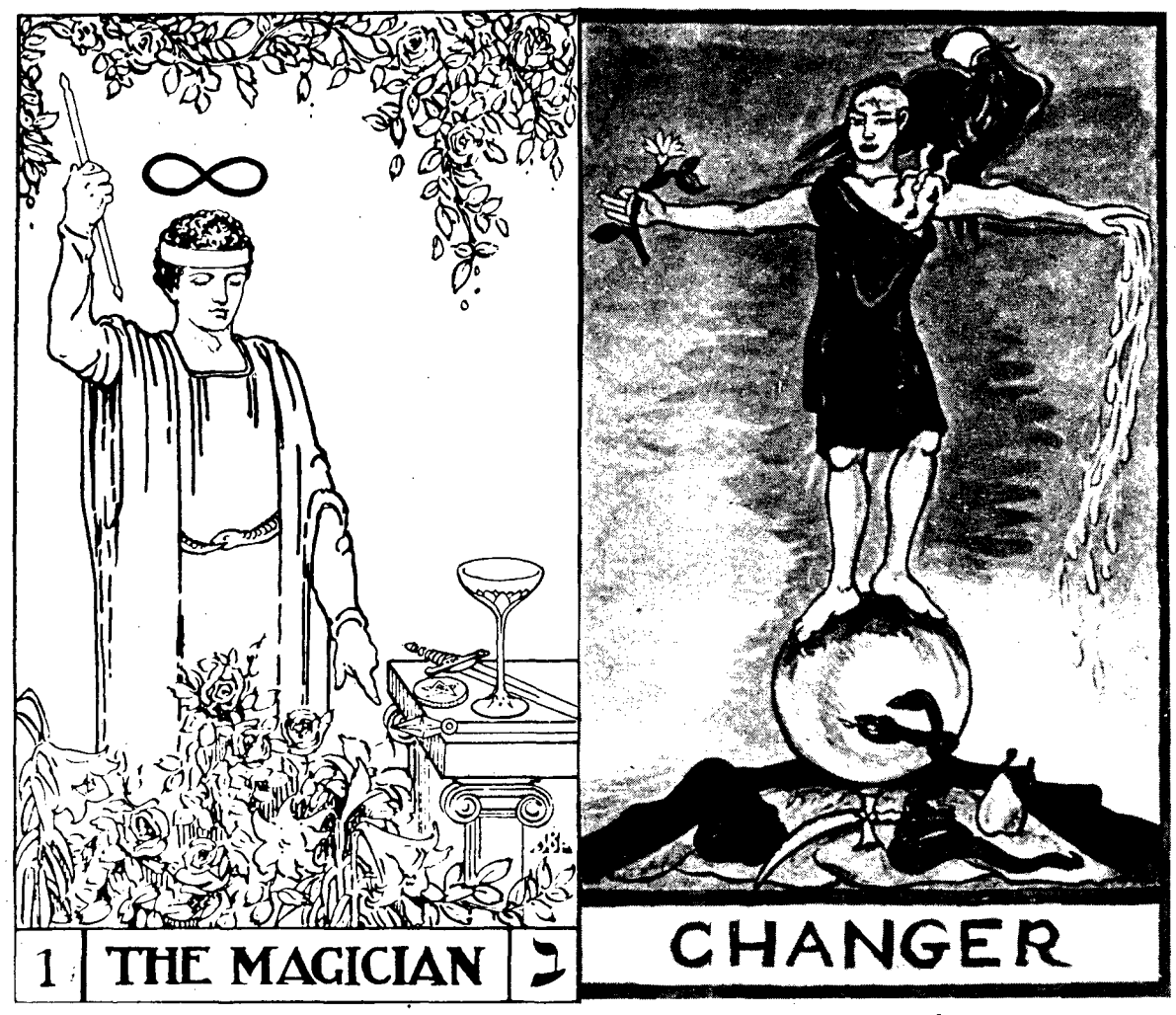
In the Aquarian Tarot the suits are directly linked with the occult elements: wands represent fire, cups water, swords air and pentacles earth.

The card called The Magician in the Waite deck shows a man standing with a wand in his raised right hand, his left hand pointing downward, and on the table before him lie a sword, a cup, and a disc with a pentacle on it. Waite calls these objects "counters of the adept." The Magician is not, in the inner sense, a circus performer, but an adept who is aware of and can use laws and principles an ordinary man cannot.

Several cards in the major Arcana contain symbols representing actual tools and methods of psychic transformation. Each color and symbol has meaning.

However, the paradox of such symbolism is that it cannot be explained to those who have not already understood it in themselves. If one has experienced a certain state of consciousness, a symbol can easily evoke the state again; if one has not, no amount of explanation or symbols can convey the meaning.

Particularly in the major Arcana there is much mythical reference, especially to that of Dionysius, the inspiration of the Waite deck. An excellent book which explains much of it is The Devil's Picture-book by Paul Hudson. Students of literary metaphor and symbol would do well to study the Tarot, as many literary symbols are present in the cards.



MAGICIAN (LEFT) AND CHANGER . . . equivalents from Waite and Aquarius decks respectively.

Unlike astrology, where there are many disagreements as to how to predict the future, the Tarot cards and their interpreters are quite specific as to meaning. Many books are written on the subject. Authors may present individual viewpoints, but in general the divinatory meanings are preserved.

With the numbering of the major Arcana also there is much controversy. As with the 22 letters of the Hebrew alphabet, each card is assigned both a number and a letter. This has led to speculation that the cards can be read in terms of the Kaballah, or Tree of Life. The most comprehensive of many books on this subject is by Mouni Sadhu, entitled The Tarot.

Call it superstition if you will, but the Tarot will respond to you if you are careful. Keep the cards in a safe place, covered with some material like leather, to ensure that yours are the only vibrations to enter them.

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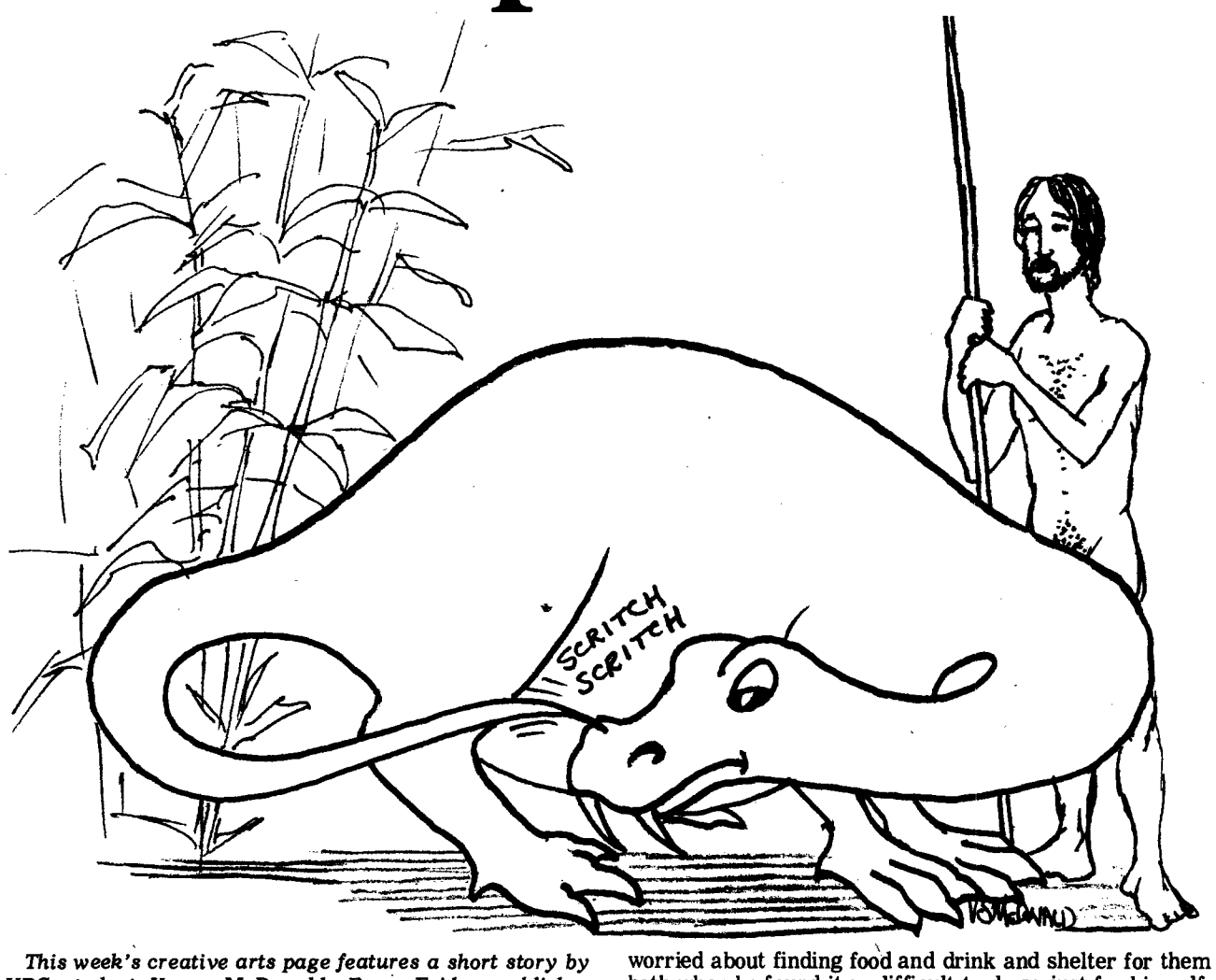

This week's creative arts page features a short story by UBC student Verne McDonald. Page Friday publishes submissions made by UBC students in the areas of fiction, poetry and the graphic arts. Graphics for this story are also by Verne McDonald.

By VERNE McDONALD

Once, before there was any time at all, a man was born. He was born grown up and with not a thought in his head. He did not know that he was a man, or that he'd never been a child, or that the reason for his absent childhood was that there was no time as yet.

But once he was born, or woke up as it were, he began to think and look around, and soon he knew all sorts of things. He got some sense of what he was, and later discovered that he was subject to all sorts of things: hunger, pain, curiosity, and happiness when he was satisfied or relieved these things.

But he still didn't know who he was, or that he was part of an Experiment.

The world wasn't quite finished, so a lot of things were missing, like time and identity and large chunks of the landscape. Though this made exploring easy, since there wasn't very much in the way, it made food and water a little harder to find and the Experiment wandered far in search of it. And somewhere along the way, Time began.

It started off gradually, so it may have been soon or at length that he found the dragon.

"Hello," said the dragon, and this surprised the man no little. He'd invented language as a way to pass the time that he'd started to discover around him, and he didn't know that anyone else could speak.

"Hello," he answered, and waited. But the dragon seemed quite satisfied with the reply and stood quietly scratching its nose with its tail for a while.

The man was quiet, too, watching this. He found it interesting how the long snakey dragon could curl up into a circle, straining its tail so that it could delicately scratch the scales between its nostrils. The man discovered a new feeling as he watched, and he named it inside his head. It *amuses* me, he thought.

"Why are you laughing?" asked the dragon, glaring, with the skinny end of its tail poised above its nose.

"I don't know," answered the man.

"You must be new, yes, things are happening quite fast now that time's begun. You don't know very much, do you?"

"No, not nearly as much as I'd like."

"Then I will teach you. You see, I am old, very old indeed, and I know so much that I've forgotten more than I'll ever learn. But first I need to know who you are."

The man sighed. "I don't know. There's so many things I don't know. Will you tell me?"

"Didn't I say I would? Well, if you don't know who you are, then we'll have to solve that first." The dragon returned to scratching its nose for a while, then its eyes lit up, fierce and red. "I have it! I can be your pet, which would make you the Master."

"The Master? And what does the Master do?"

"You feed me, and get water for me, and shelter me, and scratch my belly when I want you to. You can begin now." With that, the dragon flipped over onto its back with tail, head and feet all in the air.

The Master saw that the dragon was much fatter than he had thought. Its belly arched above its body huge and round. He laughed again and began scratching, though he worried about finding food and drink and shelter for them both when he found it so difficult to do so just for himself.

But he liked being amused, and the dragon did it so well. So he scratched, and the dragon slowly closed its eyes, grunting and sighing with pleasure.

The dragon was very lazy, which was why it was so fat. It would have lain there all day being scratched, if there had been any days. But the Master got bored, seeing as the dragon wasn't amusing him any more, and stopped for a moment.

"Why did you stop?" snapped the dragon, its eyes jerking open with the red fire burning in them.

"I'm tired," said the Master. "Tell you what, you can be the Master if you want, just for a while."

The dragon stretched one of its arms and out of his scaly fingers sprang bright, sharp talons. "Perhaps you'd like me to scratch *your* belly?" He flexed the claws and they sang a short, high note through the air.

"No," said the man. "I guess not." He resumed scratching the dragon's belly.

The dragon's eyes didn't close this time, but narrowed to thin crimson slits. "You're a very curious creature." The man said nothing. "Well, I suppose I'd better start teaching you a few things. The universe always changes, you see, but you can't. Nor can you change anything around you. It simply isn't part of your make-up."

The dragon was wrong, but that was part of the Experiment. Hardly anyone knew about that yet. Including the Master, who kept up his scratching for a long time.

At last he stopped again. "Aren't you getting hungry?" he asked the dragon.

"No," said the dragon. "But I imagine you get hungry a lot more often than I. What a nuisance. Very well, I can show you where to find some food." With that he flipped over onto his feet again and began walking.

The man followed him, puzzled and thinking furiously. He couldn't name the feelings that he was experiencing now and it bothered him. What the dragon had said bothered him even more. He didn't know why, but not being able to change things gave him a feeling like an empty stomach, or a painful thirst. The Experiment was already in progress.

They walked for a long time through barren land. The only thing they saw was a rabbit, which ran too fast for the man to catch. By now the man was thinking so much that his brain was almost feverish. As the rabbit disappeared, he welcomed a chance to turn his thoughts to other things. He found some wood, and as he and the dragon travelled, he fashioned it into a long spear.

Then they came to the banks of a river. All around were various animals and the ground was erupting with millions of plants of all kinds. This was one of the parts of the world that was already finished. As the dragon had promised, there was food in abundance.

After they had eaten, the dragon once more flipped over, and once more the Master scratched its belly. As he scratched, he looked over the curve of the dragon's belly at the opposite shore. Over there the animals were even more numerous and the trees, bushes and flowers even more luxuriant and profuse.

"I would like to go there," he said to the dragon. The dragon's eyes grew so large and round, and burned with such a fierce red flame that the man automatically said to himself, trying out the new word, I am afraid.

"You shouldn't go there," said the dragon, trying to keep its voice low. "It isn't allowed."

"Why?"

The dragon was astounded. "Where did you learn that word?" it growled.

"I . . . I don't know. It just came."

"Well, forget it. It's a useless word. And forget crossing the river. There's nothing for you there, nothing at all of interest to you. Have I ever lied to you before?" The dragon's tone had become cunning and patronizing, but the man didn't notice.

The nameless thoughts that he banished from his mind were returning. Was it true that he change nothing? Was his place in the world set and cemented forever?

"I said, have I ever lied to your before?" The dragon's eyes were slits again as it glowered up at the man. There was danger in its voice.

Still the man said nothing as he gazed at the opposite shore of the river.

Then he saw it. It was a short glimpse, a split second of hair shining through the branches that were hung with opulent fruit, a fleeting glance of eyes that transfixed him and burned into his own. Longing rose up in him and for the first time since his birth there were absolutely no words in his head.

The dragon sensed that something was wrong, but he was too slow. Even as his claws were uncovered, the man was raising the spear. He plunged it into the huge round belly and leaped back. The dragon thrashed and its eyes were so red that they seemed to bleed, but it was impaled on the earth by the slender wooden shaft with no way to gain a foothold.

The man was calm, a dreamy look in his eyes. "Yes," he said. "Yes, you have lied to me before."

He walked away, striding down the river bank until the dragon's screams had faded away. He found a bridge and hesitated for only a short moment before crossing into Eden. The Experiment was a success.

Pacino strikes out in new flic

By NICHOLAS READ

It was inevitable. After a string of hit movies which won him four consecutive Oscar nominations, it was inevitable that Al Pacino should have his turn at giving a bad performance in an even worse movie. Well it has happened, and the movie is called Bobby Deerfield.

Bobby Deerfield
Directed by Sidney Pollack
Odeon, Dunbar Theatres.

In it, Pacino plays Bobby Deerfield, Grand Prix racing driver extraordinaire-elusive, enigmatic, and much sought after by women and fans alike.

The film opens with a brief racing scene in which Pacino's teammate is killed in a track accident. His death is attributed to a driving error but Pacino is dissatisfied with this explanation and sets out to uncover the truth.

His search leads him to a hospital in the French countryside where he questions a friend who is recuperating from a broken neck suffered in a recent driving mishap.

The driver is unable to tell him anything of value but his visit is to some avail as it is here that he meets and falls in love with a beautiful European patient who also happens to be terminally ill.

The film then traces their love affair until its inevitable cliche ending when she dies sobbing in his arms.

Providing the romantic interest is Marthe Keller, fresh from the Black Sunday blimp, as Pacino's pulchritudinous paramour. Not only is she lovely to look at, she is also the film's saving grace. She brings a freshness and vitality to the character of Lillian with her deliciously comic delivery of lines that include calling Deerfield "the world's fastest turtle," and a suggestion that "a racing car is nothing but an extension of the man's penis."

Yet it is ironic that Keller should be the one to provide the film's one spark of life since it is she who ultimately kicks the bucket at its end.

Pacino merely goes through the motions of playing Deerfield. He is apparently as interested in saying his lines as he would be in reading a telephone book and his sepulchral facial expressions never change as he stumbles through the film hiding behind a pair of aviator sun-glasses and dragging on cigarettes. One wonders if his face would crack should he attempt a smile.

Director Sidney Pollack, in an attempt to combine a love story with an accurate representation of the troubled and often fear-ridden world of a driver on the Grand Prix racing circuit, has succeeded in doing nothing more than rehashing the plot of Love Story against an auto racing background.

This, coupled with a leaden screenplay by Alvin Sargent, generates only the most superficial interest in the protagonists to the point that it is an effort to sit through the film's entirety.

Apart from a few exciting racing scenes and some breathtaking photography of the European countryside, Bobby Deerfield is a dreary and long-winded soap opera that should leave its audience asking for its money back.

The advertisements for Bobby Deerfield ask the probing question — who is Bobby Deerfield? After seeing the movie, I can only respond with the equally probing reply — who cares?

PANGO-PANGO (UNS) — This tiny island kingdom was in an uproar today as visiting kumquat Half Gainor and his plenipotentiary Spruce Bough demanded union representation.

Queen Anna Banana, tired of these insurrectionary dogs, turned them into the Sore Workers and sent them on their way.

Meanwhile, at The Daily Truth, the only newspaper here, editor El Rotundo threatened to hold his breath until he fainted unless the dastard who stole his favorite cuddle blanket returned it.

Staffers, awed by this threat, placed bets on how long it would take the disgruntled diatribist to pass out.

Rotundo retaliated by disembowelling a tripewriter and skinning a cucumber alive.

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Starring Michael Caine, James Caan, Elliott Gould
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"LOOKING FOR MR. GOODBAR' IS ONE OF THE STRONGEST MOTION PICTURES EVER MADE— AND ONE OF THE BEST! Richard Brooks should get two Oscar nominations, one for his screenplay, one for his directing. And Diane Keaton should get the Oscar to take home as best actress of the year. Tuesday Weld is also great, as are all the fabulous men in this UNFORGETTABLE, HIGH-IMPACT FILM!" —*Liz Smith, N.Y. Daily News*

RESTRICTED
Warning: frequent sex and brutal violence.
—R. W. McDonald, B.C. Dir.

PARAMOUNT PICTURES presents
A FREDDIE FIELDS PRODUCTION LOOKING FOR MR. GOODBAR Starring DIANE KEATON
TUESDAY WELD WILLIAM ATHERTON
RICHARD KILEY RICHARD GERE Produced by FREDDIE FIELDS
Based on the novel by JUDITH ROSSNER Written for the Screen and Directed by RICHARD BROOKS
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Due to the tremendous ending and the impact it will have upon the audience, Paramount has requested that no patrons be seated during the last 20 minutes of this production.

capitol 6 669 6000 820 granville mall
12:30, 2:55, 5:20, 7:45, 10:10

STAR WARS
"The movie that everyone is talking about is "Starwars" — Les Wedman, Sun
Starring Mark Hamill, Harrison Ford, Carrie Fisher, Peter Cushing and Alec Guinness.
SHOW TIMES
GENERAL 12:15, 2:35, 4:55, 7:15, 9:35.
Sunday 2:35, 4:55, 7:15, 9:35.
VOGUE 918 GRANVILLE 685-5434

Who is Bobby Deerfield
AL PACINO
MARTHE KELLER
MATURE
SHOWTIMES
ODEON - 12:40, 2:55, 5:10 7:25, 9:40
Sunday from 2:55
DUNBAR 7:25, 9:40
odeon 881 GRANVILLE 682-7468
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OUTRAGEOUS!
Original, alive and funny. Charles Champlin Los Angeles Times
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MATURE
Warning: occasional suggestive scenes & dialogue. B.C. Dir.
SHOWTIMES - 12:00, 2:05, 3:50, 5:55, 7:45, 9:55; Sunday from 2:05
CORONET 1 851 GRANVILLE 685-6828

CLINT EASTWOOD
THE OUTLAW JOSEY WALES
SHOWTIMES: CORONET-11:50, 2:10,4:30,6:50,9:15; Sun. from 2:10; BROADWAY - 7:10 & 9:30
MATURE
Warning: Occasional Violence. B.C. Dir.
CORONET 2 851 GRANVILLE 685-6828
broadway 1 707 W. BROADWAY 874-1927

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Outrageous dares to go beyond trends

By GRAY KYLES

Outrageous is the name of a new Canadian film that caused a sensation at Cannes and has become a hit in New York. That in itself is quite an achievement for a Canadian picture.

What is even more remarkable is the subject matter. The fact that a film featuring a female impersonator and a schizophrenic woman as its lead characters was made at all is quite something. That it was made in Canada, where — let's face it — adventurous producers are hard to find, is amazing.

The film's success in New York, Los Angeles, Toronto and now Vancouver is understandable though. It is not a cult film aimed at any one subculture. It is a first-rate commercial picture that is winning over audiences with its humor, warmth and honesty.

Outrageous is concerned basically with two people: Robin, a hairdresser who is looking for some dazzle in his life, and Liza a schizophrenic who has left the hospital where she had voluntarily committed herself.

Liza convinces Robin to become what he's always secretly wanted to be, an impersonator of great Hollywood women. He eventually follows her advice and gets a job in a Toronto gay bar impersonating Bette Davis, Tallulah Bankhead, Mae West, Barbara Streisand, Carol Channing and others.

While Robin struggles with the show-biz world Liza is locked in battle with the Bonecrusher, a creation from her fantasy world.

Together the pair come to understand just what their lives are all about. Outrageous actually has a happy ending which is both honest and upbeat.

Both Craig Russell and Hollis McLaren turn in excellent performances as Robin and Liza.

Russell is an established nightclub entertainer while McLaren is one of Canada's busiest acresses, having also worked in such recent features as Partners, Sudden Fury and Blood City.

McLaren gives her best performance to date in this picture and Russell makes a fine screen debut. They both should establish major screen careers.

Outrageous is based on Margaret Gibson's short story Making It, from her book The Butterfly Ward. Richard Benner, who wrote the screenplay and directed the picture, was in Vancouver last week and granted Page Friday an interview. The following is a condensation of our discussion.

Page Friday: How did you get started in film?

Richard Benner: Well I started writing things when I was eight years old. I lived in movie theatres. I grew up in a small town in Kentucky and I didn't like the town so I went to the movies every night of the week.

Then I went through university where I took theatre. They didn't have any film courses in the midwest. I wrote a lot of stage plays and directed some of them.

I ended up in Toronto writing for the CBC. Didn't like that so with the support of my lover I got up the guts to quit and went to work on writing Outrageous.

CRAIG RUSSELL . . . as Mae West and Judy Garland in Outrageous.

The Canadian Film Development Corporation liked the script and put up half the money and we spent 11 months finding the other half.

PF: So it was your project then, not producer Bill Marshall's.

Benner: Right. When I found Bill Marshall the script was finished. I owned the short story it was based on and Craig Russell was committed to do it.

PF: Did you know Craig Russell?

Benner: Not when I was writing it. When I finished the script I made it a point to know him. I tracked him down all over the U.S. In other words I didn't write the script for him.

PF: Did you write his stage acts for the film?

Benner: It depends on which you're talking about. There are several he's responsible for and some I'm responsible for but they're all new to the film.

The Bette Davis routine was all new and it was his idea, his notion. The Barbara Streisand routine, the Diamonds are a Girls Best Friend medley were mine. Some of the lines were his but they were all original. Nothing was from his nightclub act.

PF: You came to film from playwriting and scripting and it shows. Your screenplay is really tight and very good. That's not always the case with Canadian films.

Benner: Well you don't find them in the movies but you find them on the page. There are a lot of good Canadian scripts around. I know, I read them.

We have directors who like to re-write them overnight. We have corporations like the CBC which love to teach you how to write. We are inundated with untalented people who have power in the entertainment industry in this country.

My producers, who produced and promoted Outrageous brilliantly, had never done it before. They were fresh, they didn't come out of the so-called film world of Toronto. They came out of the business world.

They brought all of the guts and balls and energy of that world to this film and it made a big difference.

They never said it was a Canadian movie, they just said, "It's a movie." If you like it then they'll tell you . . . later.

But anyway we are inundated with a lot of people with staff jobs.

PF: I guess that's the problem with government assistance, there are also a lot of government bureaucrats.

Benner: But I don't think its the system that's wrong. Look at England, they have the same system. It is even more bureaucratic but the product they turn out is staggering.

I don't think subsidy is wrong, it's just that we're new at it here. It's like we're trying to make films to impress a boss.

PF: Do you support the idea of quotas?

Benner: I think basically the talent is here to express what we need to express to one another. Anything that helps to preserve that is healthy and positive.

When it comes down to the kinds of things ACTRA is asking for I just don't know. I believe in protecting Canadian culture but . . .

Canadian actors aren't hungry enough, they're difficult to work with compared to Americans. The ones in my film weren't and a lot of others aren't either.

But I went through a lot of auditions and got jerked off by a lot of actors, little people you've never heard of and never will. They treat you like shit.

One guy quit on me the day before his scene. In the U.S. his agent would never have allowed that. If he had quit he wouldn't have worked again. But here he just went and got another job. It's simple you know, he's a jerk!

PF: How is Outrageous doing outside of Canada?

Benner: In the States, sensationally well. It broke house records in Boston and is in its tenth week in New York. It has received 41 reviews, 35 are raves, two are negative and four are mixed.

It will be opening in 65 cities in the U.S. and 41 cinemas in Canada before Christmas.

PF: When making the film were you aiming for a mass audience?

Benner: Sure, why not?

PF: Well a female impersonator and a schizophrenic aren't your everyday movie heroes. Were you afraid of the reaction you might get?

Benner: Oh not at all. You can't make a hit film if you're making last year's hit. The films that give people careers are the ones that look dangerous, they stand out.

Canada turns out a great deal of stuff that looks like last year's American hit. It was very intentional that my film be unusual.

PF: So you weren't aiming at a cult following?

Benner: No but I'll accept it!

PF: Was Margaret Gibson very involved with the filming?

Benner: No, not at all. For several personal reasons.

Margaret is under constant mental care. She was very involved when I was writing the script. I showed every draft to her. I kept checking with her. But beyond that I didn't want anyone on the set who wasn't necessary to the shoot. I told her that and she understood.

She doesn't want to be there anyway. We'd start at 5 o'clock in the morning for Christ sakes. She's busy writing another novel anyway.

PF: This was a low-budget feature?

Benner: Yeh, first time director, $165,000 project.

PF: That's amazing, it looks much more expensive.

Benner: Well that's to do with the producers, they were smart. They were tough, inventive, courageous and they took gambles and it paid off.

PF: Do you think you'll stay working in Canada?

Benner: Oh I certainly hope so. I would like to make another film in Toronto, in fact I'm writing it now. But if you mean would I live and work in Toronto 12 months of the year, no, I don't want to do that.

It's interesting though, I've received offers from every major studio in the States since Outrageous opened. I haven't talked to any of them yet.

I haven't even received an inquiry, let alone an offer, from Canada yet. But maybe that will change.

I don't know, we're strange. The Americans are right there with the money you know, "What do you want to do, one, two or four?"

In Toronto they're going "Well I don't know, maybe it was a fluke. Can you do another one for $165,000?" There is a real hate of adventure in Canada. Nobody wants to take a risk.

If we're going to have a successful film industry we're going to have to live a little more dangerously. Me? I like risks.

AS HIMSELF . . . star Russell on phone after New York opening success of film.

Animation explores imagination

By HEATHER CONN

Fantastic Animation Festival is blatantly a fat success. Its 17 award winning films offer an excellent invitation to explore the world of animation. The well-blended collection boasts a multi-media world: plasticine people illuminate pain, liquid humour is splashed on the screen and imagination knows no limit. A new dimension to the globe of creativity emerges from this feature-length presentation in a diverse array of thematic films. It is animation at its potent best.

Fantastic
Animation Festival
Coronet Theatre

Animation's characters can achieve the impossible and the Festival makes excellent use of this quality. In The Last Cartoon Man, a performing trickster removes every feature from his face and every limb from his body. Finally he holds his head in his hands until it falls and is misplaced. The magician without his head cannot see and so cannot find his head. The crowd begins to boo the magician's inability to get himself back together. Although a nonsensical look at magicians, the film underlines the fickle nature of crowds and people's need to please.

In every case, the animation may be viewed on two levels; as an entertaining art medium or as a microcosm portraying humanity's efforts, triumphs and weaknesses.

Au Bout du Fil (Cat's Cradle) is a fine example of this combination. The film reflects much wit and ingenuity in its well-honed sequence of actions; creatures chase and swallow others, then are chased and swallowed in an endless flight.

In this film, the human animal is in a precarious position. However, the film is highly effective in hinting at human kind's manipulatory nature. Another film viewable on more than one level is Room and Board. The UCLA Animation Workshop may be praised for this film's hilarious start and thought-provoking conclusion. The film is about a man who dies with his life pursuit unreached. In contrast to cinema, where Paul Newman's blue eyes might prove too distracting, animated characters are excellent centres for concepts. Often lovable, as Dr. Seuss' elephant in Horton Hears A Who, or inspirational, like little Oglio in The Point by Nilsson, animated characters hold a unique quality.

Yet at times, the Festival's films attempt to squeeze out the viewer's sentiment. Moonshadow, a light lyrical episode, is disappointing in its portrayal of the characters Teaser and the Firecat. Animation brings Cat Steven's album cover miraculously to life, but the fable itself is overrated. A small boy's pursuit and capture of the moon barely evokes emotion. The music and art of Cat Stevens add some poignancy, but without a good story the effective animated sequences are lost.

As an elegy to the Saturday morning cartoon group, Superman and the Mechanical Monsters canonizes the faded comic book. But unfortunately, the hero's actions are far less credible when seen in animation; cliche-ridden dialogue and the typical bad guy vs. The Establishment plots reek of pathos. But the animated action is not totally wasted; the juvenile crowd is in ecstacy as the hero diverts bullets, breaks power lines and flattens countless mechanical natures.

The festival's phrase "Come with us through the wonderland of imagination" is no mere advertising slogan. Animation achieves its maximum effects in luring the viewer's senses into an imaginative realm.

A fine example of this is Mountain Music, a three dimensional film. In an idyllic mountain setting, birds and animals provide Nature's music. A small folk group appears replacing natural music. From soft ballads, the group shifts to rock, then expands in steps until the music's style is raucous, its noise level obscene. In answer to this, the distant mountain erupts and buries its disturbers in lava. The net result for the viewer is a new exploration of sight and sound.

In the same way, Cosmic Cartoon explodes in a collage of colour and music. The film is awesome in its display of galaxies and extra-terrestrial images.

In addition, two commercials by Levi's and Seven-Up offer a brilliant show of vibrant energy and technique. However, in glorifying an art form to promote a product, the two shorts detract sharply from the more meaningful films.

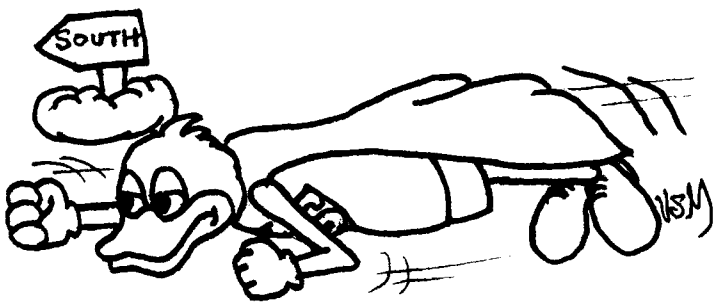
With such a vast display of moods and themes, one can't help but wonder at the purpose of animation. Does its future lie in the grasps of a warped sense of humour? Sadly enough, the most humorous and effective of the films in audience appeal is Bambi Meets Godzilla. The sixty second short brings hearty guffaws and loud cheers as the angelic fawn, blushing amidst sprigs of pansies, is crushed flat by a huge clawed foot. With the correct talents, misguided animation could prove to be powerful propaganda.

By all means, the best film is the final one, an academy award winner called Closed Mondays. Animation heightens the viewer's eyes to see an imaginative dimension as the film's central figure watches paintings come alive before him. In conversing with works of art, the character in Closed Mondays portrays the essence of the festival's purpose — to pamper the mind of an imaginative thinker.

Imagination is the only necessary element needed to see this feature. Anyone with even the faintest experience in film-making can recognize and appreciate the tremendous work and talent involved in the films.

The use of clay and other media gives an extremely lifelike quality to characters in their movements and facial features. Voices are unique and original. The vast flexibility of the media renders endless possibilities for an imaginative mind.

The Festival is obvious in its living proof that an animator has greatly evolved in his art. From "one who executes the drawings photographed to form a cartoon of the Donald Duck type," he has become a creative and commercial success.



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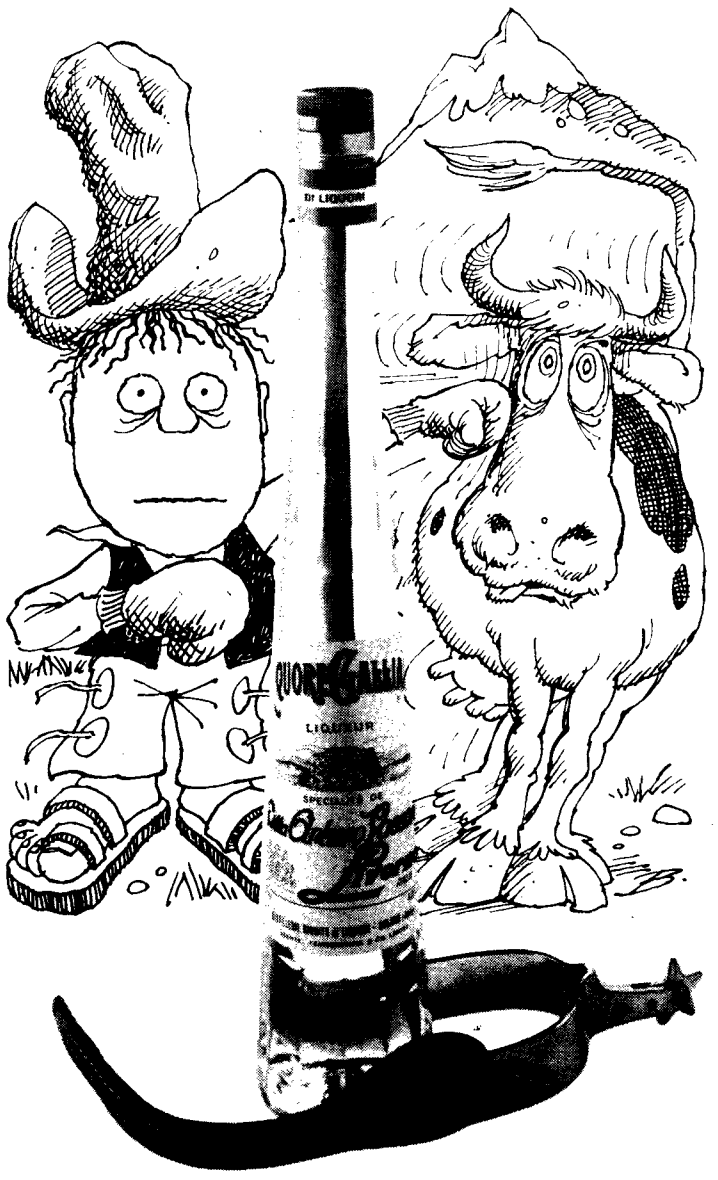

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Savoy, Hot Jazz lead Vancouver scene

By KEN BROWN

If you're a jazz fan who's beginning to wonder if your favourite musical form is doomed to be engulfed in that ocean of bad taste that is the current public romance with disco's lobotomizing rhythms, fear not. The uplifting melodies of Bix, Louis Armstrong and Jelly Roll Morton can still be heard in our town, if you care to find the places where they're being played.

There are two clubs in town that cater to the traditional taste in jazz, the Savoy and the Hot Jazz Club.

The Savoy is located upstairs at 6 Powell Street, in Gastown. The atmosphere is low-key and the decor is a comfortable wood-and-brick.

Musical duties are shared by the two house bands, The West Side Feet Warmers (you might have caught a bit of their foot-warming during orientation week here), and the Saint Valentine's Day Massacre, a band whose violent name betrays some of the warmest-hearted playing this side of New Orleans.

The man who runs the Savoy, a jovial fellow by the name of Peter Clark, is the cornettist of the Saint Valentine's Day Band, and his motives for opening the club about two months ago were not profit-oriented. Peter is a fireman by day, and he loves his music enough to have put himself deep in debt so he and others could have a place to play.

In the last while the club hasn't been doing well despite the melodic efforts of the two bands, which both play first-rate material from nearly every era of pre-electric jazz, with the emphasis on Dixieland. The Footwarmers have in addition an impressive 1940s repertoire.

JELLY ROLL MORTON . . . local groups continue the tradition.

The Savoy is open Thursday through Saturday, about 8:30 p.m., with the two bands alternating in the weekend spot. Cover charge on Fridays and Saturdays is two dollars. Bring a friend and foxtrot.

The Hot Jazz Club has become a musical institution. It had its beginnings when some jazzers decided to hold a Louis Armstrong Memorial Party several years ago. It graduated from a living-room and basement event shortly thereafter to a once-weekly session at the Scottish Auditorium, and moved to its present location at 36 East Broadway a couple of years ago.

Since then it has attracted a number of fine bands, including the Mainland Jazzband, the Lion's Gate Quartet, the Columbia Jazz Majors, the Phoenix Jazzers, and the Dave Roberts Jazzband.

In addition to being a performance and dance hall, the Hot Jazz Club offers workshops on Saturday afternoon at 3:00, directed by Don Ogilvie. Bring your axe (that is, your guitar) if you're looking for other musicians who love that 12/8 swing. Concerts from the club can be heard on Co-op Radio (102.5 F.M.) on Saturday nights between ten and midnight.

The Hot Jazz Club functions on volunteer labour, so if you'd like to lend a hand, you can get in touch at 873-4131.

Membership for the Hot Jazz Club is $3.00 per year, which entitles you to free admission on Wednesdays and Thursdays (members only nights), and a cheap $2.00 admission on Fridays and Saturdays ($3.00 guests).

The Hot Jazz Club is a fine place to spend an evening. The booze is cheap, the folks are friendly, and I heartily recommend a visit.

One of the few other more or less permanent jazz gigs in town is in the lounge at Puccini's. If your sensibilities aren't too offended by the baroque wallpaper, you can hear the lighter sounds of the Smoke Gets In Your Eyes idiom.

For the next while, the bandstand will be occupied by Rick Fox on the piano and Kinsey Posen on bass fidde. Rick and Kinsey find themselves in a very familiar position for jazzers: They are both capable musicians with lots of ideas who have to play the most lukewarm stuff in their repetoire in order to keep their job because jobs are scarce.

If you go down to catch them, be sure to put in your requests ahead of the balding guy in the Hawaiian shirt (a regular whose musical hero is Frank Sinatra), and you might be very pleasantly suprised.

Sadly, the management at Puccini's have been reduced to a dress code to give their joint supposed class, but there is no cover and drinks are not outrageous. Try the Sicilian coffee. Puccini's is just north of the Georgia viaduct on Main.

Other part-time gigs are at the Classical Joint in Aghast-town, where you can go down and pretend you're either back in the sixties or a member of the Cherneshevski circle, and at Bimini's, where if you can afford the clothes to make yourself mod enough not to be frowned out of the place, you should be able to afford the drinks.

Seriously though, both these places are worth checking out. The classical Joint particularly sometimes has some fine jazz performers, in addition to folk and blues programs, and (if I'm not too far out of date) an open stage on Wednesdays.

Well, that's the news on the Rialto. If you're interested in jazz, keep these places in mind. If you're not, you don't know what you're missing.

BIX BEIDERBECKE . . . jazz lives in Vancouver.

Moscow Circus conquers

By CHRIS GAINOR

The Soviet Union, which this fall is celebrating the 60th anniversary of its birth in the 1917 revolution, is giving Canadian audiences one of the finest showcases possible of its achievements.

The Moscow Circus
Pacific Coliseum
Oct. 13-17

The Moscow Circus, which visited Vancouver last weekend midway through one of its all-too-rare Canadian tours, provided one of the best shows of the many circuses which have passed through this town.

Despite the rigors of the road, all the acts came off with grace, verve and subtle humor. There were so many highlights that it would be difficult to name one act that topped all others.

For laughs, Yuri Kuklachov the clown, and the dancing bears of Nellie and Rustam Kaseyev topped the show. Kuklachov, with his trained cat and his acrobatic finesse, showed that a clown can draw laughter without having to mock people around.

When the dancing bears came out dressed as Lions, the audience was defied to compare the Soviet product with the commercialized, formularized U.S. circuses. The comparison was made, as it should be, from a position of superiority.

It is interesting to note that the aforementioned acts were people who worked hard on their own and were given the opportunity to perform under the big top. Doesn't sound like the image one gets of the Soviet Union.

The circus shows that almost anyone in the Soviet Union who takes some initiative can work in the field they choose, contrary to the image of a heartless system which kills initiative.

Two other acts stood out. Oleg Lozovik's Dream of an Aerial Flight act is perhaps the world's finest aerial act. Members of Lozovik's team were lofted across the air by a special rigging into the hands of another team member swinging from a trapeze.

The dangerous trick was repeated in near darkness. A black light illuminated only the performers' glowing suits. The effect was stunning. The performers appeared to fly unfettered high above the Coliseum floor.

There was a mounted horse act, but as usual, with a difference. The act followed an epic poem, and the riders wore elegant costumes. The riders dismounted, remounted and performed head stands on the horses, all in full gallop.

Other acts? Great juggling, and the one-of-a-kind leap on one stilt from a teeterboard by Vladimir Zamotkin.

Actually, it is a bit innacurate to call this the Moscow circus. The acts were picked from huge system of circuses which play more than 100 specially-constructed circus buildings around the Soviet Union (only two operate out of tents).

Because the circus is considered a serious art, all sorts of innovative acts flourish, and performers can perfect their work without being at the mercy of the market for circuses.

The circus that we see on tour is the cream of the 3,000 performers at work in the Soviet Union, a fact which was very apparent at the Coliseum last weekend.

Lovers of the circus, one of the oldest forms of entertainment, will be eagerly awaiting the next visit from the Moscow Circus.

MARINA OSINKAYA . . . crosses wire in Moscow Circus, where circus acts are taken seriously.

Comedians tragic

By MARTA MARTON

Why do we laugh? Comedians gives us some pessimistic and disturbing answers. The play shows that much of humor is based on the enjoyment of other people's pain while our own pain brings tears.

The play opens in a classroom in which six comedians are being taught the art of humor. The teacher, Walters, wants his students to be humorous, compassionate and truthful.

Comedians
by Trevor Griffiths
directed by Bill Millerd
Arts Club Theatre

In the second act we are shown that humor is often based on a distortion of truth. In this act the comedians are in a night club. Each comic presents his act which consists primarily of racist and sexist jokes.

An agent has come to choose two of the most promising comics. Each comedian compromises to please the agent. They realize that the agent wants popular humor which is often based on ridicule and cruelty.

But the last comic, Price, does not compromise. He presents a serious act in which he reveals that humor is based on hatred and anger.

Brent Carver portrays Price with tremendous vitality and sensitivity. Throughout the play he seems to be tormented by frustration and anger which culminates in the second act.

Owen Foran, as Walters, gives a touching portrait of a man struggling to combine compassion, integrity, and humor. Although Walters has not attained success as a comic he never loses faith in his ideals.

Bill Millerd displays fine direction. His choice of a strong cast is integral to this difficult and challenging play.

Trevor Griffiths, a British playwright has given us some valuable insights in his perception of the corruption of society and humankind's inhumanity to humans.

The dialogues are simple and realistic. The uses of crude jokes and coarse language are necessary to substantiate the theme of the play.

It is interesting to note Griffiths' use of only male characters. He seems to imply that women do not have a place in the world of humor.

The play provides some worthwhile commentaries about humor and our attitudes concerning what is essentially tragic. Comedians is not light entertainment and those expecting a comedy will be disappointed.

At the end of the play the truth will ring all too clearly amid our hollow laughter.

Faith and fact conflict probed

By MARTA MARTON

What would motivate an arch bishop to murder? Act of God, a novel by evangelist Charles Templeton, provides some answers to this intriguing question.

Act of God
by Charles Templeton
McClelland and Stewart $10.95

The novel centres around the revelation that the resurrection of Jesus Christ could not have taken place. Templeton deals with the profound implications such a finding could involve.

The plot revolves around Michael Maloney, Roman Catholic Archbishop who is a candidate to replace the dying pope.

Maloney is called by a former friend, Dr. Harris Gordon, who confides that he has discovered the bones of Jesus Christ.

Maloney recognizes the terrifying implications to the church the disclosure of such a discovery would imply. He invites Gordon to complete his work at his home.

Templeton shows the problems which arise between Maloney, the man of religion, and Gordon, the man of science. It is the novelist's conviction that these two systems of thought cannot be reconciled. Maloney realizes that to maintain the beliefs of the church he must not let Gordon's findings be disclosed. The inevitable outcome is the murder of Gordon by Maloney.

Maloney tries to justify his murder of Gordon by convincing himself that many have died to preserve the faiths of the church and that he is following God's will. One more death will make little difference compared to the loss of faith of millions of people. Maloney has no regard for truth and places his duty on the preservation of the beliefs of the church.

But Maloney's plan encounters complications. Copeland, a detective who is in love with the Archbishop's niece, Jennifer, is curious as to the subject of Gordon's research and is suspicious of his sudden death. Through investigation he discovers the topic of Gordon's thesis and the fact that Maloney was involved in his death. After reading a letter written by Copeland to Maloney, Jennifer commits suicide.

Templeton, an evangelist newsreporter and novelist, appears to have thoroughly researched this work. The dialogues are simple and direct and provide a light contrast to the intricacies involved in the descriptions of the church and clergy.

However, Templeton's characterizations are superficial and stereotyped.

The presentation of Jennifer is particularly weak. She appears to be a hysterical and ineffectual young woman. We never learn the motivation for her suicide. Was it induced by her recognition that her idol Maloney was a criminal by her problems with her fiance, or by her loss of faith in the traditions upheld by the church?

Her character is not developed enough to find a clear answer. She could not be a devoted Christian (at least not one who holds stock in a strict morality), as she is Copeland's lover. When she later confesses her "sin" she informs Copeland that they cannot sleep together again until the wedding night.

She never questions the validity of Copeland's letter and seems to be dependent on those around her for support and guidance.

Her love affair with Copeland is undeveloped. Their love is too sudden and cliche ridden to be convincing.

Gordon is portrayed as a jaded egotistical man. It is difficult to believe that he and Maoney were ever friends.

Copeland is the most sympathetic character. He never ceases to pursue the truth in spite of its effect on his relationship with Jennifer and the loss of his job. He becomes the victim of Maloney's crime and his heroic pursuit of truth.

In spite of the lack of characterization and style, the novel is never dull. The encounters between Lady Hamtleton and Maloney provide an amusing diversion from the central theme.

The novelist's attempt to examine the motives of the main characters by shifting among different points of view deserves praise.

The plot provides excellent possibilities for a film. For those interested in a novel which poses some fundamental questions about values and truth, Act of God provides enjoyable reading.

Female pharoah ruled

By VERNE McDONALD

It is safe to say that Child of the Morning is a success. Pauline Gedge has done everything she set out to do, and maybe a little more.

Child of the Morning
by Pauline Gedge
MacMillan, 403 pages

The historical novel is a complicated form. Though the author is greatly helped by having real characters and a basic plot to begin with, he or she is confronted with the problem of constructing a believable novel around this.

Combining imagination with documented facts is a tricky affair, full of pitfalls. Gedge comes through trailing clouds of great glory. She combines fiction with historical data effortlessly and realisticly, creating an evocative and immensely readable book.

The story itself is a good one, ripe with possibilities. About 3,500 years ago, there was a woman on the throne of Egypt, according to recent evidence. Though ancient Egypt had many queens, this woman, Hatshepsut, was the only one who reigned as Pharoah, a stringently masculine position.

Gedge's story is ostensibly that of the childhood and reign of this Pharoah. The scraps of knowledge about Hatshepsut's time are inevitably romanticized and expanded upon, yet Gedge retains a clear story-telling sense and keeps a weather eye on credibility.

Her characterizations are crisp without being simplistic, the plot is complex without being convoluted, and the climax is interesting even though it resists being sensationalistic just to appeal to the reader.

The problems of being a female monarch in a patriarchal society, particularly such a traditionalist and religious society such as ancient Egypt, were undoubtedly immense. Gedge deals with these problems with a cool, logical precision, then goes on to tell a thrilling story as well.

If there is fault to be found, it is in Gedge's treatment of social relationships. Hatshepsut ruled a

See pf 12: LEGEND

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Fiddler Adaskin's life warm tale

By TOM FRIEDMAN

Autobiography, by its very definition, is an exercise in egocentricity — the self looms disproportionately large against the backdrop of events, overshadowing everything and everyone in sight. Harry Adaskin's first volume of memoirs, A Fiddler's World, is no exception to this rule.

A Fiddler's World
by Harry Adaskin
November House, 293 pages

Covering the period from his birth in 1901, in Riga, Latvia to 1938, Adaskin's book reveals to us the strong-willed, magnetic and witty personality of a man who achieved great success as a violinist, music commentator and critic, and, later, as the founding head of UBC's Music Department.

Adaskin is perhaps best known to UBC students for his music appreciation classes through which he and his wife, Frances, shared their musical knowledge in an entertaining and enthusiastic fashion up until his retirement in 1973. (He has continued this tradition with the highly successful Musically Speaking series with the Vancouver Symphony Orchestra.)

Those who did attend his enjoyable lectures or the Vancouver Symphony Orchestra concerts know that Adaskin is a born raconteur and in his memoirs, he finds the ideal vehicle for his limitless stories — all, without exception, revolving around him.

The book is a veritable potpourri of personal anecdotes made all the more fascinating by the cast of characters who share the limelight with Adaskin — Stravinsky, Copland, Ravel, Bartok, Isaac Stern and Pierre Monteux in the music world; Emily Carr, Duncan Campbell Scott, Lawren Harris, Charles G. D. Roberts in the literary and art worlds.

No matter how impressive the man's friends and acquaintances, though, Adaskin himself emerges as the out-and-out star of the book with a disarming display of quiet, but insistent, self-confidence. We get the impression that where talent and dedication did not open the right doors for him, Adaskin's chutzpah invariably did the trick.

Written in the form of a letter, A Fiddler's World starts as a family history, an attempt on Adaskin's part to reveal his past to his son, Gordon, and his grandchildren. (Gordon is really his half-brother whom he adopted when their father died.)

He talks about his family's origins in Riga, their emigration to Toronto when he was still an infant, his early interest in music and his childhood violin lessons in an intimate, familiar tone, inviting the reader to share his private memories.

Even in these early recollections, Adaskin gives us the seemingly sure knowledge that his life was unravelling in a predetermined direction, toward some pre-figured successful goal.

It is no wonder, then, that the Hart House String Quartet (which Adaskin and three others founded in 1923 under the sponsorship of the Massey Foundation) became a world-renowned and respected musical ensemble.

The 15 years during which the quartet travelled throughout Europe and North America (with Toronto as home base) gave Adaskin the opportunity to develop and widen his musical tastes and introduced him to art, literature, architecture and philosophy — subjects on which he expounds at every possible point in the book.

Interspersed between the anecdotes, as well, are Adaskin's philosophizing about being and education, his railing against the "culture-vultures," and, most of all, his intuitive, if somewhat pretentious, theories about people and life.

With these memoirs Adaskin reveals the many sides of his personality — the "natterer," the pragmatic flatterer, the extemporaneous philosopher, the art and book collector. But, above all, in A Fiddler's World, we see Adaskin the lover of music, as performer, listener and critic.

Vietnam melodrama contributes little

By RALPH MAURER

Friendly Fire, C. D. B. Bryan's account of a midwest American couple turning against the Vietnam War following the pointless "accidental" death of their son, is a short story stretched into a long book.

Imagine a Barry Broadfoot-style book on the Vietnam war, a long series of personal vignettes about the anti-war movement. Now imagine a reasonably interesting anecdote about a conservative farming family whose son was killed by an American shell that landed behind the lines. Finally, stretch that out over 437 pages.

Friendly Fire
by C. D. B. Bryan
Bantam, 437 pages, $2.75

Bryan tried stretching the story by turning it into a quasi-detective story in which Peg and Gene Mullen tried to find out the truth about their son's death. The point is that nobody is covering anything up, as they suppose. The Mullens, so bent on revenge, simply can't understand that nobody maliciously killed their son.

In the course of the narrative, Bryan makes this point clear. His own careful reporting systematically explodes the Mullen's paranoid theories. That raises the question: why such a long book about something that turns out, on closer examination, to be not such a hot story?

Worse, Bryan is totally unambitious. He never tries to be more than a storyteller. He tells it well, but his story just isn't strong enough to hold together an entire book.

The anti-war movement was not spontaneous, but an important part of Vietnamese military strategy. The U.S. occupation of South Vietnam was, to Vietnamese, only the latest in a 2,000-year series of foreign invasions, and they used tried and true guerrilla tactics to win it: retreat before the enemy, force it to fight on your territory, and give it little to measure success by. Americans at home, fighting an expensive war against an invisible enemy thousands of miles away, became for the Vietnamese an important fifth column.

Bryan doesn't establish this, or any other, relationship between his story and the anti-war movement. Perhaps he tacitly intended it to be a microcosm of the protest, but the parallels aren't convincing.

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President, UBC Alumni Association
ALDERMAN MAY BROWN,
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PATRICIA PROUDFOOT,
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VISTA

By NICHOLAS READ

Schubert's String Quartet in A minor, Op. 29, Vaughan-Williams' Phantasy Quintet, and Dvorak's String Sextet in A Major, Op. 48 will be performed by the **Purcell String Quartet** on October 23 and 24 at the Vancouver East Cultural Centre, 1895 Venables. The quartet features violinist Norman Nelson, violinist Joseph Peleg, violist Phillipe Etter, violist Simon Streatfeild, cellist Ian Hampton, and cellist Lee Duckles. Curtain time for both performances is 8 p.m.

Also for classical music enthusiasts, the **Vancouver Chamber Choir**, under the direction of Jon Washburn, will present Handel's *Judas Maccabaeus* tonight at the Ryerson United Church, 45th and Yew St. This oratorio about a young hero who liberates his homeland from oppression is the first in a series of six concerts and begins at 8:30 p.m. Tickets are available at the Magic Flute Record Shop.

For children, the **Dirk's Marionettes** will present a puppet show based on the Grimm Brothers' tale Mother Hulda at the Vancouver East Cultural Centre on Sunday, Oct. 23. Following the show there will be a special Hallowe'en presentation of The Danse Macabre, a black light puppet show which features the music of Saint-Saens. The curtain goes up at 2 p.m.

Tonight and tomorrow are the last nights for **Kidd Afrika** at Rohan's, 2723 West 4th. Next week **Mithrander** takes over and Rohan's invites you to take advantage of their starving student special where on Monday through Thursday, students will be admitted for a cover charge of $1.

This week's edition of the Burnaby Art Gallery's (6344 Gilpin) continuing series of Sunday free events features jazz musicians **Al Wold and Torbin Oxbol.** Vancouver Community College instructor Al Wold will be performing on piano and saxophone while Oxbol, a member of Pacific Salt, will be on bass. The music starts at 2:30 p.m. and admission is of course, free.

Ken Mitchell, the author of several novels, short stories, and the country opera, Cruel Tears, will be the featured reader at the Steveston Library's (3831 Moncton, Richmond) series of readings by seven Canadian poets this evening at 8 p.m.

Among the films included in the different **Pacific Cinematheque** series now on view (Gay, Asia, Japan, Britain and Hollywood) are Myth '77, an independent British production, tonight at 8 p.m.; the Japanese film Elegant Beast on Oct. 23 at 7 and 9 p.m.; and the Gloria Swanson film classic, Sunset Boulevard on Oct. 26 at 7 and 9:15 p.m. Showings are at 1155 West Georgia.

On Thursday Oct. 27, **Elisabeth Kardos,** an expert in the field of Chinese jade, will give a lecture on the subject at the Centennial Auditorium, 1100 Chesnut St., at 8 p.m. The history and symbolic meaning of fine jade pieces is discussed in her illustrated lecture.

Finally, on Oct. 21, 22, and 27 the planetarium will be bringing the recorded sound of **Pink Floyd** to the dome. These recorded music concerts being at 9:30 and 11 p.m. and admission is $2.50.

Szasz explodes medical myths

By PATRICIA MOSER
of the Silhouette
for Canadian University Press

"In a conflict between the individual and the state, where should the former's autonomy end and the latter's right to intervene begin?" This is just one of the many plaguing questions which is presented and discussed in Thomas Szasz' most recent book, The Theology of Medicine.

Szasz, a most controversial figure in the field of psychology, presents many novel ideas about various areas of the medical field. Throughout the book Szasz states that society has made an error by raising physicians to a demi-god level, thus allowing them to infringe on the basic human rights of all individuals.

The Theology of Medicine
by Thomas Szasz
Fitzhenry & Whiteside Ltd. $3.95

He stresses the point that physicians should not be able to impose treatment on anyone and if a person wishes to be left alone they should be allowed to exercise this right. By enabling doctors to inflict treatment on people, society is also allowing physicians to impose their own moral values onto the patient; this they are likely to try and realize not only in their private lives but also in their professional lives.

Suicide is another topic for which Szasz presents a most controversial attitude. He states that a person should be allowed to commit suicide if they so wish. A physician's intervention is unwarranted because suicide, like contraception and abortion, is not a medical but a moral problem. A doctor should only feel free to intervene if the person wishes it because, according to Szasz, preventing people from killing themselves is like preventing people leaving their homeland.

"Formerly, people victimized themselves by attributing medical powers to their priests; now they victimize themselves by attributing magical powers to their physicians."

Legend survives

From pf 10

slave society, yet there is little mention of the conditions among the masses, the common people.

The emphasis is all on the ruling class, the court and its intrigues. We are given their values, their laws, and their daily life to go by. Only once do the subjugated people, in the form of Ethiopan rebels, get to state their view, and the episode is tantalizing because it so fleeting and incomplete.

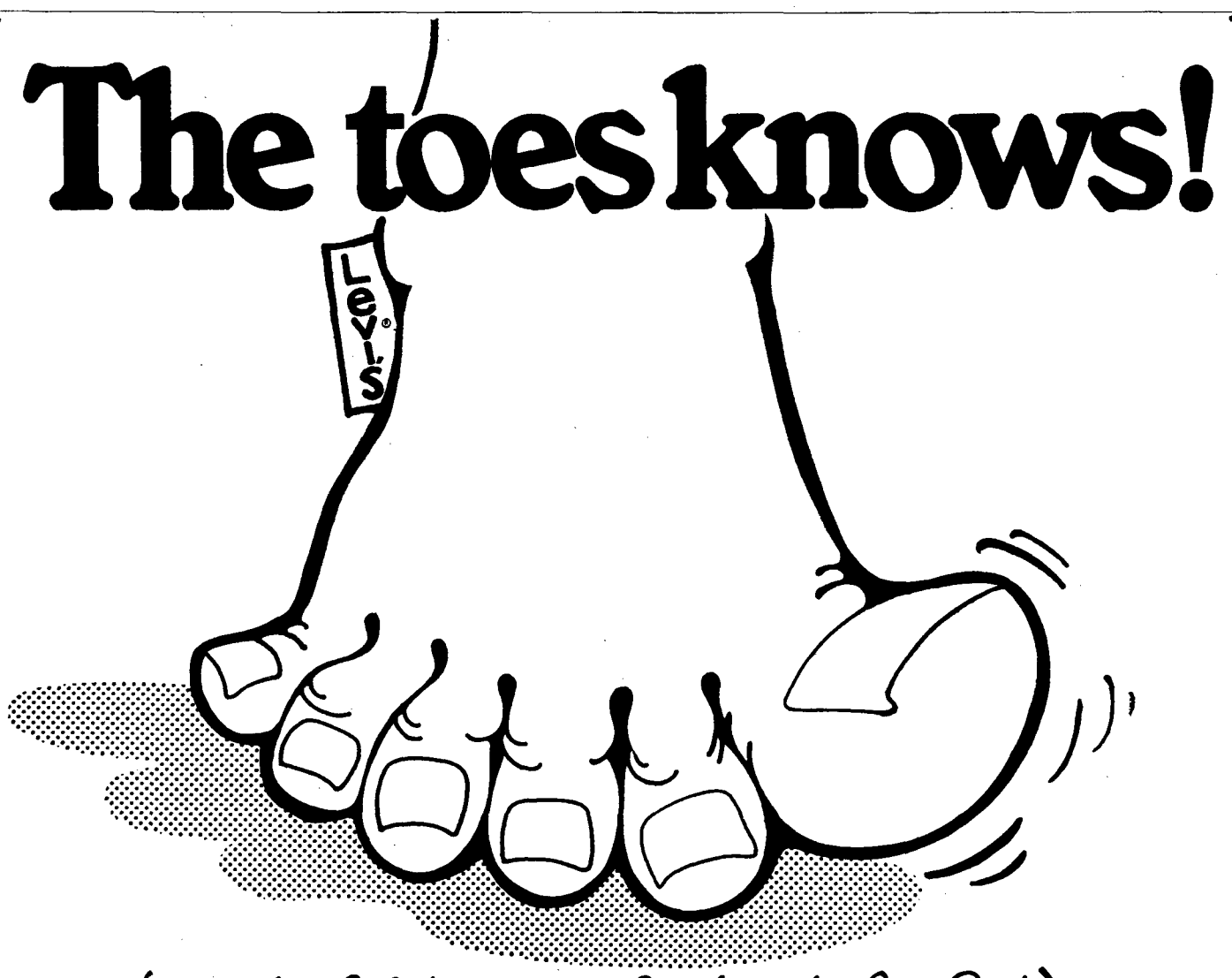
For a person who is mainly writing an historical romance, such omission is excusable. Gedge, though, lets social factors come into the plot, then backs away from them, rather than omiting them.

GEDGE . . . fine storyteller

In tone, this book compares with Dune, the science fiction classic. There is the same stately pace, the weighty emphasis on a culture so different from our own, the glimpses into palace intrigues that have simmered and boiled ever since humans first started banding together.

There is even a definite messianic side to Gedge's Hatshepsut. Being the only woman in centuries of Pharoanic rule to wrest the crown from a fanatic-patriarchal establishment, Hatshepsut must have been remarkable indeed.

Gedge's tribute to such a unique historical figure is a worthy and worthwhile blend of fact and fancy.



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In new bill

Socreds strike at strikers

From page 1

Art Kube, regional director for education of the Canadian Labor Congress, said the legislation threatens to destroy the free collective bargaining system in B.C.

The current Social Credit government first moved into the area of collective bargaining when it introduced the Colleges and Provincial Institutes Act last month, which removes college faculty unions from provisions of the B.C. Labor Code when it conflicts with the Colleges Act.

The government then introduced amendments to the Universities Act, which virtually decertifies university faculty unions by requiring them to hold certification votes. If faculties decide to "go the lunch bucket route" and unionize, they will be removed from acting in a "managerial capacity" at universities.

The International Labor Organization, a United Nations agency, is currently investigating the government's decision to remove collective bargaining rights from university faculty.

The first piece of legislation introduced by the current B.C. government that rankled the labor movement was an act amending the B.C. Labor Code, which raised the margin of support necessary to apply for certification votes, removed access of unions to the names and addresses of unorganized workers, and increases the ability of employers to communicate with employees during union organizing drives.

The education ministry, which is taking the leading role in the government's recent moves in labor legislation, has suggested to the B.C. School Trustees Association that teachers not be offered any increase in this year's salary negotiations.

The BCSTA, however, rejected the suggestion by education minister Pat McGeer in order to avoid "costly and meaningless" labor disputes, and stated it would negotiate settlements for whatever increases are allowed by the Anti-Inflation Board.

Trends in labor legislation in B.C. have been criticized by labor leaders and the three opposition parties as encouraging a "showdown" with the provincial work force, and many labor organizations are preparing for a confrontation.

College faculties, particularly, are uniting against recent labor legislation and are considering forming a single provincial union to fight against trends in education that affect the labor movement.

Critics of the B.C. government's labor policies suggest that the department of labor is moving rapidly toward legislation at least as powerful as the type enacted in Alberta earlier this month which removes the right to strike from all public employees.

Students nix NUS at U of NB campus

FREDERICTON (CUP) — Students at the University of New Brunswick voted 681 to 644 to terminate their membership in the National Union of Students (NUS) in a referendum here Thursday.

The referendum was the third NUS Vote at the campus in as many years with 1338 students, about 27 per cent of the student population casting ballots.

At UBC, the Alma Mater Society plans to hold a NUS referendum this Febuary. The referendum will ask students whether they want to pay $2 more in student fees each year to belong to NUS and the B.C. student's Federation.

A similar referendum last year was defeated, although 62 per cent of the student population turned out and 59 per cent voted in favor of membership in NUS. The referendum needed a two-thirds majority voting in favor to pass.

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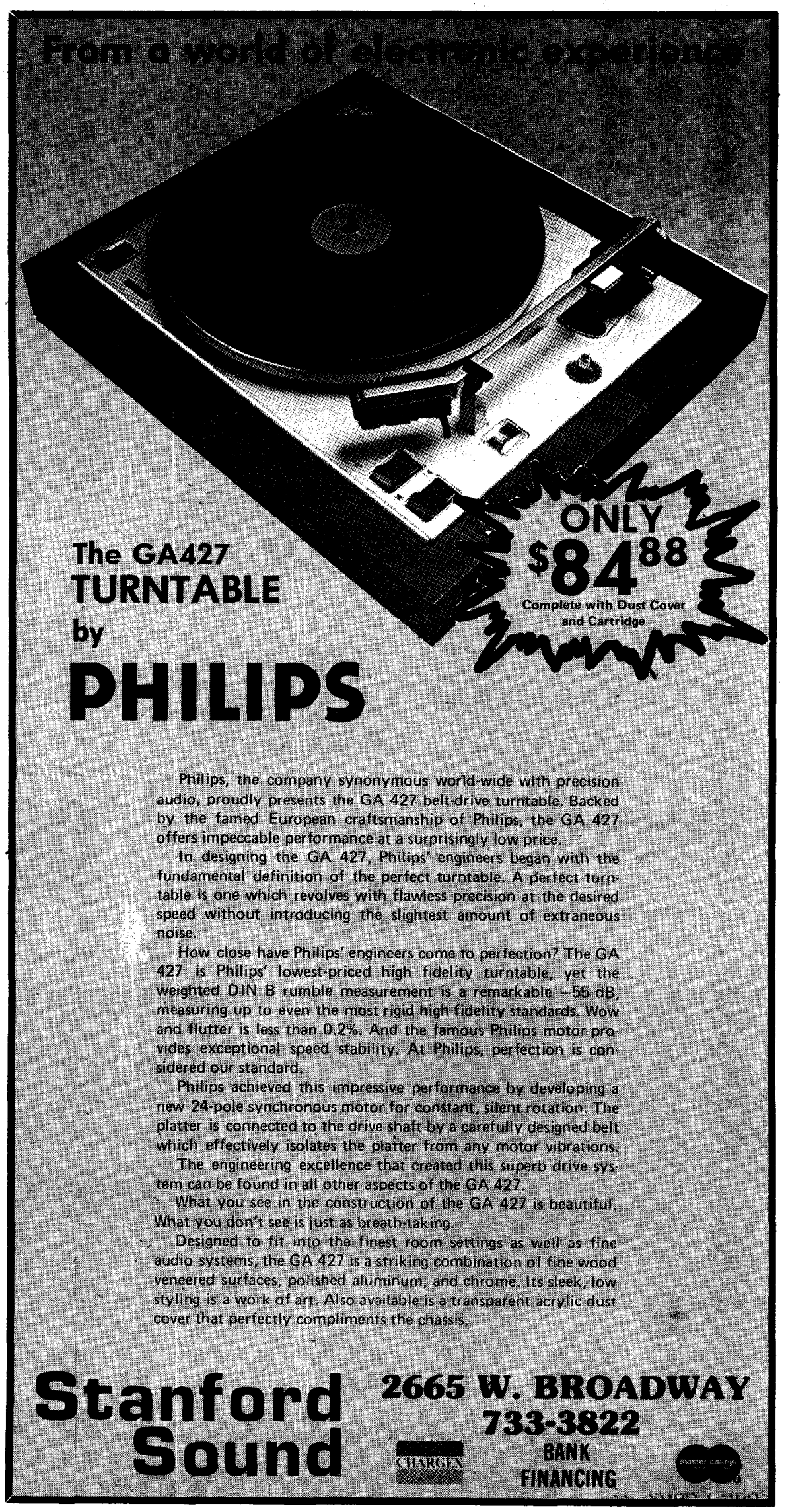

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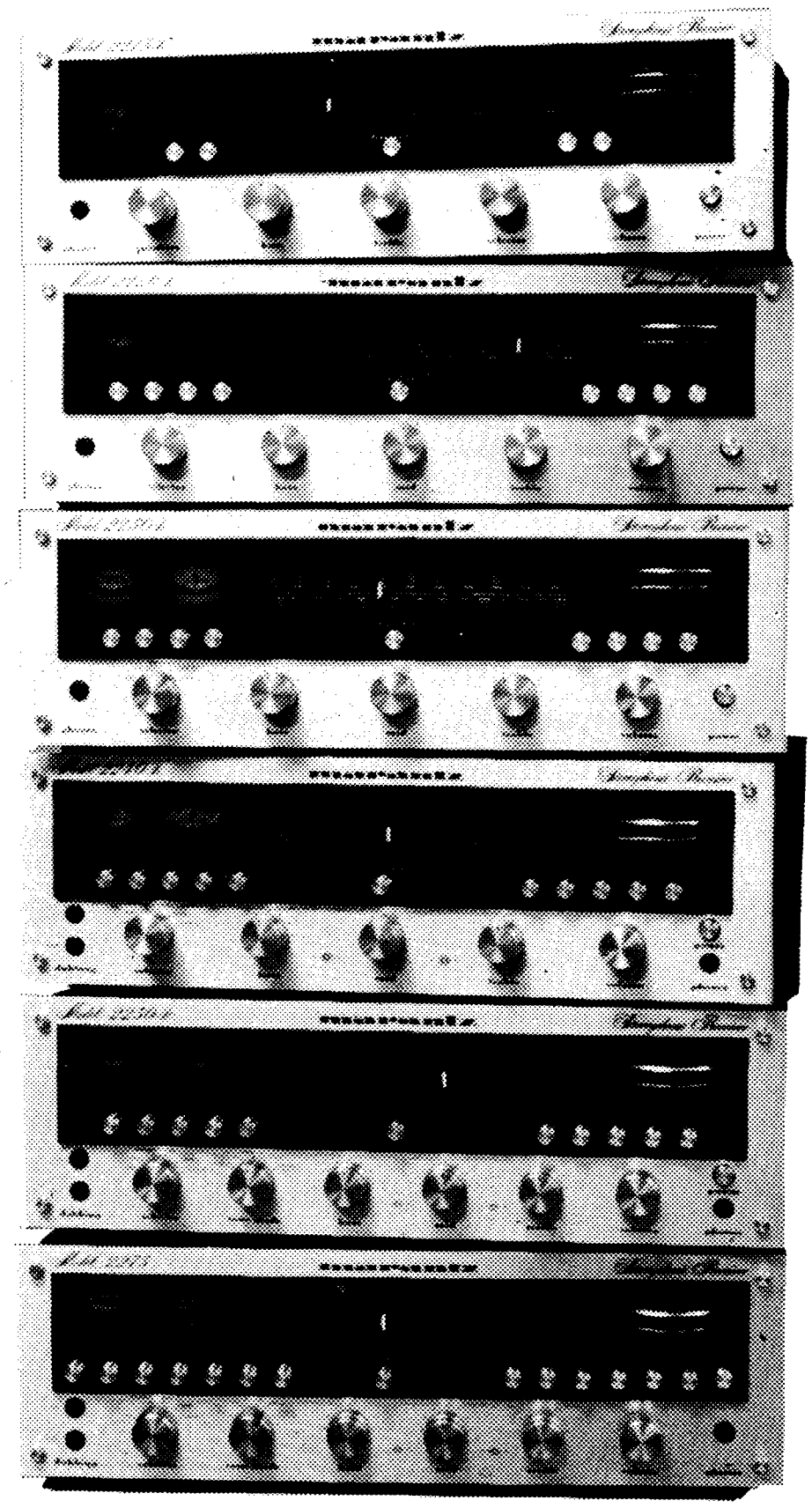

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