

DSU POSITIONS AVAILABLE

- Female Dalhousie Student - Dalhousie Women's Centre Management Collective Rep
- First Year Dal Student - Member at Large
- N.S. Public Interest Research Group - Dal Rep

Applications for these positions can be picked up in room 222. Completed forms should be returned to Caroline Kolompar c/o of room 222. **Deadline Thursday, September 30th.**

DSU VOLUNTEERS NEEDED...

... for various academic, financial, non-academic committees and clown troupe.

Drop by Council Offices (room 222, S.U.B.) or call 494 - 1106!

GET INVOLVED. WE NEED YOU!

DSU NEXT DSU COUNCIL MEETING

Sunday, September 19 at 1:00 p.m. in Council Chambers, 2nd Floor, Student Union Building.

EVERYONE WELCOME!

Atwood talks cheap

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L: Do you feel like you write for political reasons, for overt political reasons?
 M: If you're a novelist, you're primarily telling a story. And what you think of that activity is going to depend a lot on what you think the value of story is. Whether you think there's any actual value in telling and hearing stories, if you think there isn't, then the novel is not for you, either as a reader or a writer. We do know that it's something that all human societies have done.

L: Do you know or like the writing of Jeannette Winterson?

M: I have read a couple of the books. Of course she has made a couple of outrageous statements, one of which being that "no woman who isn't a lesbian can be creative." That takes me way back to a time when men used to say that no woman can be creative. I'm very much against that kind of categorization.

L: Another statement that she made which I found quite striking, outrageous was that unless she knew, believed she was a great writer, she wouldn't write.

M: That's probably true enough.

L: Yeah? Would you say that it requires

an ego to write?

M: Yes, of course. But it requires an ego to live. If you have no ego you're going to be steam-rolled pretty soon by everybody else. What kind of an ideal would it be to not have any ego at all? Unless you wish to be a Saint, and Saints usually have enormous egos only disguised.

L: You were an early opponent to Free Trade, what effect is it having on the publishing industry?

M: I continue to feel that it hasn't been at all good for people in this country, and that it has lost a lot of jobs, and that more are going to be lost with NAFTA. And that both of these agreements are not for the benefit of small business, but really of large corporations. I don't think that the people who are against Free Trade in the arts communities were against it for immediately selfish reasons, that is, I don't think they necessarily thought that their own jobs were going to be effected. I think it was a much wider view, that, if there isn't a country to have a culture in, you're just not going to have a culture. I fail to see why governments are simply relinquishing their own power and authority and handing it over to multi-national corporations. It's what they're doing.

Pretty soon you'll still be able to vote, but it won't mean a thing because the people you vote for won't have any power.

L: Will we enjoy drafts, now that you probably work on a personal computer?

M: Did you enjoy them before?

L: Oh, I think we did.

M: You mean those who do research... yes, you will still enjoy drafts. In fact you'll probably enjoy more drafts, because in my experience what happens with the paper is that you generate a huge pile of paper, bigger than before. Before, and the last book I wrote that way was *Handmaid's Tail*, I'd make corrections on the type script even going so far as the white-out and the little strips of paper that you glue in, they actually sold little strips of paper you could stick on, and I did that with more like a cut and paste job. Whereas now you can correct it on the screen, but of course, being paranoid, you then immediately print it out.

L: One more question about the cover of the book. What does it look like and are you happy with it?

M: Which one? There's an English one, and then there's an American one, and then there's a Canadian one which is very similar to the American one. I like both of them actually: they're both very handsome. The English one has a very unusual painting by a woman called Leonora Carrington who's now in her nineties, and who hung out with the Surrealists in the twenties and thirties. It shows a quite tall girl in a red robe, holding a circular basket with a lid partly open, you can't see in. And her hair is all standing up on end as if it's electrified. Walking along beside her without any legs is an enormous blue bird. The American/Canadian one has what you think at first is somebody's hand with a bow at the wrist, a greenish-blue bow, but it has a reddish-pink tinge on part of it. And then you realize that this hand is not in fact a person's hand: it's a mannequin hand, and it's holding an oblong thing that looks like a card - a playing card - and on this thing is an enormous eye. They're both rather, slightly creepy looking covers.

Reading starts at 7:30 pm at the Rebecca Cohn Auditorium. Tickets are \$3

First Baptist Church Halifax

1300 Oxford Street (across from Shirreff Hall)

September 19; 10:30 a.m. Worship

The Grumbling of the Faithful

- Rev. John E. Boyd

Music: Willan, Mendelssohn

Student Luncheon Sundays at Noon.

September 26; 10:30 a.m. Worship

Jesus Christ: A Friend For Life

- Rev. John E. Boyd

Music: Schutz, Purcell, Willan, Schumann

Ministers: Rev. John E. Boyd

Rev. Adele Crowell

Director of Music: David MacDonald

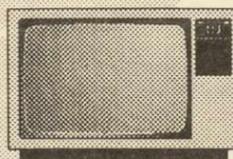
DO NOT OPEN UNTIL CHRISTMAS...



Trips to the Caribbean



Mountain Bikes



T.V. Sets



Jeep Weekends

**CARIBBEAN CHRISTMAS, THAT IS!
 EVERY THURSDAY NIGHT AT**



**SEPTEMBER 16TH - DECEMBER 23, 1993
 FREE COVER UNTIL 11:00 PM FOR ANYONE WEARING
 A CARIBBEAN CHRISTMAS BUTTON (ASK FOR DETAILS!)**

