Hardwick now bureaucrat

By MARCUS GEE

The provincial government announced Thursday the appointment of UBC geography professor Walter Hardwick as deputy minister of education.

Hardwick, a member of the UBC faculty since 1960 and until now a director of the university's centre for continuing education, replaces Jack Fleming at the deputy minister's post.

Hardwick said Thursday he was asked on Christmas eve to take the post and the decision to choose him was made by education minister Pat McGeer. Hardwick said he was not sure if the education department would consider loosening university and college budget restrictions.

"We are operating in a period of monetary instability and nobody knows what the size of the educational pie will be."

Hardwick called the future of Notre Dame University supposedly resolved by the NDP government, "ambiguous."

Hardwick's appointment is part of a restructuring of the education department hierarchy under the new Social Credit government. As part of the shuffle Fleming returns to his former post as associate deputy minister in charge of finance and administration.

Another associate deputy minister, Andy Soles, becomes associate deputy minister in charge of post-secondary education and Joe Philipson becomes associate deputy minister in charge of schools. (kindergarten to grade twelve).

Hardwick is a UBC graduate who got his B.A. and M.A. in geography here and then his Ph.D from the university of Minnesota.

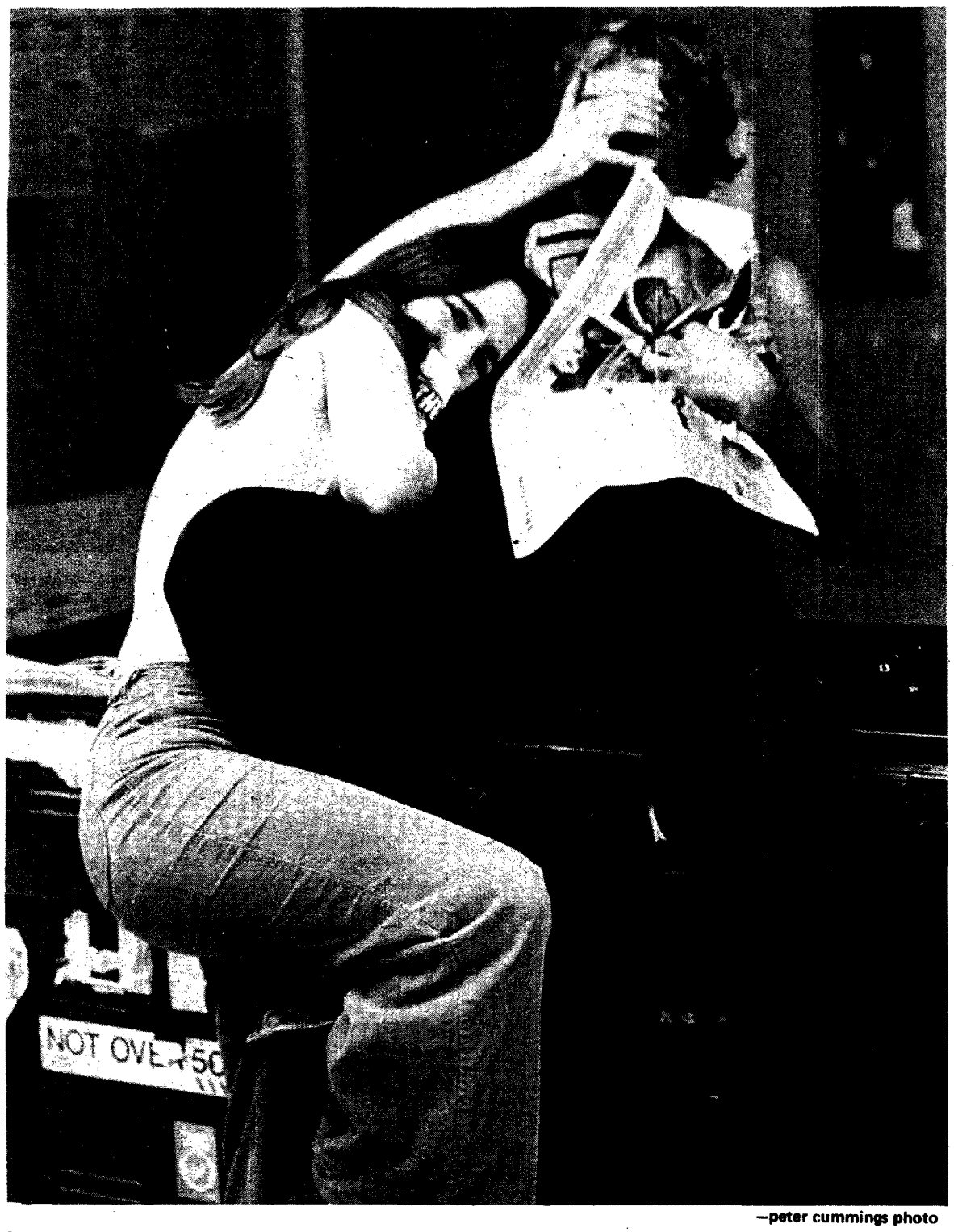
Hardwick first became involved in politics when he was elected as an alderman for The Electors Action Movement (TEAM) in 1968. He remained an alderman until 1974.

In June, 1975, Hardwick was appointed as director of UBC's Centre for Continuing Education. During the past year he has acted as a consultant to the Universities Council on the future of Notre Dame University in Nelson, which is to become a public institution in 1977-78.

Hardwick's original proposal that NDU become a satellite of B.C.'s three established universities has become the centre of a controversy about whether NDU should be autonomous.

THE UBYSSEY

Vol. LVII, No. 37 VANCOUVER, B.C., FRIDAY, JANUARY 9, 1976 48 228-2301



—peter cummings photo

CAUGHT IN ACT of breaking UBC students' code of ethics set down recently by Alma Mater Society president Jake van der Kamp, Ubyssey staffers Priscilla Goodbody and Biff Hulk retreat from photographer's camera Thursday as they frantically try to cover up various portions of their bodies.

Jake pens student code of ethics

Do UBC students follow a code of ethics?

The answer is yes, according to Alma Mater Society president Jake van der Kamp.

In response to a letfer from Robert Young, dean of student services at Malaspina College in Nanaimo, van der Kamp said UBC's "student code of rights and responsibilities is relatively short."

"In regard to ethics, it forbids any student from indulging in any form of sexual activity in the hallways of the student union building," van der Kamp said in a letter to Young.

"However, to offset this deprivation, the section on rights allows every student to indulge in sexual activity in any room of SUB connected to a hallway by at least two doors (quick getaway to reduce chances of embarrassment, you understand).

"The section on responsibility charges the building manager with the responsibility of making certain that every room has at least two exits to a hallway," he said at the conclusion of the letter.

Young wrote van der Kamp requesting a copy of the AMS' student code of student rights and responsibilities to aid him in developing a code for Malaspina College.

When asked Thursday how he drew up the UBC code of ethics, van der Kamp replied: "It's pretty obvious, isn't it?

"This guy (Young) writes me an incredibly pompous letter," van der Kamp said. "That letter really called for a sarcastic reply."

Van der Kamp, refused Thursday to pose for a photograph of him and a friend practising his code of ethics because the request violated the code.

"My office has only one door," he said.

Students face literacy query

By SUE VOHANKA

"Do you consider yourselves to be literate?"

It sounds like a strange question to ask a class of English 100 students, who have all finished 12 years of high school and been admitted to university.

But when 40 to 50 per cent of all English 100 students at UBC fail a Christmas composition exam, it's a question that has to be asked.

And the students who attended John Doheny's English 100 class Thursday had some interesting things to say about what people like to call the literacy problem.

Most of the students indicated they do consider themselves to be literate. As one student said: "Who doesn't?"

But then why do four out of 10 students fail a written composition exam?

The students didn't really seem to know, but expressed a sense of frustration that students are taking the rap for someone else's neglect somewhere in the educational system.

"It's weird," said Phil George, arts 1. "You go through 12 years of school and then get to university and flunk a test and find out you're not literate — it's really a shock."

"Maybe it's a question of whether high school standards are too low or university standards are too high," said Robin Beck, science 1.

There was general agreement that high school English standards are too low.

"It's so easy to pass English 12," said George.

And Onkar Athwal, science 1, said he has friends who are failing first year university English, but received top marks in high school.

But some students questioned

See page 3: UBC

Pat McGeer quotations true but 'hard to believe'

By MARCUS GEE

After the ICBC fiasco, nobody seems to know what to expect from Pat McGeer once he gets down to business as minister of education.

Look what ex-Liberal McGeer had to say about universities during a debate on the Universities Act in the last term of the legislature (Hansard, June 17, 1974).

"Mr. Speaker, the basic thing, I think, that has to be realized about universities is that they're not democracies. Universities can only function and bring value to the public for the enormous amounts of moneys that are spent on them if they're genuine meritocracies.

"I disagree personally with many of the provisions in this act.

"I know of no university anywhere in the world that has been furthered in its own standards by the appointment of students to the board of governmors or to the senate. If there are people who can stand up in this assembly and tell me of universities who have prospered in that way, I would like to know of them."

So the man now responsible for education in B.C. is opposed both to democracy on campus and student representation in university governance. And McGeer may have a hard time pushing his "meritocracies" to B.C. universities, judging from the reactions of at least two university presidents.

Simon Fraser University president Pauline Jewett said Thursday she finds McGeers statements about student representation "hard to believe".

"My own view is that students should take a very great role on senate and boards of governors. They are our constituents."

Jewett said she would strongly oppose any moves by McGeer to curtail or limit student representation on university senates or boards of governors.

University of Victoria president Harold Petch also said he would not like to see student representation cut back. He disagreed with McGeer's opposition to the provisions in the Universities Act which guarantee student representation.

"Students operated on the board of governors and the senate and until we had the Act changed they were not voting members. It is very hard to really give a commitment to do anything if you are simply there to provide an input.

"By having a vote (as provided by the sections of the Universities Act McGeer spoke against) they (student representatives) have a sense of responsibility."

McGeer also advocated more money for universities in his speech about the Universities Act.

"The new (NDP) government, despite the wealth of money it has had, has failed to produce the level of financing that can raise our universities out of their slump — out of their slump, Mr. Speaker, because that's what they're in."

In the light of McGeer's statement, and the 15 per cent university budget ceiling introduced by the NDP in November, it will be interesting to see if McGeer puts the money where his mouth is and loosens the restrictions.

Jewett said she is going to do her best to make him do just that.

"Fifteen per cent wouldn't even enable the three (B.C.) universities to stand still."

'Tween classes

TODAY

SPANISH CLUB
General meeting, noon, Brock 351A.

SKYDIVING
Important meeting for all members, noon, SUB 215.

ALLIANCE FRANCAISE
Organizational meeting, noon, upper lounge, International House.

MORMON STUDENT ASSOCIATION
Modern prophets, noon, Angus 210.

PSYCHOLOGY STUDENTS ASSOCIATION
Dr. Larry Ward on computers and psychology, noon, Angus 223.

THE CENTRE COFFEE HOUSE
Classical and jazz musicians, featuring Gavin Walker, 8 p.m., Lutheran Campus Centre.

YOUNG SOCIALISTS
1975, that was the year that was, 8 p.m., 1208 Granville.

SUNDAY

MEDIEVAL SOCIETY
Music and dance rehearsal, 1:30 p.m., SUB 207.

CONSERVATIVE MIDDLE CLASS STUDENTS
Juggling, unicycle and frissbee workshop, 7 p.m., basement of Place Vanier common block.

MONDAY

UBC KARATE (SHOTOKAN)
Practice, 7:30 p.m., Gym E, winter sports centre.

MORMON STUDENT ASSOCIATION
Institute of religion series, noon, Angus 210.

CCCM
Dinner and meeting, 6 p.m., Lutheran Campus Centre.

FEMINIST KARATE ASSOCIATION
Practice, 6:30 p.m., SUB Party Room.

CURLING BONSPIEL

PURPOSE: TO DETERMINE MEN'S INTERCOLLEGIATE REPRESENTATIVE

Entry Deadline: Jan. 16, 1976

Fee: $10 per Team

Entry Forms Available at Room 208 War Memorial Gym

PAYMENT OF FEES

THE DEPARTMENT OF FINANCE, GENERAL SERVICES ADMINISTRATION BLDG., WISHES TO REMIND STUDENTS THAT THE

Second Instalment Is Due On Or Before

FRIDAY, JANUARY 16, 1976

HAIR CORKY'S STYLING

APPOINTMENT SERVICE

731-4191

3644 West 4th Avenue At Alma

Some diamonds were born to be a cut above and Ben Moss has them

6 diamond bridal set in white or yellow gold

Engagement Ring $375

Wedding Ring $110

Ben Moss Jewellers

Pacific Centre
Oakridge Shopping Centre

GET WITH IT

Head for the hills with skis from

Dohka & Westrheim SKI SHOP LTD

ROSSIGNOL FISCHER Hexcel DYNASTAR Kneissl BLIZZARD

Complete Line of All Ski Accessories
Featuring The Top Names in Ski Wear

10% OFF TO U.B.C. STUDENTS

336 W. Pender St. 681-2004 or 681-8423

Open Friday Nights Till 9:00

FREE PARKING AT REAR OF STORE

Hillel House

UBC

Invites You To Our

ANNUAL WINTER DANCE

Featuring "one of Vancouver's rock and roll sensations"

BOWSER MOON

Saturday Jan. 10 1976

9:00 p.m. - 1:00 a.m.

Place: Sheraton-Plaza 500 **500 West 12th Ave.**

Admission: $3.00
Full Facilities

Information—Hillel House 224-4748
Shirley Schwartz 325-9429 (U.B.C.)
Faye Micner 327-0663 (Langara)

SUBFILMSOC presents this term (as a break thru) a "heavy" schedule

- that might be of general interest & questionable therapeutic value to the (mature?) STUDENT
- dedicated to commercially exploit the intangible basic instincts & escapist tendencies of its victims
- of (controversial) SEX (ahum!), (anti-) VIOLENCE, primitive logic (i.e.: HUMOR), & other goodies
- for the outrageous price of 75c (per show) at the door of the SUB AUDITORIUM every Thurs./Sun. @ 7:00 & every Fri./Sat. @ 7:00/9:30
- If YOU show up in person & with an AMS CARD

☐	Jan. 8-11	CHINATOWN
☐	15-18	CATCH-22
☐	22-25	IT'S CANDY!
☐	29- 1	MURDER ON THE ORIENT EXPRESS
☐	Feb. 5- 8	The Adventures of ROBIN HOOD
☐	12-15	THE GODFATHER PART II
		*Fri./Sat. 6:00/9:30
☐	19-22	DAY FOR NIGHT
☐	26-29	CLOCKWORK ORANGE
		*Extra show Sun. 9:30
☐	Mar. 4- 7	EMMANUELLE
☐	11-14	THE GREAT GATSBY
☐	18-21	THE CONVERSATION
☐	25-28	HAROLD AND MAUDE

CLIP AND SAVE

THE CLASSIFIEDS

RATES: Campus — 3 lines, 1 day $1.00; additional lines 25c. Commercial — 3 lines, 1 day $1.80; additional lines 40c. Additional days $1.50 & 35c.

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. 8, B.C.

5 — Coming Events

"THE WORLD IS ONE COUNTRY and Mankind its citizens" Baha'u'llah informal discussions on the Baha'i Faith every Tuesday night at 5606 President's Row, Phone 224-7257.

15 — Found

MAN'S WATCH, Dec. 18th. Phone Ann at 228-5681 to claim.

20 — Housing

ROOM AVAILABLE in five-bedroom house near UBC. Cheap rent. Call 224-5306.

SHARED ACC. 1 bedroom available in large house. $95/month and utilities. Kitchen and laundry facilities included. 277-9319.

25 — Instruction

PEG'S PLACE POTTERY SCHOOL

2780 Alma at 12th

Pottery classes start week of Jan. 12. Morning and evening classes. Children's Afternoons. Workshops. Phone now and register. 738-2912.

30 — Jobs

EARN $20.00 for lying in a dark room. Come to Henry Angus, Room 13, basement Friday, January 9 at 12:30.

50 — Rentals

ATTRACTIVE SEMINAR ROOMS to rent — blackboards and screens. Free use of projectors. 228-5021.

70 — Services

PERMANENT HAIR REMOVAL by electrolysis. Kree Method in my home. Prices are reasonable. Phone 738-6960. Joan Calvin.

80 — Tutoring

BOGGLED MINDS & WISDOM HEADS: Call the Tutorial Center, 228-4557 anytime or see Ian at Speak-Easy, 12:30-2:30 p.m. $1 to register (refundable).

HYPNOSIS. Learn the art, private or group. Improve concentration, relaxation, recall, grades. A.I.H. certified. Phone 438-3860, 8-9:30 a.m., 4:30-6:30. personalized tapes.

85 — Typing

90 — Wanted

WANTED TO RENT: Two bedroom suite or house for couple with child and dog. 228-8792.

BABYSITTER for three children, vicinitty 4th and Blanca, early evenings and two afternoons till mid-March. Phone 224-1050.

USE UBYSSEY CLASSIFIED

TO SELL — BUY

INFORM

A student in the minority. . .

Veteran student politician Svend Robinson resigned from the UBC board of governors in December over, among other things, the administration and student reaction to the AUCE strike. Robinson will graduate from UBC law school this year and begin articling with the prominent Vancouver law firm of Thomas Dohm, the board's chairman.

In the following article he reviews his past years with The Ubyssey.

By PAISLEY WOODWARD

UBYSSEY: You've been in student politics for five years, on the Alma Mater Society, the senate and the board of governors. Which did you find the most satisfying?

ROBINSON: The AMS I found completely frustrating. I sat on the council for two years as science rep and there was always bickering, complaining — petty childish politics. I definitely found the board of governors the most satisfying. There's no question of that whatsoever.

In each of the bodies that I was a member of, however, I was in the minority. On the board I was in a substantial minority.

U: Then why was the board the more satisfying for you?

R: For one thing many of the issues we were discussing at the board level I felt the key issues of the university.

Things like the criteria they use for hiring, student involvement in tenure promotion decisions, accessibility to the university. Those kind of things are the priorities that I feel are important.

U: What was the matter with the senate?

R: The senate was interesting but it was limited to discussion of academic matters and I felt that many of the discussions went round and round in circles — many of the academics just loved the sound of their own voices. Very little was accomplished in senate.

U: What about administration president Doug Kenny? Do you like him? How did you find him on the board?

R: I certainly have my differences with Kenny as far as how the university should be run and how decisions should be made at the university.

U: What's the major philosophical difference between you two?

R: My major difference with Kenny is that I feel change at the university level must come about not through faculty deciding that certain changes must be made and then in turn passing those decisions on through for discussions by the senate and so on.

I feel that students have to be directly involved with those changes and that the only way that that's going to come about is by legislative change.

U: That doesn't look too promising at the moment.

R: That's right and Kenny feels instead that there should be this discussion and so on. But I say that has failed.

U: If you don't have sympathetic government though that action is then stalemated until you do. Don't you think that there should be some sort of energy within the university?

R: Oh absolutely. But right now within the framework of the present legislation that we do have there's room for tremendous change.

The Universities Act says for example that the board of governors is responsible for tenure and promotion, hiring and firing and so on.

I believe that there should be an affirmative action planned for the hiring of women on this campus and that's something I pushed for. As a member of the board I believed that there should be greatly improved daycare facilities on this campus.

U: What was the opposition to that? No money?

R: It was a philosophical objection that that kind of thing isn't necessary, that we want the most competent person and somehow affirmative action doesn't get you the most competent person. For daycare the objection eventually was that there was no money but there were other objections as well. People should be looking after their children and not dumping them in daycare centres and that sort of thing.

U: You resigned over an apathetic student attitude toward the AUCE strike. What should be done about student apathy? What's the cause of it?

R: There's a lot of reasons.

In many cases the students' curriculum is just so heavy that they haven't got time to get involved in student activities.

That's particularly so in the professional faculties such as engineering, medicine, law.

U: The engineers have time to chant though.

R: They've got time to chant but I mean I think that's largely the kind of learning environment that they're in. You know when you're pressured with 35 to 40 hours per week of classes involving detail there's got to be an outlet for frustration.

U: Given that we do want students involved in government what should be the incentive?

R: I think that there should be a recognition on the part of the university that the university is not just a place where you learn academic content.

There should be a conscious decision that other things as well should be learned at the university and one of those things should be involvement in student activities.

U: In what way? Do you want a course for that?

R: Well, at the very least I think that there should be adequate time in a student's timetable to take part in some of these activities. And at the maximum I think it is worth investigating where there should be credit for participation in both on- and off-campus activities.

U: Credit towards a degree?

R: Yes. Gaining credits is the major aim of 99 per cent of the students on this campus. And if they felt that taking part in some kind of activity on campus that they could get credit and that there'd be time for it, they'd be more willing. I still have questions about this though, because you might get people involved for the sake of racking up six credits or whatever.

The biggest failure I see of the university is not in the students that are here at present but in the students that aren't getting here.

A fundamental failure of the education system is that too many kids from the lower- and middle-economic classes aren't getting here.

U: How is that the university's fault?

R: The university isn't actively encouraging students to attend.

U: You'd like to see workshops and seminars sponsored?

R: The university has to take the initiative in this. It must find out why the vast proportion of students right now are from upper middle and upper class backgrounds. And once the causes have been investigated the university should be taking the lead in changing it.

I think that the next big push by students has got to be for representation at the departmental level. I have no doubt about that whatsoever.

I'm not going to be around for that but I hope that's where students are going to decide to focus their energies.

U: What would you like to see happen at the departmental level?

R: Well right now students are represented to a minimal extent on only a few committees and only because they had to be by virtue of a senate motion which was passed.

U: What are some of those committees?

R: The curriculum committee, the student faculty liaison committee — committees of that nature.

I think that students should be involved at all levels of the departments, of the faculties and of the university as a whole. Student involvement in tenure promotion decisions, hiring and firing decisions, adjudication of marks, finances. Those are the areas that students are specifically excluded from.

U: You and the NDP. We all take it that you're going to go into politics.

R: I hope to.

U: How do you want to do it? Do you want to run provincially first? Civically? Federally?

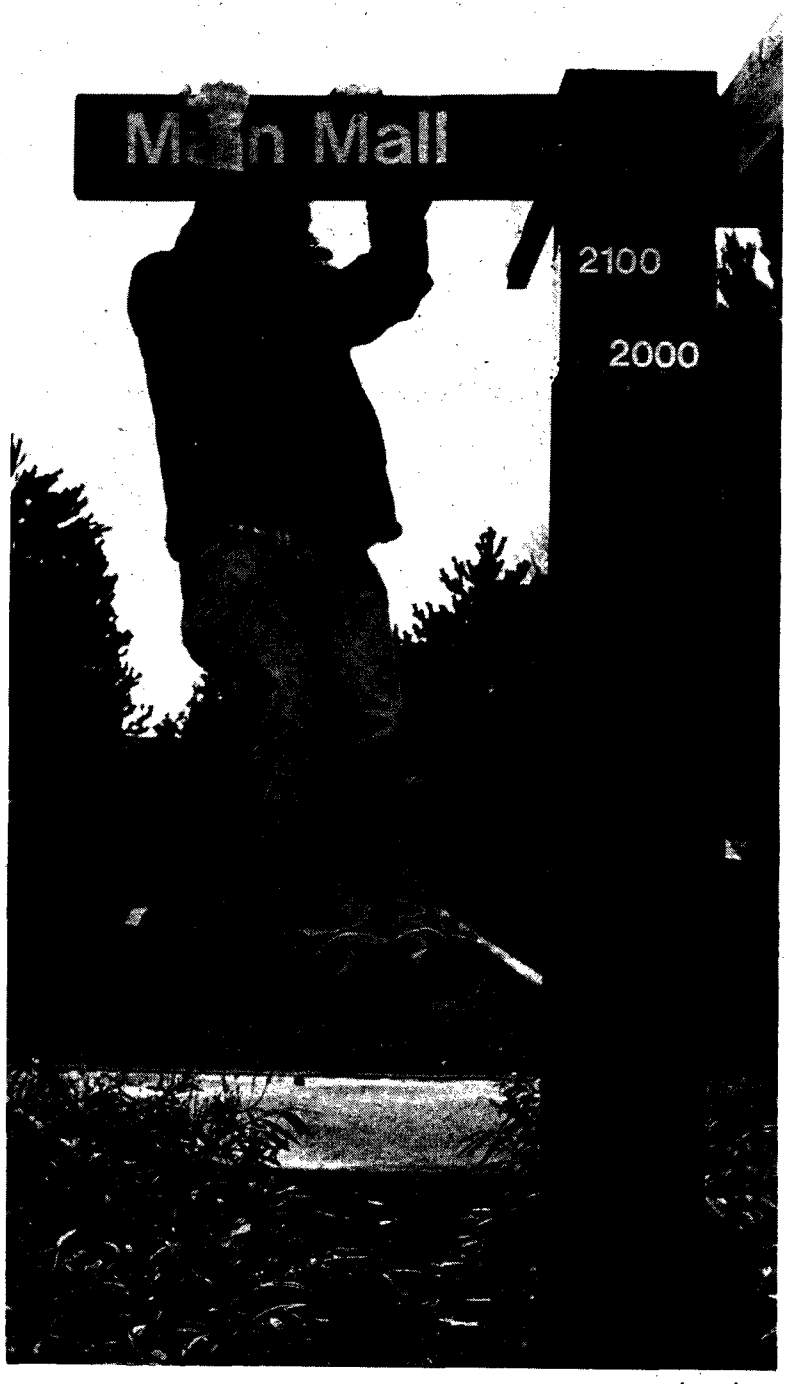
R: Well that's a difficult question to answer. I'm very involved with the NDP now as a member of the provincial executive and the federal council of the party. I suspect that if I had a choice of where to start out that I'd prefer to start out in provincial politics. I'm interested in both provincial and federal politics. It's a matter of where constituents ask you to run.

U: Do you think you'll be an NDP candidate four years from now?

R: I would like to be.

U: Do you think the NDP will get in, next election?

R: Yes, I have great confidence.



—peter cummings photo

SWINGING SIGNS, which are also easy to read, have now been installed on campus. Markers are reversal (actually 90 degree shift) of idiotic formerly horizontal signs, which kept local chiropractors busy.

UBC puts grammar ahead of ideas, students say

DOHENY . . . he tries

From page 1

the validity of the criteria UBC uses to measure literacy.

Nancy Owens said she wondered whether writing an essay could prove a person to be literate.

"Especially if you have to write the essay in two hours under pressure," added another student.

But the students seemed to be more confused by what they perceive as an attempt to separate language from ideas in the way English is taught.

George said: "It (writing) should be a means to an end and not a means in itself."

But there is a feeling among the students that UBC is more concerned about the correctness of grammar and sentence structure than about the ideas conveyed in writing.

"They want the different standard at university," said Sveinn Magnusson, arts 2. "They want something fancy, something university standard. The important thing is to have it correct and according to the rules."

"It's a really snobbish language, university language," said George.

The students by no means dismiss the importance of being able to speak and write coherently, however.

"A full command of the English language can only be useful," said Athwal. "Language is a system and there are rules to it and you have to obey those rules."

But Owens said she thinks there is more to writing than simply following rules of language.

"The purpose of writing is to put your ideas across."

And the students said that UBC's way of measuring literacy neglects the importance of ideas as it dwells upon correctness of structure.

Owens said she thinks the insistence upon correct grammar could encourage students to express simple and easy thoughts when they write essays, instead of trying to deal with more complex, subtle concepts which are harder to express.

"By trying to get the perfect exam, they're killing ideas," she said.

Magnusson agreed: "You can see it in the tests, in the subjects we are given. All the subjects we got are very boring."

He said the neglect of ideas and thinking is encouraged "by giving us things to write about that we don't want to write about."

The first part of the Christmas composition exam was a 300-word essay to be written on one of several topics including:

- wit;
- you have been invited to speak at your former high school. Write an essay addressed to the graduating class on the reality of university as you have found it to be;
- and what is the most important quality a scientist should possess.

The students did offer some ideas on how the teaching of grammar and writing could be improved at all levels of the education system.

Athwal said he doesn't think educators give students enough practice in essay writing.

Beck agreed, and said she thinks students should "study grammar by reading other works rather than memorizing terms."

George said he thought "subjection to other essays" by students is a good way of teaching grammar and writing. He said Doheny ensures that students in his class do read essays by other students.

Another student said she never learned any formal grammar at all in high school. "I think it would have helped at least if we'd had some in grade 12."

Beck pointed out that the amount and method of teaching grammar varies tremendously from teacher to teacher. She said it should be taught by showing students how to use different parts of the language, rather than through memorizing the names of grammatic components.

AUCE strike sans winners

UBC's first strike is now over and in retrospect it was a sad, bitter affair with no winners.

Sure the Association of University and College Employees received some of its major demands in the new contract but sex discrimination still exists between the salaries paid in different unions.

Besides, look at all the abuse they took in the process.

Some might consider the UBC administration winners considering they probably saved a bundle by being so obstinate to the union's demands.

But they lost a lot of credibility during the negotiations, especially at the beginning of the strike when they steadfastly refused to guarantee students would not be academically penalized for observing picket lines.

The administration later made the guarantee but not before the confusion they generated at least contributed to many students deciding to ignore the strike lines.

Initial statements issued by UBC administration vice-president Chuck Connaghan and the information services team about the strike were totally disgusting because of how they confused the issue.

And that confusion only served to weaken the strike in the early stages and strengthen the administration's position in the negotiations. Dirty pool.

But from The Ubyssey's point of view the most distressing part of the strike was student reaction. By crossing picket lines en masse students effectively broke the AUCE strike because the university kept functioning.

Ideally, if students refused to cross the strike line and put pressure on the administration from off campus to settle the dispute an agreement would have been reached in a much shorter time.

As it was, the administration was under little pressure to settle. They managed to keep the university open and even conduct some of the Christmas exams while AUCE was on strike.

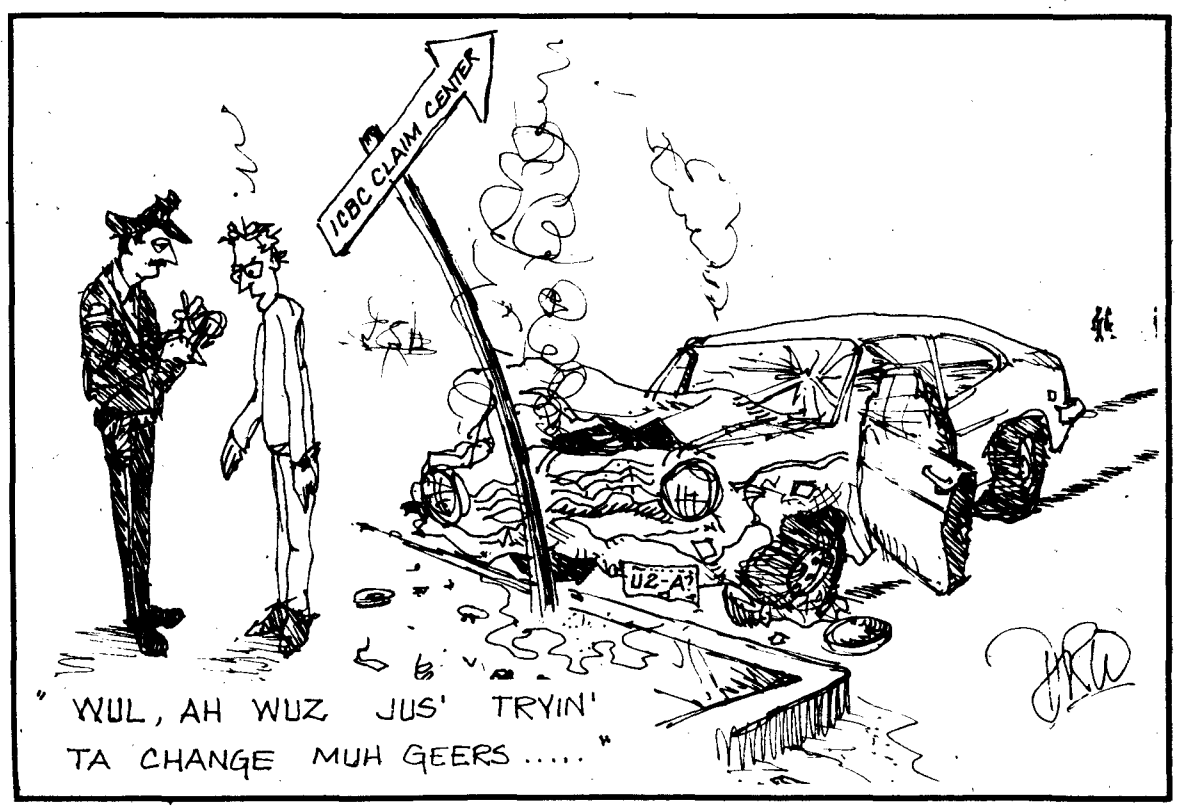
In addition the neanderthal, revolting actions of some students against picketers was nothing less than sick. Strikers were sworn at, driven at and thrown at. Admittedly these jerks were in the minority, but it really makes you wonder what goes on sometimes in this university.

The lack of sensitivity and compassion displayed by students as a whole can probably be explained by their refusal to understand the issue and consciously take a stand. AUCE's demands weren't unreasonable and their strike was perfectly legal.

Students are not some particularly godly interest group which can just ignore something as serious as a picket line. It's the height of arrogance and repugnent behavior.

Some day, marks willing, each and every UBC student will leave the grassy gates of this campus and go forth into the real world (maybe even into a union). You won't be spoiled or pampered and the work might be harder than reading a book or regurgitating facts. The sheltered life of UBC often obscures what's happening outside here.

Losing out on the valuable lessons to be learned from this strike, students are definitely losers in this whole affair.



Letters

AUCE support

I am one of the few people at this university who was thoroughly dismayed by the overwhelming lack of understanding or support that was given to the library and technical workers who went on strike last month. Considering the high degree of conservatism of the student body at UBC, this lack was not at all surprising.

The workers at this institution are not our slaves and we have no right to demand uninterrupted service from them. If they demand an end to discriminatory and unfair wage policies why do we not support them?

Will we not wish the same for ourselves when we graduate? After all, most women, regardless of their position toward feminism, will seek equal pay for equal work.

Further, how many students at UBC will be willing to start work at a base rate of $760 per month? (This is the new base rate, not the one before the strike.)

A more specific objection has to do with the audacity of the many student library workers who crossed the picket lines of the very union that, amongst other things, was fighting to raise the students' wages.

Students were under no threat of losing their jobs if they respected the picket lines and the most money that a student would have lost in the five-day strike period was around $40. (Students can work a maximum of 10 hours per week at $4.16 per hour in the libraries.)

The outrageous and unconscionable actions of these student library workers is such that I hope they break their legs as they rush to pick up the retroactive pay cheques that were won for them during the December strike.

If you bite the hand that feeds you too often, it will forget about you, and we'll be back to $2.50 per hour again.

Richard Hunt
arts 4

Art

In reply to the Nov. 20 accusations of Margaret Annett, former chairperson of the AMS art gallery committee, as a former member of both budget and finance committees, I feel it proper to set straight certain of her "facts."

The budget committee did not chop her budget from $4,500 to $2,500 as she appears to believe. The second budget draft, the first one to authorize funding of the art gallery committee, allotted $3,850, later reduced to $2,500 and then raised to $3,000 when the budget committee realized the art gallery committee had grossly overspent its budget.

Budget committee was never "ignorant" as to the operations of the art gallery committee. Budget committee was only ignorant of the flagrant waste practised by the committee in the operation of their art show. Only too quickly did budget committee realize this waste.

At no time was it ever intimated to either SUB management or budget committee that Margaret Annett would resign to work on an exhibition elsewhere. The correct sequence of events was that, when the art gallery committee members asked for the resignation of the chairperson, she dismissed the committee.

AMS council then restructured the committee less Margaret Annett.

Budget committee at no time authorized $4,500 to the art gallery committee for expenses. Budget committee has no power to do so. Budgetary allocations were only passed by council in early November, long after Ms. Annett claims the art gallery was granted the $4,500 "in the spring."

Ms. Annett claims budget committee never met during the time of the show in mid-September. This is strange since her submission, which flagrantly attempted to conceal unauthorized expenses, was made at that time. I have the submission on file in my office. Furthermore, there is, and only ever was one budget committee, meeting during spring, summer and fall.

Lastly, budget committee did not "unilaterally cut" anyone's budget, let alone that of the art gallery committee. Budget committee has power only to make recommendations to council, not to authorize alleged budgetary expenses.

Admittedly, the AMS had legal grounds to refuse payment of the unauthorized expenses of the art gallery committee. However, after holding the invoices for quite some time and freezing the account of the committee, I finally authorized the expenditures. Since the AMS has an obligation to support the operations of its subsidiary organizations, a refusal to pay could jeopardize the ability of other clubs and undergraduate societies to make duly authorized expenditures, thereby severely constraining their flexibility.

Dave Coulson
AMS treasurer

No. 2

I earn my living as a turret-lathe operator in a machine shop. The money I spend for my books, letters, stamps, etc. come from my wages. I work eight hours per day in the shop. On my off-days, Saturdays and Sundays, I send letters all over the world. I only average between 150 and 200 letters these two days. I have been doing this for the past 15 years.

I reiterate: My father GOD, and I have NOT received one red cent — in our 30-odd years together — for our efforts through the mails; nor do we wish any compensation. Our only aim in life, is to let people know that GOD exists in this form in our lifetime, here, on earth.

Our mailing list is taken from the Editor and Publisher Yearbook. This numbers about 1,500 editors of daily newspapers in the United States. We cover almost all daily newspapers in Canada, Great Britain, Australia, much of Africa and other parts of the world. we cover almost all college and Negro newspapers. Also, a few hundred weekly newspapers from various states. Our mailing list totals almost 3,000 names.

The response has been sparse — not as good as we would have liked it. But there are editors, who, through the goodness of their heart, plant the seed of hope in countless numbers of humans, so the light of salvation will shine more brightly. I pray, you are one of these editors or publishers.

With my warmest regards, I close this letter. My father, GOD, forwards His endless love as I remain,

Prayerfully yours,
Eugene Changey
18416 Mapleboro Ave.,
Maple Heights, Ohio 44137

THE UBYSSEY
FRIDAY, JANUARY 9, 1976
Published Tuesdays, Thursdays and Fridays throughout the university year by the Alma Mater Society of the University of B.C. Editorial opinions are those of the staff and not of the AMS or the university administration. Member, Canadian University Press. The Ubyssey publishes Page Friday, a weekly commentary and review. The Ubyssey's editorial offices are located in room 241K of the Student Union Building. Editorial departments, 228-2301; Sports, 228-2305; Advertising, 228-3977.
Editor: Gary Coull
NiaTroonm, Iddav Normt, Eggr Ortsgn, Hjno Rageurps, ucreb Ughba, Jnho Ceni, Suans Yorsb, Lermreei Snobro, Rice Vain Greb, Naen Ceallaw, Brain Brbdagi, Neja Dralnal, Trober Tdetoi, Hheetra Klwra, Tatm Gnki, Icelrah A'diner, Tpere MnmgiCus, Nusas Xdnraelae, Seylipa Ddoowwra, Erggg Snmpohto, Marcus Gee, Flor Rumaer, Use Knovaha, Sicrh Roniag, Gdou Tshroun, and Ryga Cluo were the only aliens who survived the crash of the Interspace explorer Brian Murooney II, when it crashed on an inhabited planet in the distant System SRL-A256(B) Iiiii in the year 4672 A.D....

The Ubyssey welcomes letters from all readers.

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

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

Because of the AUCE strike before Christmas The Ubyssey was forced to cancel publication of its last issue. We received a number of letters concerning the provincial election and our stand on the issue which unfortunately could not be run before Dec. 11. They are now out of date and won't be run.

PAGE FRIDAY

—doug field photo

filmfilmfilmfilmfilmfilmfilmfilmfilmf

Peckinpah again

By JEAN RANDALL

This is a Sam (boom, squish, aieeee,) Peckinpah film. Unlike the other master of ultra-violence, Stanley Kubrick, Peckinpah's films border less on the area of science fiction, and more toward realism. One needs only to project

The Killer Elite
Starring James Caan, Robert Duvall,
Arthur Hill
Directed by Sam Peckinpah
Playing at The Bay and Richmond Square

10 years into the future, and take a slightly pessimistic point of view, to fully enjoy the impact Peckinpah intends.

The plot is based on a newspaper interview with a CIA official who is asked to divulge whether or not the CIA subcontracts to private intelligence agencies. The official denies any knowledge, but also says that if he knew of such private companies he would not admit to it. Going on the assumption that there are such private organizations, Peckinpah lifts the lid on the dirty world of legalized murder.

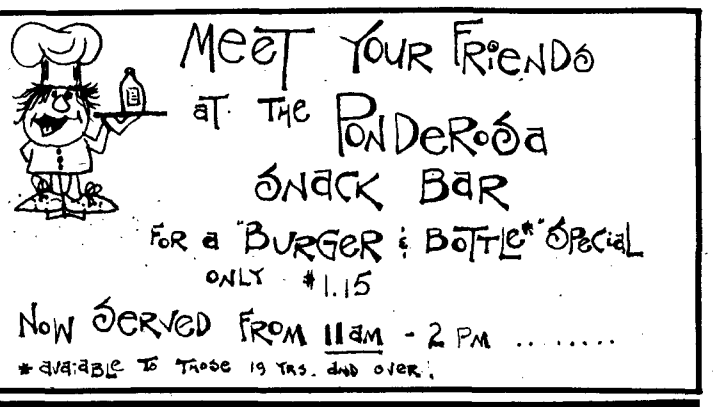
James Caan and Robert Duvall play two buddies who are under hire to COMTEC, a private company which is occasionally under contract to the CIA, to protect defectors to the U.S. Since both the bosses at COMTEC and their employees are in primarily for the money, the predictible result of sellouts to the other side for higher pay begins the usual routine of doublecrossing and shady deals.

Duvall shoots Caan in the knee and elbow near the beginning of the show, so the first half hour is the heroic struggle for recovery by Caan, with Collis — Arthur Hill doing his best to convince Mike — Caan, that he'll be a cripple for the rest of his life. Caan puts in one of his better performances as the cool head who bides his time until he can pay the S.O.B. back.

One thing that makes Hill's performance worth mentioning is that he is from Vancouver, or West Vancouver to be exact. Hill's stuffy, rigid style of acting is a sharp and effective contrast to the boyish charm of Caan.

Even if the film has a realistic basis, it is not one that should shake up people as some of the earlier Peckinpah films are noted for doing. There are too many humorous oneliners delivered amidst murder scenes, and even the murders are filmed in slow motion adding a touch of fantasy to what's happening.

Capri Pizza and Steak House
Free Campus Delivery
PHONE 224-1720 224-6336
4450 W. 10th AVE.
Fully Licensed
Pizza in 29 Styles
Choice of 3 Sizes
Special Italian Dishes
STEAKS - SEA FOODS
Hours: Monday to Thursday 11 a.m. to 2 a.m.
Friday & Saturday 11 a.m. to 3 a.m. - Sunday 4 p.m. to 1 a.m.



Welcome to Mainland!
BOOK SALE
⅓ OFF
ALL BOOKS

ALL BOOKS ON SALE
INCLUDING
HARDCOVERS & PAPERBACKS

As all Hardcover Books are reduced from 20% to 80% off original publishers' prices, we offer an additional 1/3 off our Bargain Prices for this sale.

MAINLAND BOOKS
1148 W. GEORGIA ST. — Free Parking Alongside
812 PARK RD. RICHMOND
Open Daily Including Sunday — Both Stores

RK FORMULATED ESPECIALLY FOR MEN'S HAIR

Make an appointment with us today
And start your RK hair routine!
HAIR CORKY'S STYLING
APPOINTMENT SERVICE
731-4191
3644 WEST 4th AVE. AT ALMA

Add a taste of Irish laughter to your coffee.

Old Bushmills rich, original, emphatic taste adds gusto to piping hot coffee. Sipping it through cream makes it delightful.

Moisten rim of 8 oz. stemmed glass with Old Bushmills Irish Whiskey. Dip glass into sugar. Pour 1½ oz. of Old Bushmills Irish Whiskey. Add 1 tsp. brown sugar, strong black coffee and top with spoonful of whipped cream. Serve and watch the smiles.

FREDERIC WOOD THEATRE
SCAPINO!
by Moliere
JANUARY 16 - 26
(Previews — Jan. 14 & 15)
8:00 p.m.
Student Tickets: $2.00
BOX OFFICE • FREDERIC WOOD THEATRE • ROOM 207
SUPPORT YOUR CAMPUS THEATRE

PF INTERVIEW

This week PF features Bruce Baugh and Angela Baumgartel talking with popular jazz pianist Dave Brubeck.

Dave Brubeck was in town December 15th for a concert at the Queen Elizabeth Theatre along with his sons Darius, Chris and Danny, and Paul Desmond. It was the first tour for Brubeck and sons with former Quartet member Desmond, who had been with Brubeck since the forties. Angela Baumgartel, a jazz disc-jockey at CITR, and I managed to take an hour of Dave Brubeck's busy schedule to talk with him in his room in the Hotel Georgia. The intelligence and integrity of Brubeck are apparent even in print; what is perhaps not so apparent is his warmth and geniality, which left a deeper impression with Angela and I than anything else about the interview. The other aspect of Dave Brubeck that we can't put across here is his tremendous ability as a musician; but anyone who heard the two generations of Brubeck with Paul Desmond run through material from Take Five to some of the compositions of Brubeck's sons will attest to the fact that Brubeck's talents have in no way been diminished by the passage of the years.

PF: At what age did you start in music?

Dave: Oh, I don't know. In our family you just start playing, like other kids start walking.

PF: Were your parents into music?

Dave: My mother was. I didn't study formally with her. She practised all the time so I learned a lot just from listening to her.

She believed in pre-natal influence when most people didn't know what it was. She believed that the child could hear before it's born so she practised eight hours a day. You're getting all that, and then as soon as you were born you're put in a cradle next to the piano, and she kept playing. So either teaching or practising maybe eight hours a day, and then the last thing I'd hear at night would be her playing, so . . .

PF: So it's in the blood then.

Dave: Maybe not the blood, but the brain!

PF: What sort of an influence did Darius Milhaud have on your music?

Dave: Well, I hope a lot, or I've wasted my time. Knowing him was a great influence, just being around him. Most of what I learned was just through osmosis.

PF: What was he like?

Dave: Well, he was undoubtedly the greatest composer in the amount of work he's done since Mozart. He had the greatest technique of any man in the world since Mozart, maybe even as great as Mozart. With all this technique at his disposal he still liked jazz musicians, and jazz, and thought that we were contributing as much as European composers.

It was great for our ego to have him say, "Keep being a jazz musician, because this is valid. Composition is also valid, but they're both valid. Don't give up jazz for composition, because what you're doing is important: and if you're going to reflect America, don't do like most composers, and come over here to Europe and study and just go back home and be a copy of Europe. Because especially if you're a jazz musician you'll have a chance of being an individual."

PF: You've done a couple of classically influenced large scale pieces, combining jazz and classical influences. Was Milhaud an influence on this sort of undertaking?

Dave: Only in the sense that he would have encouraged that sort of thing when I was a student of his. I sent him the first two pieces. One was called "The Light in the Wilderness", which was a two-record set, and he liked that very much. He was living in Paris, and he wrote back that he thought that it was fine. The second piece I sent him was "The Gates of Justice", where I used a cantorial tenor in the part of the Old Testament, and the baritone was singing some Old Testament things, but largely Martin Luther King. You had these two types of music: Negro, and I tried to use a very Biblical style — what I thought would work with the text, musically.

There's a great similarity between the Negro and the Jewish culture in that they were both treated largely the same way, only the Negro more recently, but very similar. And at the time there was a lot of dissension in some of the major cities of the United States, where the synagogues were being bombed. The American Hebrew Council had asked me to write this piece that they thought would help bring into focus the similarity of the two people.

I'm always getting hooked into things like this, thinking it'll actually do some good, and realizing that you get on these social things where you're trying to say something and no disc-jockey who's going to keep his job long on a commercial station will play it. Even most people — symphonies don't want to put it on. They're hoping to entertain their audience, rather than make them think.

I've written another piece called "Truth is Fallen", where the symphony orchestras actually asked me to change the title. One symphony orchestra played it three nights, and over my head they used the title "Truth" without "is fallen". So this is the kind of prejudice you run up against when you try to do something social. People tell you, "Don't do that. People don't want to think." People were angry with me over that piece.

Then after Watergate, the same parts where people in the audience would be furious with what I was having the singer say, or the Star Spangled Banner out of tune, they finally understood it. But it was too late! So when you do this kind of thing it isn't popular. No record company wants to touch it, and the average radio station, unless it's a very good, high calibre, interested in public affairs station, won't play it, and you don't have a dream of seeing it in an average record store.

PF: Are you working on any large scale pieces right now?

Dave: Oh yeah, two more. And now I'm on the kind of opposite approach. Now the country's scared, and all afraid of everything falling apart. Then you try and pick them up again. So I've written a very patriotic sort of flag-waver called "They All Sang Yankee-Doodle", which was commissioned by the New Haven Symphony for the Bicentennial. And then tomorrow I leave for Honolulu, where they've commissioned me to do a piece called "The Song of Bethlehem", which is a Christmas cantata which is just full of joy.

I heard our local church do it without the symphony orchestra last week. For the Episcopalians to stand up and cheer in church after a cantata — I've never seen anything like it. It was so full of what should happen in churches. They were shocked at first, but they got into it, and at the end they were just screaming for joy. They're so used to having their church so dreary. I love Bach and Handel: those are the best things that happen. But a lot of the other music is pretty dreary — there's no life.

I had a real festival going in that church. To have won over the Episcopals, which is the wealthy church in our community, and have them approve was really a triumph and that's what I wanted to do.

PF: You're on the road again with Paul Desmond. What's it like to be playing with him again?

Dave: It's really new. The set-up we're using now we just got started these past four concerts, with Paul Desmond playing with my children and myself. Usually it's been Paul Desmond, Gerry Mulligan, Alan Dawson, and Jack Six. We've done a tour of Europe together, and a tour of Australia and Japan. Paul said he liked the way Danny and Chris and Darius played, and I had never thought he'd want to be in that situation. He just told me today that he really likes playing with my sons.

That's great. Because it would look like I'm setting that up, but it's all just the opposite. My sons came to me and asked me if they could play with me. It's not the father's idea to get this going. I just let it happen. Now when Paul says he loves playing with the kids — that's a thing we were just trying out this week, but it's something we could do all over the world too.

PF: How is the repertoire chosen?

Dave: There's nothing there that everybody doesn't say they'd like to play. Like the first night, I didn't know how I was going to program it. I told Paul, "I want you on from the beginning because the audience will certainly want to see you." So I had all the things written out that Paul and I would do together, and then I was going to bring the kids on. But Paul said, "No, I'd rather you open with the kids, and then bring me out".

As a leader, you try not to have anything set in your mind. You put something together, so that if no one else comes up with anything you still have something. Then you see the reaction to everything. The leader is the guy who I think has to adjust the most, or you can't be a leader.

PF: Have your sons had an influence on your music?

Dave: Oh, a lot. Sure. With the kids, I can tell you this, that if I had the audience today to work with when I was playing years ago I'd have gone a lot different direction, but everything I wanted to do experimentally, the times weren't right for it. So when the kids say they'd like to do this and that I say "fine". I can call things thirty years old — like the last Downbeat, Review said how great the arrangement of "The Way You Look Tonight" was, and I wrote that thirty years ago.

Right today I'd have to work pretty hard to play it again, so I figure we were so far ahead, that's what's going on now, and what the kids are doing, isn't a big change. They talk about "free music". Well we didn't play free music for thirty years. We did in forty-six, and nobody would listen; they thought you were crazy. So when the kids tell me today, "Let's play something free", my mind goes right away, it just won't work, because when I used to do that the audience didn't know what was going on.

The audiences are better now. I had the most avant-garde group there ever was. It's because the guys in it were all way ahead of their time. Like Bill Smith, he teaches at the University of Seattle in Washington, he's almost the father of avant-garde clarinetists in writing, and he was in the group. Paul Desmond was in the group. Cal Jaegger was the drummer. Bob and Dick Collins, who went with Woody Herman, were in the group, and Dave Van Kreet on tenor saxaphone, who went with Kenton. We were all kids together, and we wrote this fantastic book that people just weren't ready for.

PF: Your sons seem to have added a lot more electronics to your music. Has this pulled in more of a younger audience, and how has your older audience reacted to this?

Dave: Well, there again Bill Smith was the first guy to use prepared tape and electronic things. The first guy to use synthesizers, but you wouldn't even know about it. The first time I heard of electronic synthesizers was through Bill Smith, and they weren't even making them here. He had an Italian one. So to be technical, let's just say that the audience has changed enough now so that what my children are doing I don't mind doing.

If you really knew what we've done, then you wouldn't think that there's anything new that's going to startle us much. Believe me! The old Octet, which is the group I'm talking about, was way ahead, and we must recorded the most commercial things. I've got albums that nobody would release. They're still not released. Because people didn't want what we were doing at the time, and I know that we were way ahead.

Now, I know if I released them they'd say I'm copying somebody. For instance, the other day my bass player asked me if I knew a tune called Alice in Wonderland, and he says it's a great tune. And I said, "Yeah, how do you know that tune?", and he said, "Bill Evans recorded it". So I said, "Well, when did Bill record it?", and he said, "Oh, sometime in the sixties", and so I said, "Well I recorded it in 1949, and that's the first jazz waltz, that started the whole thing. "Then I got a fake-book from Berkeley School of Music, and it had "Alice in Wonderland, as recorded by Bill Evans off the such-and-such record".

If you're too far ahead — like Miles and Bill Evans started doing Someday My Prince Will Come, and we'd done that five years before, but people all think I stole it from them. And they want to believe that. They don't really want to dig out the source of so much we did. The last Downbeat was saying that we copied from Max Roach, I told Joe Morello on the phone, and he laughed so hard he couldn't answer me.

Those stories: they said we'd been playing at a place with Max and were copying down everything. I said "In the first place, you're blind. Gene Wright couldn't write anything down if he had to. At the time I couldn't read or write music, and Desmond wouldn't have cared. And yet, right up to the last Downbeat they're still trying to get their licks in against this group, which really did so much new, and it's very amusing to me. Somebody someday will research, and see when we did things, and really do it right, instead of guys just getting on this kick against people who have been successful.

In the beginning the critics built me up, then they tore me down. Eventually it will go full cycle, I hope. The wheel is just at that point where I'm seeing over and over the new younger kids who would say "Gee, The Nice did this, Emerson, Lake & Palmer did this, but I think it goes back to something Dave did twenty years ago." I don't say I'm a great player or anything, but I do say that we had ideas that are now around, and we had them first.

PF: What do you think of electric jazz musicians like Herbie Hancock and Chick Corea?

Dave: I like Chick on acoustic piano tremendously, and Herbie on acoustic piano . . .

PF: What about their electric stuff.

Dave: I was hoping to avoid that. I went to Chic's last Carnegie Hall concert, and it proved what I thought I was going to see. The first half they were playing electronic, very good response. The second half they all went acoustic, and it was way better. So those kids wouldn't have been there unless it was for the first half, and the second half, because they were there, they realized how much better it is without all this electronic nonsense. Although I shouldn't really call it "nonsense", but they dug the acoustic more. And I do too, because they're all masterful on their instruments, each guy. They're smart enough to know how to get past the record companies, how to get to the public.

I went through the same transition myself. I had only done original compositions for years. When we didn't have any audience at all, I went through four or five years where I didn't write another note, just played standards, I got a following, and then I could go back to where I was before. I think, I hope, that this is what Chic is doing, and Herb.

PF: Who do you listen to right now?

Dave: I write all day long, so I don't have time to listen. Bach, and Stravinsky — I just relistened to the Rite of Spring last week. That to me is one of the great modern compositions. And I love Debussy, Ravel, Satie, Bartok, Milhaud.

PF: Do you write anything that comes into your head?

Dave: I'll be writing on the plane all the way to Honolulu, working on the score, or I'll be composing. I've written five very long pieces, most of it in the time I used to waste.

Spring brings thrifty entertainment

By ERIC IVAN BERG

Just ask yourself where, on a pinchpenny student budget, do you think you can find the greatest moviegoing bargain in B.C. for lowest appreciable prices? Well you need look no further than our own SUB Theatre in the bowels of that cracked concrete egg called SUB. For it is there that those hardworking students dwarves and film projecting elves of UBC's famous Film Society every campus weekend present their el-cheapo but excellent SUBfilmsoc film screenings.

So for those who want to save money and who doesn't nowdays? Here is a brief preview of the lineup for the SUBfilmsoc Spring Presentation. Leadoff is this weekend's finely styled Roman Polanski film, Chinatown. Chinatown (1974) is Polanski's beautifully filmed period set-piece. It is a murder mystery detective story set in 1939 which incorporates all the delightful details of Hollywood's waning nostalgia craze.

Jack Nicholson stars as a slow paced Sam Spade type, a gumshoe detective who gets most of his nose nipped off by the heavies for noseing into other people's business. Fay Dunaway, with an almost glacial elegance co-stars as a recently widowed heroine hiding her past from him. John Huston, plays the frightened widow's homicidal father with convincing and paternal passion.

Next film on deck in SUB-filmsoc's spring schedule is Mike Nichols kinky cult film and anti-war hit Catch 22 (Jan. 15-18). This savage war satire is adapted from Joeseph Heller's bestseller paperback following the comically desperate attempts of WW II Bombardier Capt. Yosserian played by Alan Arkin to obtain a combat discharge on the grounds of mental insanity.

Unfortunately the twenty-second catch is that while by trying to stay alive and escape the hell of war by faking insanity, you prove your good sense and sanity. Therefore you are sent back into combat. The rich sources for black satire which Heller drafted are recruited almost flawlessly by Nichols though the film cannot keep pace with the novel. Catch-22 remains one hell of a laugh in one hell of an unfunny situation.

While SUBfilmsoc's next scheduled show, Candy (Jan. 22-25), may strike out as a gang bang of the porno-chic variety it has some "socially redeeming value." Candy, the "sweet young thing", is played by the oral gymnast Ewa Aulin, who disappeared after the filming and hasn't been seen since. Marlon Brando, Richard Burton, Charles Aznavour, James Cobum, John Huston, Walter Matthau and Beatle Ringo Starr are all part of Italian director Marquand's gung-ho cast of candy nappers.

After fanning Candy SUB-filmsoc' chugs along with Dame Agatha Christie's murder mystery thriller Murder On The Orient Express (Jan. 29th-Feb. 1st). Hollywood's speedy Sidney Lumet directs this slick star-studded classic adapted from Dame Agatha's bestseller by screen-writer Paul Dehn. The casting budget alone ran into the several millions.

Albert Finney is the legendary Christie hero, superdetective Hercule Poirot, zeros in on this cast of exquisedly guilty looking upper-crust suspects and miraculously nabs the murderer. In this "whodunit", the suspects are portrayed by such stars as Ingrid Bergman with an Academy Award winning performance), Lauren Bacall, Sean Connery, John Gielgud et al. For Christie fans and for detective mystery nuts of all assorted flavours this one is a must.

After murder comes mayham as SUBfilmsoc next presents a classic old film of that famous bow and arrow variety. Errol Flynn, the cinema's original sexual athlete stars as the lusty Robin Hood (Feb. 5th-8th) in the first color remake of the classic Douglas Fairbanks film. Its the same famous old tale retold with all the Merry Men of Sherwood chasing after the lovely Maid Marion, Olivia Dehaviland. Sir Basil Rathbone wades into the frolic as the heavy Sherrif of Nottingham.

A very heavy cleanup hitter, Francis Ford Coppola's Godfather Part II (Feb. 12th-15th), is the next film in the SUBfilmsoc spring order. This Academy Award winning picture is technically an even better picture than the Godfather Part I. Coppola, with his co-screenwriter Mario Puzo, the author of the original book, has welded together a fine film, machine gunning the myth that Part II remakes are never as good as the original shows.

Al Pacino plays the mighty Mafia Don Michael Corleone with an icy menace and ruthless use of mob power. The updated plot revolves around his gang warfare with a jewish criminal mastermind named Hyman Roth as played by Lee Strasberg.

Robert de Niro in a cameo flash-back role as Michael's young father is absolutely stunning with his cold-blooded convictions.

Following the Godfather, one of the finest films that SUBfilmsoc has offered to UBC students in years. It is the famous French director Truffaut's Day For Night (Feb. 19-22). In the film-within-a-film format Truffaut himself plays a director of a studio film crew shooting a tragic love story called Meet Pamela.

Four "film-in-process" shooting montages complete the audience fascination with the film. In these scenes Truffaut gleefully shows the magic special effects and directorial wizardry that goes into making modern motion pictures. Suspense is created in a series of completely unplanned disasters for his volatile crew of unstable actors.

One of the best performances turned in during this film's battery of great acting performances is by Valentina Cortese. She plays Severine an aging actress turned to drink and debauchery and so forgetful of her lines that she verges on a nervous breakdown.

Stanley Kubrick's post-Orwellian horror story Clockwork Orange (Feb. 26-29) makes its debut in SUBfilmsoc's lineup.

Clockwork Orange is a troubling look at a drugged and violent future where the question asked that if a man chooses evil over good then what right have we to "cure him," conforming him to "good behavior?"

Malcolm McDowell plays the "Droog nyet punkie" Alex who gets his rocks off on Beethoven and ultra violence. Patrick Magee plays the vengeful writer who is beaten insensible by Alex's "Droog" gang while Alex rapes his helpless wife to the tune of Singing In The Rain.

Emmanuelle (Mar. 4-7) is an elegantly well photographed fuck film. Just Jaeckin directs this sizzling southeast Asian fandango of flesh and fun. It is well edited, well scored (hit song Emmanuelle sung by Pierre Bachelet) and well produced. As for well acted I must leave that to your discretion.

The lovely Sylvia Kristel is Emmanuelle. Alain Cuny plays the aging poet of love who tries to convince her that her mind is the

See PF6: FILMSOC

SKI CROSS COUNTRY

SALES & RENTALS

The Great Escape

CHARGEX

master charge

1790 West Georgia St. 687-1113

BIG SCOOP RESTAURANT

"MORE THAN AN ICE CREAM STORE"

HAMBURGERS—TRY OUR "SUPER SCOOPER"

SUPER SANDWICHES—MEAL-SIZED SANDWICHES
SERVED WITH GOLDEN FRENCH FRIES

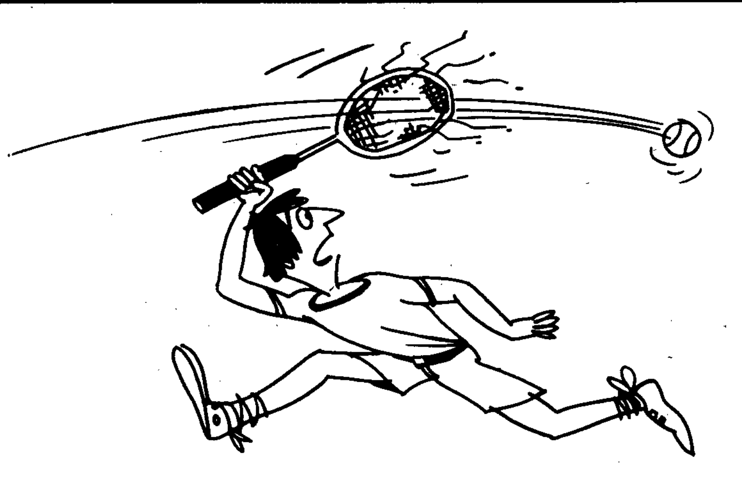
FEATURE LUNCHEONS NOW SERVED DAILY

at

SUNDAE PALACE RESTAURANT

4401 WEST 10th AVE. – 224-6210

10:30 - 6:30 Monday thru Saturday
12:30 - 5:30 Sunday



so good so many ways . . .

Tia Volley

Tennis elbows everywhere are serving this exciting new cocktail that afficionados of the game are learning to love.

Tia Volley:
A touch of Tia Maria (1 1/2 ounces) topped with 3 dashes of heavy cream and a cherry impaled with a toothpick. Looks and tastes great in a liqueur glass.

world's most delicious coffee liqueur

VISTA

By ANNE WALLACE

After our Christmas extravagance most of us as students return with an entertainment budget somewhere between small and nil. And so, a few entertaining,inexpensive ideas . . .

Here on home ground, the UBC Fine Arts Gallery will be showing a collection of French art contributed by local collectors. "L'art Francaise" will open to the general public on January 8 and will run until January 26. Gallery hours are Tuesday until Saturday, 10:30 to 5:00. No charge!

Tomorrow, Cultural Funk will present a mellow evening of music featuring local musicians. Performing will be Jane Mortifee from Jacques Brel, Solomon Skye pianist and guitarist and also the composer of much of the music to be performed, Charlie Bill former bass player with High Flying Bird, and Geoff Eyre who's a drummer with Hans Staymer Band. All are accomplished musicians and promise to make it an evening of good relaxing entertainment. The concert will be held at the Vancouver East Cultural Centre, 1895 Venables St., starting at 8:00 p.m. Tickets are $2.00 at the door.

Also at the East Cultural Centre this weekend is the third concert in a series by Days, Months, and Years To Come, the Cultural Centre's new music ensemble. This week's concert will feature the music of composers Rudinske, Barlett, Mayr, Rzewski, Berio and Morel. Concert time is 9:00 Sunday night, and tickets are two dollars.

Something different will be showing at the Cultural Centre tonight. They will be presenting an "Art Deco" fashion show. This show will feature clothing for men and women created between 1920 and 1935. Over 50 formal and informal fashions will be shown — everything from Paris designer fashions to home-made clothing. It should be an interesting look into the past. Tickets are only $1.50 for the show tonight at 8:00.

Every "Monday at Eight," Pacific Cinematique shows a film from their international film series. This newest series is entitled Woman as Star. This Monday, January 12, the film is Morocco starring Marlene Dietrich, Gary Cooper and Adolphe Menjou. This 1930 film is filled with all the intrique of that decandent period and the romance of the French Foreign Legion. This movie is a treat for all old movie freaks. That's showing at VECC. Tickets are $1.50.

If you would like to share with Vista any of your favorite spots that provide inexpensive and interesting entertainment, drop in and see us at The Ubyssey office in SUB.

CAREERS

STUDENT SUMMER JOBS WITH

PROVINCIAL GOVERNMENT DEPARTMENTS

Application forms for 1976 summer work with the British Columbia Provincial Government available at

OFFICE OF STUDENT SERVICES
PONDEROSA ANNEX "F"

JAN. 12 to JAN. 16, 1976

9:00 a.m. - 4:30 p.m. Daily

Student Referral Office
Employment Programmes Branch
British Columbia Department of Labour
Parliament Buildings, Victoria, B.C.

Dean's Chinese Cuisine
TRADITIONAL CHINESE FOOD
正宗粵菜 晚飯小吃
FULL FACILITIES
4544 W. 10th. Ave. FREE HOME DELIVERY (Minimum order $4.00) 228-9794
Place your order ½ hour before closing
10% DISCOUNT U.B.C. STUDENTS
HOURS
Mon. to Fri. 11:30 a.m.-10 p.m.
Fri.-Sat. 11:30 a.m.-11 p.m.
Sun. 5:00-10 p.m.
Open 7 days a week.

The Hindenburg
TECHNICOLOR ® PANAVISION ® A UNIVERSAL PICTURE
Mature—Frightening Fire Scenes
R. McDonald, B.C. Dir.
12:15, 2:25, 4:50, 7:10, 9:35
Vogue
918 GRANVILLE
685-5434

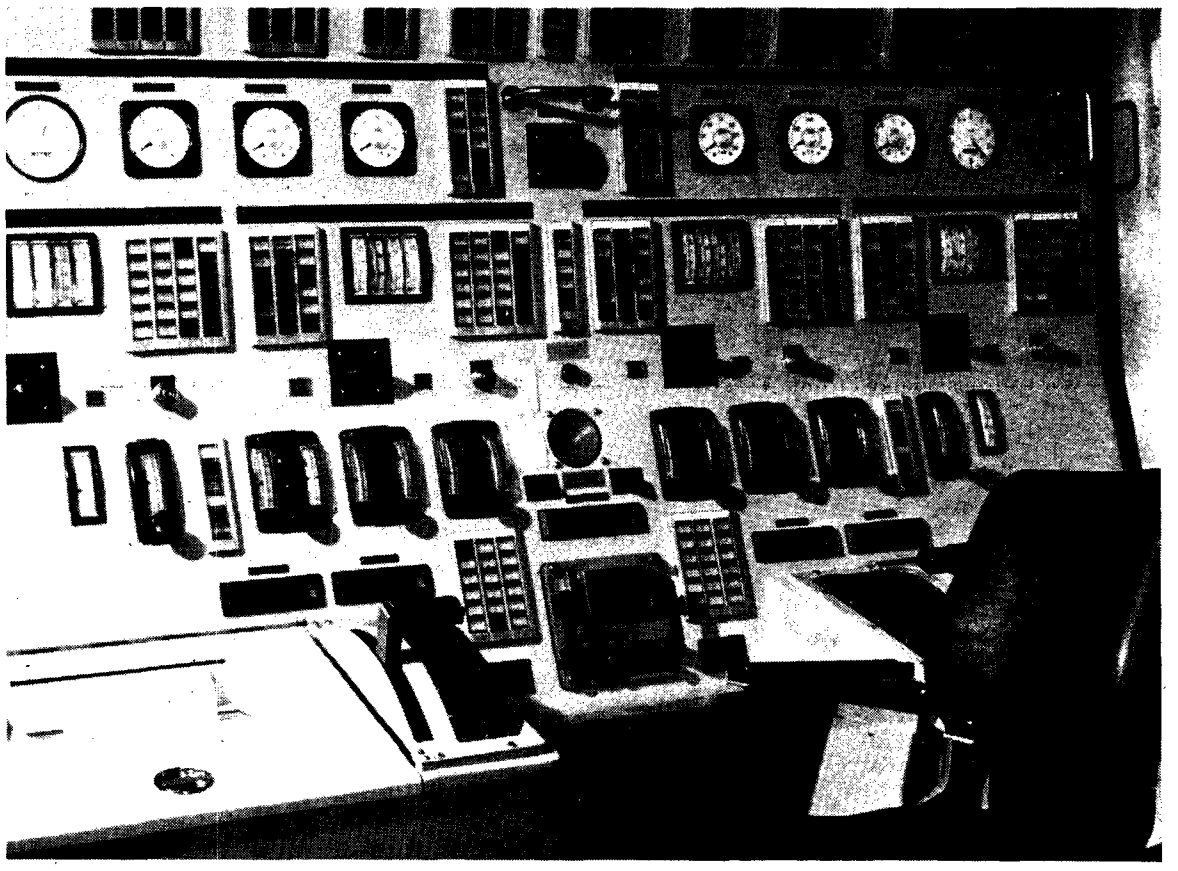
Why is everyone after George Segal's bird?
MATURE
THE BLACK BIRD
SHOWS AT: 12:20, 2:15, 4:10, 6:05, 8, 10
Odeon
881 GRANVILLE
682-7468

TELLY SAVALAS PETER FONDA and CHRISTOPHER LEE
KILLER FORCE
MATURE: Frequent Violent Scenes
—R. McDonald, B.C. Director
12:15, 2, 4, 5:50, 7:45, 9:45
Coronet
851 GRANVILLE
685-6828

Gene Wilder Madeline Kahn Marty Feldman
The adventure of SHERLOCK HOLMES' SMARTER BROTHER
GENERAL — Parents Occasional Coarse Language.
R. McDonald, B.C. Director
Mat. Sat. Sun. — 2 P.M.
Eves. 7:30, 9:30
Park
CAMBIE at 18th
876-2747

GRAND PRIX D'INTERPRETATION FEMININE FESTIVAL DE CANNES 1974
"ONE OF THE YEAR'S 10 BEST!" Judith Crist/NEW YORK REX REED
MARIE-JOSÉE NAT
les Violons du BAL
with the participation of
JEAN-LOUIS TRINTIGNANT
MATURE
English Sub Titles
Shows 7:30, 9:30
Dunbar
224-7252
DUNBAR at 30th

ONE OF THE YEARS 10 BEST — Vincent Canby, N.Y. Times
"SWEPT AWAY BY AN UNUSUAL DESTINY IN THE BLUE SEA OF AUGUST"
RESTRICTED
Crude Language Throughout.
—R. McDonald, B.C. Dir.
ENGLISH TITLES
Shows: 7:30, 9:30
Varsity
224-3730
4375 W. 10th



If you are an engineer, this chair could be yours.

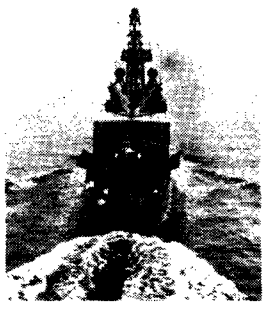
This is where you could find yourself if you become a Maritime Engineering Officer in today's Canadian Armed Forces. The Master Engineering Control centre of one of our new DDH 280 Destroyers.

No boilers. No stokers. No sweat!

The power within these beautiful ships comes from jet turbine engines. The machinery that heats, cools, ventilates and provides water throughout these ships is the latest.

Maritime Engineering Officers on these ships work with some of the most sophisticated equipment in the world...with expertly trained men who are as proud of their work as they are of their ships.

If you're studying engineering, think about this Officer's job. It's a very special one. It could take you anywhere in the world!



GET INVOLVED WITH THE CANADIAN ARMED FORCES.

Directorate of Recruiting & Selection, National Defence Headquarters, Box 8989, Ottawa, Ontario K1A 0K2

Please send me more information about opportunities in the Canadian Forces of Maritime Engineers.

NAME_____ ADDRESS_____

CITY_____ PROV._____

POSTAL CODE_____ UNIVERSITY_____

COURSE_____ YEAR_____

Cult trio playing folksy sounds

By JOHN INCE

Their cult is growing. New Year's Eve saw them win new converts at the City Nights Theatre. To whom am I referring? The Pied Pumpkin String Ensemble.

Pied Pumpkin is a group of three local musicians. As their earthy name reflects they are into a country-rock sound. But their music is not the country sound heard on CJJC, but freak country music. Their stage comments indicate the type of person their music is reaching. "Deep country people, the kind of people who come and visit you and leave a ring around the bathtub," says one of the trio.

The three musicians have extensive musical backgrounds. Their instruments are all acoustically oriented: violin, mandolin, dulcimer and acoustic guitar.

Joe Mock, a quiet, mellow man onstage, has been on the Vancouver music scene for a number of years, at one time heading his band Mock Duck. He plays guitar, is steady on rhythm and displays his talents with some extremely capable leads.

Rick Scott, the front man of the group, is not only an expert at making his dulcimer produce beautiful sounds but also at making the dulcimer itself. I found his dulcimer playing fascinating. His music on Wednesday evening was the core of the group. His

Pied's Sheri Ulrich

driving tempo on the dulcimer created interesting cord progressions and simultaneously gave an almost drum-like beat. He is also strong on vocals.

Shari Ulrich on violin and vocals is the melody of the trio. She plays the fiddle with a fierce intensity and produces a controlled but piercing wail. She has an excellent vocal range, although her voice has a harsh, almost masculine sounding tone.

The group plays well together. They are "tight" to use the rock music vernacular. They play like a speeding tricycle each wheel spinning round at a different rate yet each heading in the same direction. On one level the music feels its way into you so that you want to stand up and do some shit-kicking hootenany. On another level their music is an intellectual and emotional experience as their vocal harmonies intertwine and their instruments paint colourful musical canvasses.

New Year's Eve was a bit of an experiment at the City Nights. It was a dance hall setting in a building designed as a movie theatre. The first eight rows were removed so us folks could get up and boogie. Rick Scott explained to the audience that only eight rows were removed because each seat had eight bolts attaching it to the floor.

The moment the group hit their first note, there was an explosion in the vicinity of the impromptu dance floor. However, there was not enough room for all those who wanted to dance, to do so comfortably, without assaulting those nearby. People who did not take their chances on the dance floor were frustrated by an obstructed view of the stage and were perhaps a little annoyed at spending a New Year's Eve relatively sober in the cramped quarters of a City Nights seat.

It was a Freakers Ball, but the ballroom atmosphere was just not there. However, it was good fun to watch all the people, complete with their war-painted faces, pantomime games, and appropriate "freak" costume.

Pied Pumpkin has cut an excellent album entitled The Pied Pumpkin String Ensemble. Although the energy which emanates from their live performances is missing on the LP, the high quality of their music is present. All the cuts are composed by the group. Refreshingly, the group has avoided the commercial record industry and is distributing the record by themselves. One can arrange to get the LP by phoning 879-1201 or 685-2579. It's only $5.00.

Film Soc

From PF4

most sensuous part of her body. The best part of the show and certainly the most sensuous part of the film is in its fluidly photographed and romantic Bangkok location. The name of the real star of this SUBfilmsoc erotica is the photographer, Richard Suzuki, with his talented eye for the lush.

The most overblown production budget of 1974 was the lavish production, The Great Gatsby (Mar. 11-14), a box office disappointment which tried to cash in on the late nostalgia craze. Nevertheless, Gatsby is stylish and carefully manicured with some very pretty Hollywood faces such as Robert Redford as Gatsby and Mia Farrow as Daisy. Jack Clayton directed this production and so any gushy opulence is his fault.

The plot remains the classic F. Scott Fitzgerald tragic romance of Gatsby and Daisy. It is still a gorgeous film to watch but one which falls far short of the advanced billing of its mammoth publicity campaign.

One sure hit in the SUBfilmsoc lineup is Francis Ford Coppola's one man tour de force as the producer, writer and director of The Conversation (Mar. 18-21). A frightening post-Watergate condemnation of our modern society is recorded in this suspenseful plot about a professional electronic eavesdropper with a bout of conscience.

Gene Hackman stars as Harry the supersnoop who will go anywhere and bug anything in order to carry out his wiretapping invasion of other people's privacy.

Last in this cinematic batting order is the Hal Ashby melodrama Harold and Maude (Mar. 25-28). This is a sentimental journey of a 20-year-old youth named Harold (Bud Cort) in search of himself.

The film is a comic lark with a semi-tragic ending guaranteed to wet your nappies much like Love Story did.

Ombudsman gets his office back

A compromise has been reached between student ombudsperson Moe Sihota and Speakeasy on the use of SUB office 100A, which both claimed.

Both Sihota and Speakeasy, who wanted to use the office for counselling, took their cases to the SUB management committee, which decided the office would be shared by both.

Sihota, who was elected as ombudsperson last October over Speakeasy member Graham Nicholls, claimed the office, which his predecessors had used to increase their accessibility to students. The office had been allocated last April to Speakeasy.

"Our policy is to make the best possible use of available office space, Alma Mater Society co-ordinator Nadine McDonnell said Thursday.

Sihota will use the main floor office from 11:30 a.m. to 1:30 p.m., and will be available in his upstairs office, SUB 226, from 3 p.m. to 4:30 p.m.

"I have really extended myself to co-operate," Sihota said Thursday. "I have to be accessible to the students."

Sihota said he has had to counsel many first-year students with problems with prerequisite courses.

"FIRST OF THE NEW YEAR"

The UBC Athletic Social Club

DANCE

SUB Ballroom – Jan. 10 – 8:30-12:30

LIVE MUSIC

FULL FACILITIES (REDUCED PRICES)

Tickets – $1.50

What you'll be doing and where you'll be doing it five years from now depends on many things . . . but if you'd like to cash in on your team spirit, and financial services interest you . . . read on.

- The Royal Bank operates a decentralized organization across Canada and has operations located in 40 countries throughout the world.
- But the decisions which affect its people bear a "Made in Canada" label.
- In terms of dollar resources, it is Canada's largest bank.
- We like to think it's the best.
- We need enthusiastic, qualified people to help keep it that way.

ROYAL BANK

We offer a 9 month Training Program leading to Branch Administration and eventual opportunities in a variety of specialized areas, i.e. Personnel, International Banking, Corporate Finance, etc. Qualifications include MOBILITY throughout the Province of B.C.

Interested graduates are invited to submit resumes by January 23, 1976 to T. W. (Terry) Kehler, District Employment Officer, 1055 West Georgia, Vancouver, B.C. Forward through any one of our branches.

Selected students will be advised in writing and requested to arrange suitable interview appointments through the Campus Placement Office in anticipation of our on campus visits February 25th and 26th.

Bernard Labrosse hair studio inc.

UNISEX HAIRSTYLES

FOR APPOINTMENT

224-1922

5784 University (Next to Bank of Commerce)

Our "Delly" special submarine counter will be open from 10 a.m. to 5 p.m.

TRY OUR

JUNIOR

SUBMARINE

75c

the delly

IN SUB BASEMENT

SEBAGO

The American CLASSIC

Available in B, D, E & EE Widths

Men's $37.95

Sheppard Shoes

770 Granville 681-1635

516 W. Hastings 685-0734

Chargex * Mastercharge * AMEX

THE VANCOUVER INSTITUTE

FREE SATURDAY NIGHT LECTURES—UBC

SPRING LECTURE PROGRAM

January 10
Donald B. Webster
Curator, Canadiana Section,
Royal Ontario Museum, Toronto
CANADIANA

January 17
Prof. Gunnar Dybwad
Professor of Human Development
Brandeis University, Waltham, Mass.
INTERNATIONAL DEVELOPMENTS IN THE SOCIAL REHABILITATION OF THE HANDICAPPED

January 24
Prof. Noam Chomsky
Department of Linguistics
Massachusetts Institute of Technology
Cambridge, Mass.
HUMAN NATURE: THE LINGUISTIC EVIDENCE

January 31
Prof. Vladimir Krajina
Department of Botany, UBC
ECOLOGICAL RESERVES IN BRITISH COLUMBIA

February 7
Mr. Pierre Juneau
Special Policy Adviser to
the Prime Minister of Canada
CANADA: UNITY AND DIVERSITY

February 14
Dr. Virginia Trimble
University of Maryland, College Park,
Maryland
COSMOLOGY – MAN'S PLACE IN THE UNIVERSE

February 21
Dr. David Laidler
Department of Economics
University of Western Ontario
RECENT EXPERIENCES WITH INCOMES POLICY AND ITS IMPLICATIONS FOR CANADA

February 28
Dr. Gerard Piel
Publisher
Scientific American
SCIENCE AND THE CITIZEN: THE SCIENTIFIC AMERICAN AND ITS WORLD PUBLIC

March 6
David Ablett
Senior Editor
Vancouver Sun
PARLIAMENT VS. CONGRESS – A JOURNALIST'S LOOK

March 13
Dr. Douglas T. Kenny
President, UBC
THE UNIVERSITY ON THE FRONTIER

March 20
AN EVENING WITH
HARRY AND FRANCES ADASKIN

Vancouver Institute lectures are held on Saturdays at 8:15 p.m. in Lecture Hall 2 of the Woodward Instructional Resources Centre at the University of British Columbia. Admission to lectures is free and the public is invited to attend.

clip for future reference

ATTENTION ALL UBC SAILING CLUB MEMBERS!!

YOUR CLUB MEMBERSHIP CARDS AND YOUR JERICHO SAILING CENTRE CARDS ARE NOW AVAILABLE. PLEASE COME AND PICK YOUR CARDS UP AT THE MEETING ON WEDNESDAY, JAN. 14th, AT 12:30 IN SUB 200 (PARTY ROOM). WE WILL BE DISCUSSING THE PURCHASE OF A NEW FLEET OF BOATS, SO, SHOW UP FOR ONCE, WILL YA?

Cap council flips on fee position

The Capilano College administration is again collecting student society fees from all students after the college council overturned an earlier decision ending the practice.

The council decided Nov. 18 to stop collecting student society fees. Before the decision, fees were not mandatory because students could apply for a refund but rarely did.

The student society was forced to collect society fees until the Nov. 18 decision was reversed and the original system was reintroduced.

Student society president Bill Bell and council member Peter Powell clashed over the implications of the policy reversal in interviews Thursday.

"We have not reversed our position," Powell said.

"The fees are still not mandatory. They are collected as part of the registration fee and students can apply for a refund. It was the administratively sensible way to do it."

But Bell said "the fees are now mandatory and are to be paid at registration."

Bell said students could claim a refund after registration if they wanted, but said he did not think many would.

Students could choose whether they wanted to pay fees at registration after the Nov. 18 decision, and about 60 per cent decided to pay.

The student society protested the council's move, and was planning to sue the council before the decision was reversed, Bell said.

"The lawyer said we had a strong case, and that was probably one reason they (the council) changed their minds," he said.

Bell said he thought "some of the council members didn't know what they were doing until the protests started."

"The people who were most strongly opposed to mandatory fees now say that the council's latest decision is what they wanted all along," he said.

"Three people voted against the proposal because they didn't think the fees would be mandatory enough. They didn't think students should be able to get refunds if they didn't want to pay student society fees."

PIT CABARET

Sat., Jan. 10

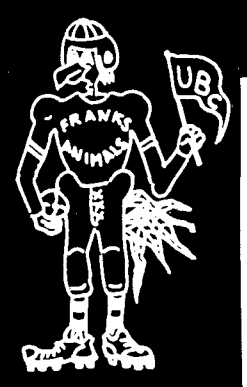
Dance to
DISCO

Tickets — $1.00 each
Available from AMS Co-op Bookstore
and Information Desk S.U.B.
8:00 p.m. to Midnight

PROBLEM: YOU'RE BURNING RUBBER ON THE SLOPES AND WIPING OUT AT THE END OF THE PEN.

SOLUTION: Register with the UBC Tutorial Centre, 12:30 - 2:30 p.m., Speak-Easy. Fee $1. They'll find you a tutor. For information call 228-4557 anytime. Fee refundable if no tutor is available.

A programme of the UBC Alumni Association



T-Shirt Tree

CUSTOM SCREENING
&
IRON-ON TRANSFERS
OVER 400 DESIGNS
WE PRINT ANYTHING

Custom Designs For
Fraternities, Intramurals,
Teams, Clubs, etc.
27 W. Cordova (Across from Army & Navy) 683-2933

CAMPUS WIDE DANCE
featuring:
'RIFF RAFF & PIDGEONS'
date: Fri., January 9/76
place: SUB Ballroom & party room
time: 8:00 p.m. — 12:30 a.m.
full facilities
advance tickets @ $1.50
@ AMS Ticket Office,
Engineers Undergrad Office
Agricultural Undergrad Office

U.B.C. GATE BARBERS
Internationally Trained Hairstylists
Open Tues. - Sat.
9 a.m. - 5:30 p.m.
4605 W. 10th AVE. 228-9345

BLACK & LEE TUX SHOP
NOW AT
1110 Seymour St.
688-2481

NORDI★SKI
Cross Country
Ski Instruction

- Qualified instruction
- 3 week courses on weekends
- 21 hours of instruction
- Transportation provided
- All for $48.00

REGISTER SOON
BEFORE THE
SNOW GOES
Phone 228-8602
For More Information

January LOUDSPEAKER Sale

We are cleaning house on most of our demo loudspeakers. TREMENDOUS SAVINGS on the following brand name loudspeakers. Hurry! Only ONE pair of each model available.

Infinity POS-II terminating line loaded	SALE $119 ea.
Infinity Column w/Walsh 360° tweeter	SALE $279 ea.
Infinity Monitor w/Walsh 360° tweeter	SALE $549 ea.
AR 7 Acoustic Suspension	SALE $69 ea.
AR 4xa Acoustic Suspension	SALE $99 ea.
AR 6 Acoustic Suspension	SALE $115 ea.
AR MST Miniature Studio Transducer	SALE $159 ea.
AR 2ax [cabinet slightly scratched]	SALE $159 ea.
AR 3a imp Acoustic Suspension	SALE $349 ea.
EPI 100 [cabinet slightly scratched]	SALE $89 ea.
EPI 201 Monitor	SALE $259 ea.
ESS AMT 1 w/Heil Air Motion Transformer	SALE $199 ea.
ESS AMT-3 Rock Monitor [trade]	SALE $399 ea.
PIONEER Project 80 Acoustic Suspension	SALE $99 ea.
Studiocraft [by Bose] 440	SALE $199 ea.
Studiocraft [by Bose] 220	SALE $79 ea.
LEAK 2020	SALE $69 ea.
LEAK 2030 8" 3 way	SALE $99 ea.
LEAK 2060 12" 3 way	SALE $169 ea.
LEAK 2075	SALE $499 ea.
Wharfedale Super 60	SALE $149 ea.
Wharfedale Kingsdale	SALE $209 ea.

SOUND REPUBLIC
2202 W. Broadway (Corner of Bayswater & McDonald)
The Sound Source — Where You Get More Sound For Your Money