THE UBYSSEY

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Arts on the chopping block

By BRIAN JONES

Liberal arts education is coming under increasingly disparaging and blatant attacks. There is a growing demand in some circles that universities concentrate on providing "practical" education rather than "frivolous" liberal arts education.

At the heart of the debate is an examination of the university's goals and purposes in our society. At one extreme is the belief the university should provide the student with practical training which will allow him or her to obtain a productive job upon graduation.

The other extreme holds the belief that the university should provide the student with an opportunity to obtain a general education, an understanding of the "human condition." Although open to many interpretations, this usually involves the pursuit of personal enlightenment and the development of an ability to critically analyze our society.

Reality falls somewhere between the two extremes. Depending on the perspective, recent trends in post-secondary funding at both the federal and provincial level are encouraging or disastrous.

Provincial universities deputy minister Robert Stewart's recent leter to the Universities Council of B.C. is a case in point. Stewart suggests in his letter that universities "make substantial adjustments in the programs they are providing, in order to meet the evolving needs of society."

According to Stewart's letter the government translates the "evolving needs of society" into more graduates from business administration, engineering and medicine.

Redirecting the modern university will have a profound impact on the so-called non-practical disciplines, especially the liberal arts. Stewart says in fact, "these increases will have to be compensated — probably overcompensated — by decreases in lower priority areas. It may, for example, be necessary to eliminate certain programs altogether . . ." There can be little doubt that "lower priority areas" are liberal arts programs, even though Stewart refrains from being that concise.

And what exactly does Stewart mean when he suggests decreases in "lower priority areas?" According to Hugh Greenwood, geology professor and faculty elected board member there is no ambiguity about Stewart's intention—that liberal arts programs should be limited.

"The board of governors is aware of the letter, and its implications," says Greenwood. "The board has discussed it, but has passed no resolutions."

The market should not determine what universities do. Universities were never meant for job training

The federal government is more direct. Employment and immigration minister Lloyd Axworthy recently tabled a report that, according to a recent article in University Affairs magazine, "has the potential to change the character of Canadian universities," and "contains a sweeping set of proposals that could lead to a complete restructuring of Canada's university and training system."

The report urges a redirection of universities toward emphasis on programs which correspond to society's labor requirements. Put simply, the university will be influenced by the marketplace.

Although both the provincial and federal government's intentions are readily apparent, the university community itself seems to be undecided about the issue. Administration and faculty members have offered varying viewpoints.

The faculty association like the board has yet to take a stand on the issue of funding priorities. "It's a difficult issue for the faculty association to have an opinion on until we have really looked into the issue," says Andrew Brockett, an association spokesperson. "At this point we can't comment on it because there's no clear position common among all the faculty members," he says.

But according to UBC political science professor Phil Resnick, subjecting the university to the fluctuating demands of the job market could seriously alter the character of higher education.

"The market should not determine what universities do," says Resnick. "Such a policy will emasculate the university. Universities were historically never meant for professional job training," he says.

Educational institutions should not merely provide job training for young people, he adds, because the study and knowledge of the liberal arts is essential to the good society. Resnick says he condemns the "if-things-can't-pay-their-way-let's-forget-about-them" mentality that is currently being applied not only to education, but many other services and institutions. "One could think that society has other values that it would like to put forward other than the buying and selling of goods."

Resnick says he does not deny there is a need for job-oriented programs within the university, but feels that "we are talking about things more important than the concerns of market analysts and econometricians."

There are those who disagree. G. D. Hobbs, a government appointed board of governors member, says universities are headed in an appropriate direction. "It is important that students have training that will fit them for the market, if that is their interest. The demand is from the students, not the government," Hobbs adds.

He says he rejects the idea that federal and provincial governments are trying to influence university programs. "There's no possibility of the government telling the board of governors or the senate how to run the university's academic affairs."

The available evidence contradicts Hobbs' statements. Axworthy's report and Stewart's letter to the UCBC reflect a trend toward greater government involvement with an influence upon the programs offered at universities.

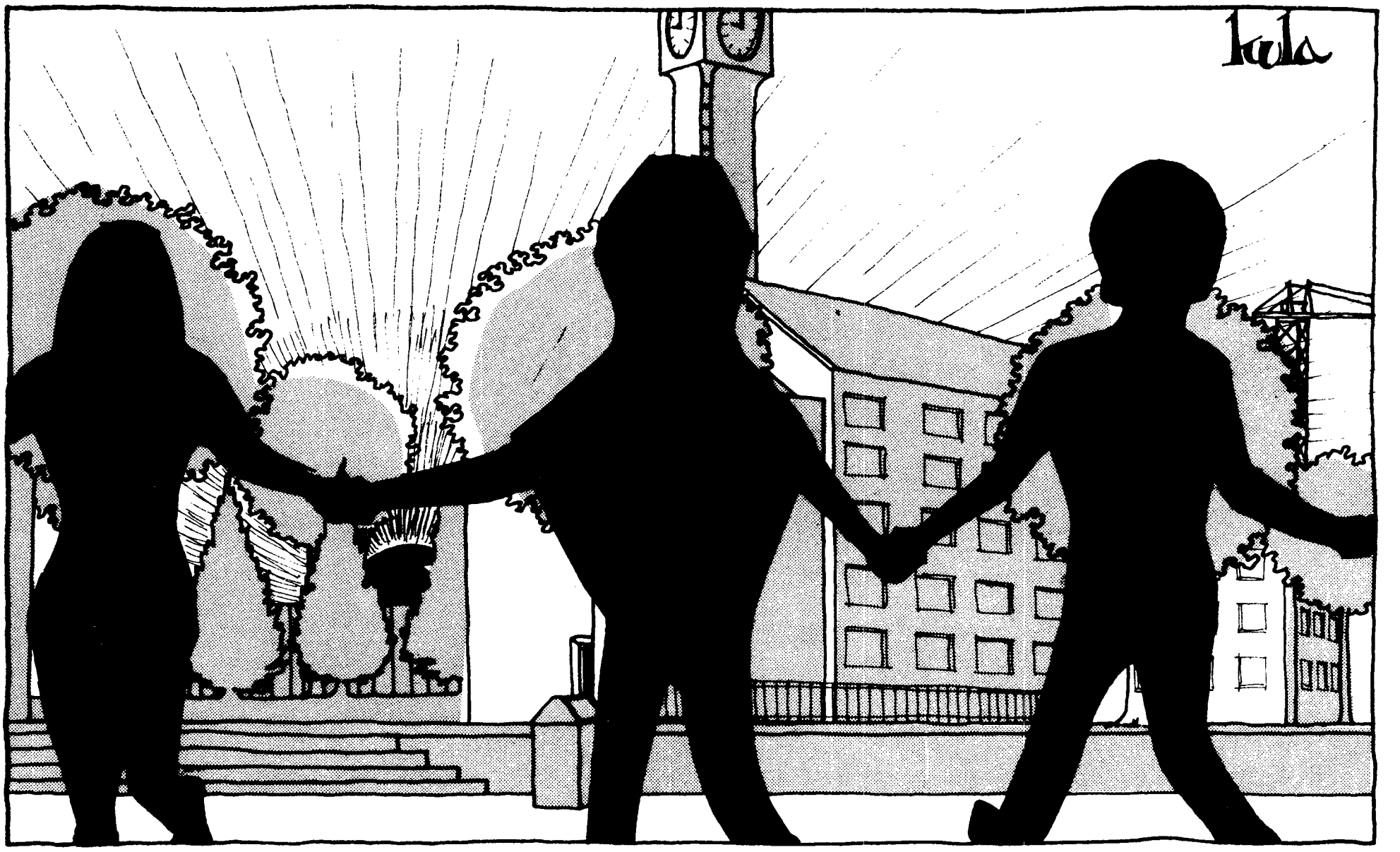
Is there, or will there be, government pressure on universities to offer more practical programs at the expense of other, less practical programs? "I would not be surprised," says Robert Kelly, a UBC commerce professor and faculty elected senate member. "I'm not justifying it, t. .'s just what I read as the government's attitude," he adds.

Commenting on Stewart's letter to the UCBC, Kelly says "my suspicion is that it is more or less an official attitude, rather than one man's."

Kelly adds that it is the students who are demanding the change toward practical programs. "The students themselves are making the choice," he says. "The government does not have the capacity to do that, except indirectly."

The issue must also be examined from both angles, says Kelly. "It would do great damage to universities if there were no general arts and science programs. They are

See page 8: Science



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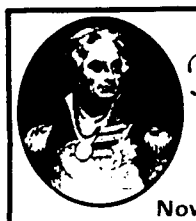

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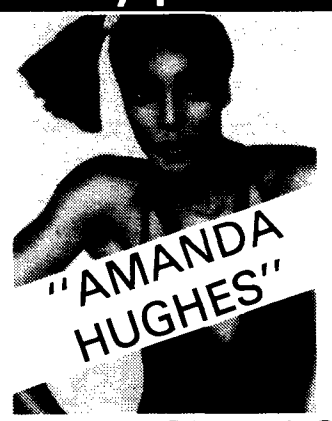

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ECONOMICS: a complex field where Reagan's slogans won't work

REAGANOMICS . . . a sticky economic mess 'certain to be discredited'

Despite the efforts of the Reagan Administration and Time magazine to reassure America and the rest of the world that the government's economic program will work, doubts are growing. With the 150 point fall of the Dow Jones Industrial Average from an April high, investors have demonstrated that Reagan's program is what vice president George Bush called it during the primary campaign — "voodoo economics."

Will Reaganomics prove to be a disastrous last ditch attempt to revive a faltering economic system? Was Canadian prime minister Pierre Trudeau right when he muttered on television in 1974 that "the market economy no longer works?" Economists Paul Sweezy and Harry Magdoff would answer a resounding "Yes" to the above.

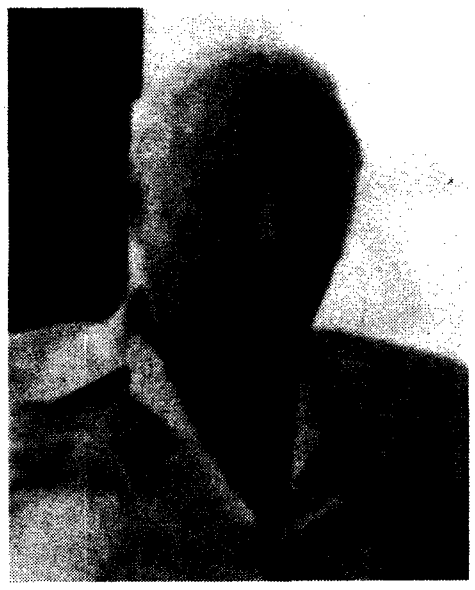
Sweezy and Magdoff edit the renowned New York based socialist journal Monthly Review. Sweezy was co-author of the classic Monopoly Capital with the late Paul Baran. They probably don't have much of a following within UBC's economics department nor the rest of the profession.

It would not be surprising considering their unorthodoxy. They don't teach at a prestigious university (although Sweezy did a stint at Stanford) or make forecasts for a large corporation. And after all they've been questioning the very foundations of the capitalist system for a few decades.

The Ubyssey's **Paul Kaihla** talked to these self-described 'rag-tag economists" last summer during a visit to New York. The interview took place in the Monthly Review's offices which overlook the busy intersection of 14th St. and Sixth Ave. in lower Manhattan.

What kind of economic system are you advocating?

Sweezy: I'm not advocating any specific type of economy. I am generally speaking,



SWEEZY AND MAGDOFF . . .

convinced that an economy which is organized as the present capitalist economy, by private corporations — for profit — is so full of contraditions and fatal flaws, that ultimately it simply won't be able to continue to exist. Therefore an alternative method of organizing the ultilization of resources to make the things we need to continue to exist as a society will have to be devised.

But I don't have any specific blueprint of what that economy should look like. Milton Friedman's and supply-side economists' assumption has been that government deficit financing has spurred inflation by creating money with no goods to back the expansion — "too many dollars chasing too few goods."

Sweezy: This is nonsense. In the first place, by far the largest amount of purchasing power is created not by government deficits, but private.

The private debt in the last 25 years, last 30 years, has grown 1600 per cent, and public debt 400 per cent — something like that. And it's not at all a question of not being able to produce enough goods.

The fact of the matter is that because of monopoly, rigid controls of various kinds, subsidies and what not, prices go up continuously under the increasing demand generated by growth of debt — mostly private.

It does that in a way to prevent the full utilization of the productive resources of this society. So inflation is by no means simply the creation of more money chasing too few goods. That's an old oversimplified and discredited view which unfortunately a lot of people like Friedman and to a certain extent supply-side economists, are reviving. Although after the Great Depression these ideas were thoroughly discredited, they're going to be discredited again by the time Reagan and Mrs. Thatcher get done proving how wrong they are.

How does the creation of private debt increase demand and hence inflation?

Magdoff: Now in this period of stagnation, the way the economy has functioned has been through the extreme use of credit. Consumers have been stimulated to buy more through easier credit. The banks and financial institutions have promoted credit, stimulated credit in order to get this demand up. So that for example in the United States at the end of World War Two, the normal credit arrangements in the purchase of an automobile was that the loan would be repaid in 18 months; when business got slow this 18 months was spread out to three years.

Now the purchase of a car is paid out in four and five years. The same thing was done with housing with the easing of mortgage loans, where in some areas of the United States you don't even have to put down a cash payment.

The other form of credit stimulation is in the business community itself, through the extension of credit to purchasers of supplies and intermediate products — wholesalers and retailers. This use of extra money supports the demand for the goods produced in the stagnant economy. And finally it's the banks who have pushed the creation of money because that's their business, they make a profit out of the amount of money that they themselves produce, and they themselves have become borrowers in order to do that.

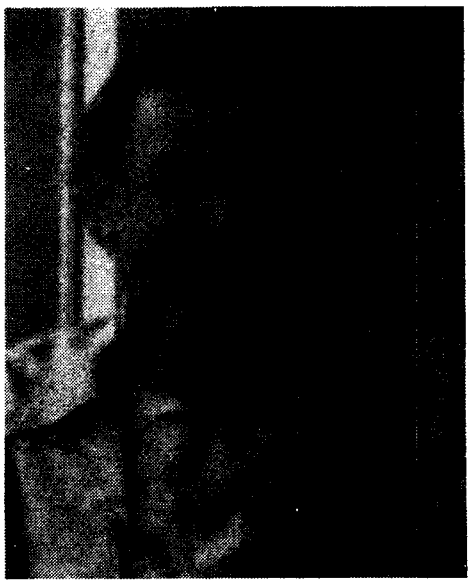
It is this form of coping with stagnation that has stimulated the inflationary process, in a rigidly organized economy where industry is concerned.

Taking that into consideration what then are the motives behind Friedman's panacea?

Magdoff: Well, it's not a question of motives behind Friedman. Friedman's ideas are old hat, reactionary, and have been proven wrong over and over again. It's the fact that you rely on the market, that the market can solve all the problems if you just let it alone.

We've now had several hundred years of experience under capitalism with periods when there was a relatively free market; the controls that have been instituted are because of the failures of the market economy. The market economy purely without any social intervention creates enormous disparities in wealth between different classes and regions.

Now what Friedman says is if you just let everything alone, these issues become adjusted. It's a reactionary political position that has no basis either in theory or history. He points to Japan as the great example of pure free enterprise. Well he's just absolutely wrong and everyone knows he's wrong. While capitalism is rampant in Japan, a considerable amount of its success is due to state intervention and subsidies. He gets away with it because he is saying things that are popular in certain areas and he says them boldly and simply. When people are confused and uncertain they grasp for slogans. It also happens to be convenient as far as the government and banking community are concerned . . . if anything it would help to protect the profits.



. . . rag-tag economists in Big Apple

Sweezy: I'm just going to add to what Harry said about the market. There's probably been no period in

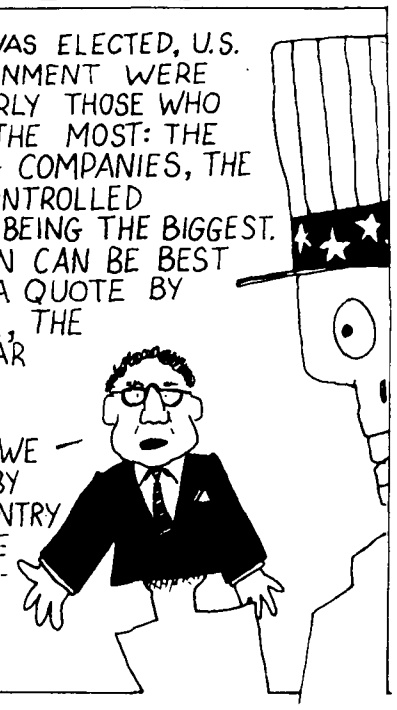
See page 6: CAPITALISTS

TRUE AMERICAN ATROCITIES No 2

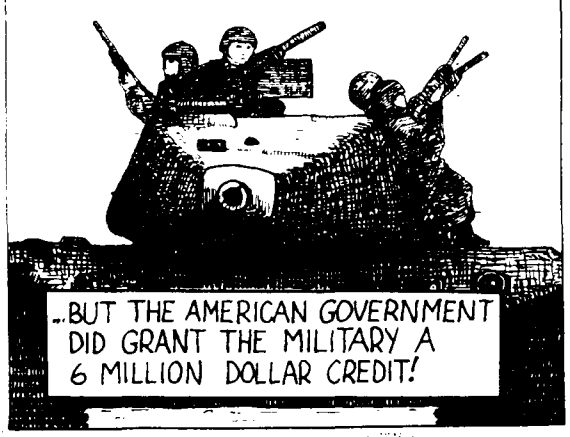
IN 1970, THE PEOPLE OF CHILE ELECTED A MARXIST PRESIDENT, SALVADOR ALLENDE. HIS GOVERNMENT IMMEDIATELY IMPLEMENTED SWEEPING REFORMS, INCLUDING THE NATIONALISATION OF THE FOREIGN & NATIONAL MONOPOLIES - U.S. COPPER MINES, THE I.T.T.-OWNED TELEPHONE SYSTEM, BANKS, CARS, AND OTHERS. OTHER REFORMS, INCLUDING: FREE HEALTH PROGRAMS, THE APPLICATION OF AGRARIAN REFORM, A FREE MILK PROGRAMME FOR CHILDREN (IN 1970, 50% OF CHILEAN CHILDREN WERE UNDERFED, 600,000 OF WHICH WERE MENTALLY RETARDED DUE TO DIET DEFICIENCIES). IN 1973, ALLENDE WAS DEAD, A VICTIM OF A U.S.-BACKED COUP THAT CLAIMED 30,000 LIVES, VICTIMS OF TORTURE & STATE TERRORISM.

WHEN ALLENDE WAS ELECTED, U.S. BUSINESS & GOVERNMENT WERE ALARMED - PRIMARLY THOSE WHO STOOD TO LOSE THE MOST: THE BIG U.S. MINING COMPANIES, THE ROCKEFELLER-CONTROLLED ANACONDA MINES BEING THE BIGGEST. THE U.S. REACTION CAN BE BEST SUMMED UP IN A QUOTE BY HENRY KISSINGER, THE WELL-KNOWN WAR CRIMINAL:

"I DON'T SEE WHY WE NEED TO STAND BY AND WATCH A COUNTRY GO COMMUNIST DUE TO THE IRRESPONSIBILITY OF ITS OWN PEOPLE."

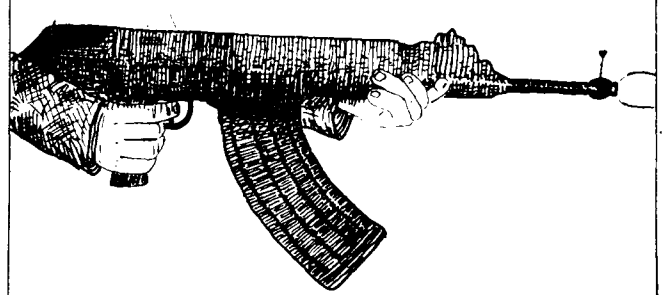


THE MONEY MACHINE GOT TO WORK. THE INTER-AMERICAN DEVELOPMENT BANK, THE WORLD BANK, AND THE CLUB OF PARIS SUSPENDED MOST LOANS AND ALMOST ALL CREDITS TO THE NEW CHILEAN GOVERNMENT. ECONOMIC CHAOS RESULTED.

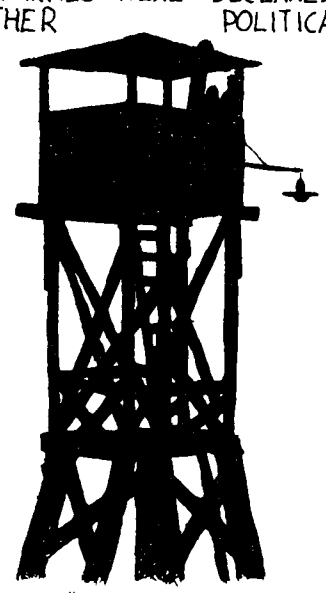


WITH THE ECONOMIC TURMOIL AND THE GROWING THREAT OF A FASCIST COUP, THE RIGHT WING PLACED THEIR HOPES ON THE MARCH '73 ELECTIONS. ALLENDE WON EASILY, TAKING 44% OF THE VOTE (HE HAD 36.3% OF THE VOTE IN THE 1970 ELECTION). THE FORCES OF REPRESSION REACTED BY MOVING INTO HIGH GEAR. THE ARMY PURGED ITSELF OF PROGRESSIVE MEMBERS AND BEGAN STOCKPILING ARMS AND SUPPLIES. THE MILITARY INCREASED THEIR RAIDS ON FACTORIES AND WORKER'S QUARTERS LOOKING FOR WEAPONS. ON JUNE 29th, 1973, AN ILL-PREPARED COUP ATTEMPT FAILED. IT TURNED OUT TO BE A DRESS REHEARSAL FOR THE 11th OF SEPTEMBER, THE REAL THING.

THE PRESIDENTIAL PALACE WAS SURROUNDED. THOSE INSIDE, INCLUDING ALLENDE, REFUSED TO SURRENDER. THE PALACE WAS BOMBED, AND ALL INSIDE DIED. THOUSANDS OF CIVILIANS WERE KILLED, TORTURED, OR PLACED INTO MAKESHIFT CONCENTRATION CAMPS. STRONG RESISTANCE MET THE FASCISTS AT SOME FACTORIES, SO THEY USED NAPALM. MASS BOOK BURNINGS WERE HELD.



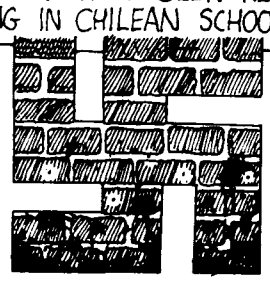
THE MILITARY DECLARED ITSELF THE NEW GOVERNMENT. A JUNTA WAS FORMED, CONSISTING OF THE HEADS OF THE ARMY, AIRFORCE, NAVY, & POLICE. LEFT-WING PARTIES WERE DECLARED ILLEGAL, AND ALL OTHER POLITICAL PARTIES



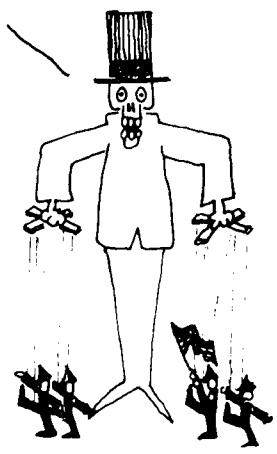
WERE "RECESSED". POSSIBLY 150,000 PEOPLE PASSED THROUGH THE JUNTA'S JAILS, AND UP TO 300,000 FORCED TO FLEE THE COUNTRY. STRIKERS WERE SUMMARILY EXECUTED. USE OF TORTURE IS A STANDARD PRACTICE. FOREIGN INVESTMENT, PARTICULARLY U.S. INVESTMENT, WAS ENCOURAGED BY THE JUNTA.

IN A TESTIMONY TO A U.S. CONGRESSIONAL COMMITEE ON APRIL 22ND, 1975, WILLIAM COLBY (DIRECTOR OF THE C.I.A. IN 1973) DESCRIBED CHILE AS A "PROTOTYPE OR LABORATORY EXPERIMENT TO TEST THE TECHNIQUES OF HEAVY FINANCIAL INVESTMENT IN AN EFFORT TO BRING DOWN A GOVERNMENT." OVER $8 MILLION WAS MADE AVAILABLE FOR USE IN MANIPULATING CHILEAN POLITICS BETWEEN 1970-73.

PINOCHET, HEAD OF THE CHILEAN ARMY AND PRESENT DICTATOR OF CHILE HAS STATED THAT THE JUNTA WILL STAY IN POWER "UNTIL A NEW GENERATION IS FORMED". SINCE 1973, HITLER AND MUSSOLINI HAVE BEEN REQUIRED READING IN CHILEAN SCHOOLS.



WELL KIDS, WE'RE OUT OF SPACE. THERE'S LOTS OF STUFF THAT WAS'NT DISCUSSED HERE, THOUGH - I.T.T.'S INVOLVEMENT IN THE COUP, THE PRESENCE OF THE U.S. NAVY IN CHILE AT THE TIME OF THE COUP, DESCRIPTIONS OF WHAT HAPPENED IN THE "DETENTION CAMPS" - AND LOTS MORE. SO HERE'S SOME BOOKS ON THE SUBJECT: "INTRODUCTION TO CHILE (A CARTOON HISTORY)" BY CHRIS WELCH, AND "CHILE'S DAYS OF TERROR" BY EYEWITNESSES OF THE COUP.



FIN...

Expectations conflict, characters blend

a timeless dilemma of happy endings confronted with agony of choice

By SHAFFIN SHARIFF

She turned to look at him — or so it seemed to Charles through him. It was not so much what was positively in that face which remained with him after that first meeting, but all that was not as he had expected; for theirs was an age when the favored feminine look was the demure, the obedient, the shy. Charles felt immediately as if he had trespassed; as if the Cobb belonged to that face, and not the Ancient Borough of Lyme. It was not a pretty face, like Ernestina's. It was certainly not a beautiful face, by any period's standard of taste. But it was an unforgettable face, and a tragic face. Its sorrow welled out of it as purely, naturally and unstoppably as water out of a woodland spring. There was no artifice there, no hypocrisy, no hysteria, no mask; and above all, no sign of madness. The madness was in the empty sea, the empty horizon, the lack of reason for such sorrow; as if the spring was natural in itself, but unnatural in welling from a desert. — *John Fowles, The French Lieutenant's Woman*

It is 1981. The waves splash violently against the limestone coastal borders of Lyme Regis. There, a film crew has arrived to film an adaption of John Fowles' The French Lieutenant's Woman. An actress walks across the set confidently. She is wearing a black coat that is slightly too large for her. The hood covers her head and obscures her face. She glides towards the edge of the wet quarry. Gophers and gaffers are moving about hurriedly, setting up props for the next scene. A clapper board appears on the screen and snaps shut. Everything is set.

Silence.

It is 1867. The woman in the black garb is Sarah Woodruff. She is staring out to sea as the waves assault her and soak her face. She is waiting for her former lover, the French Lieutenant's arrival.

Locally, she is known as Sarah, but as the "French Lieutenant's Woman," or, as one resident says of her, "She be the French Loot'n'nt's Hoer." Sarah is an outcast, but not in the Hardyesque sense. Sarah is more than a victim of her time. She is beyond time and fate. Sarah is a modern woman.

In this adaption of Fowles' novel, Anna, the actress (played by Meryl Streep), and Sarah, the pariah (also played by Streep), meet and converge into one woman to create a challenging cinematic puzzle inside the head of another actor/character, Mike (1981) and Charles (1867). The film is Karel Reisz' The French Lieutenant's Woman.

The French Lieutenant's Woman
Directed by Karel Reisz
Starring Meryl Streep and Jeremy Irons
Playing at the Vancouver Centre

On one level, The French Lieutenant's Woman is merely a film-within-a-film-within-a-film. There are two narratives at the outset. The modern, 1981 story about Anna and Mike, and the 1867 tale of Sarah and Charles. At the end, a third narrative coalesces, and consolidates the two into a particularly modern dilemma about the problem of happy endings.

The modern story interrupts the 1867 narrative only a dozen or so times, but it makes its presence felt. In the Victorian story, we have Sarah and Charles desperately trying to affirm their love for each other. Compared with Sarah, Charles is inexperienced and immersed in science. Darwinism is cropping up on the times, and Charles is riding on its crest.

Sarah is emotional and enigmatic — but superbly in control. If she appears distraught, it is only because the stifling age expects her to be so. She is a free spirit, but she talks in Victorian terms. "I've fallen in love with being a victim of fate," she says.

All indications are that she *has* "fallen in love with being a victim of fate." She punishes herself deliberately by becoming governess to the wickedly religious and hypocritical Mrs. Poulteney (Patience Collier).

In his novel, Fowles describes Mrs. Poultney as bearing "some resemblance to a white Pekinese; to be exact, to a stuffed Pekinese, since she carried concealed in her bosom a small bag of camphor as a prophylactic against cholera . . . so that where she was, was always a delicate emation of mothballs."

At nights, Sarah sits by her mirror, looking at her reflection as if she were trying to discover who she really is. She sketches self-portraits that reveal her tortured soul.

For Charles, meeting Sarah is an experience. She is unlike other women of the day. Loving Sarah teaches him to defy convention and respond to his deep passion for her. Like Fowles' character Nicholas in The Magus, Charles undergoes a growth process, and slowly, he becomes as much of an outcast as Sarah.

But there is a difference in Charles and Sarah's progres as characters in the film. Charles is transparent. Sarah becomes more and more enigmatic as the narrative unfolds. She becomes, essentially, an abstraction, an elusive concept Charles cannot grasp.

It is the same in the 1981 version. Mike and Anna are playing Charles and Sarah, respectively. They are also having an affair together, although both are attached to others. Charles and Sarah are constrained by convention. Mike and Anna are not. They are left to themselves, at their own wills.

One could look at Sarah and Anna in this way: Anna is the woman Sarah would have been in modern times. Yet there is an essential difference in the execution of the stories about Sarah and Anna. One plays up to the viewer's expectations of how the tale of forbidden love in Victorian times should turn out — i.e., happily — while the other is vehemently modern and open-ended.

The two narratives inevitably and ultimately converge into a third level, as do the characters of Sarah and Anna. The 1867 version assumes a romantic mode at first. All the conventional trappings the viewer expects are present; the attention to detail in costume, dress and locale is immaculate. And characters appear suitably moralistic and stiff.

But something curious happens in the film. The 1981 story not only interrupts the Victorian tale, it intrudes upon it and challenges it. While the story 1867 is leading towards a reunion of Charles and Sarah, the 1981 version pretends to follow suit, only to turn the happy ending of the former tale upside down.

The audience observes what appear as dual narratives. At the end, however, another narrative eclipses the other two. What we have, essentially, are anithetical positions of the two narratives synthesizing into one. Whatever the characters of Sarah and Anna may have seemed at the beginning, what we see at the end is that they have merged as one in Mike's mind.

Because the central plot of the film is taking place inside the framework of a film being shot in 1981, the actors and the characters start losing their individual identities. The borders of their personalities are purposely blurred. Mike is not simply an actor playing Charles. He becomes Charles and expects his and Anna's affair to match Charles and Sarah's in the film being shot. Charles' movements become Mike's, but Anna's character stubbornly refuses to be molded by Mike's expectations of her. The character, in another words, refuses to obey the commands of its creator.

In Fowles' book, the same thing occurs. The narrator intrudes on the story and offers modern comments about the Victorian characters and their progress. "It is only when our characters and events disobey us that they begin to live," he says. In the film, screenwriter Harold Pinter substitutes the narrator of the novel with Mike. In the novel, the narrator assumed his characters' independence as fact. In the film, Mike has to learn this lesson.

What Pinter and director Karl Reisz have done is ingenious. First, they have done away with any concept of a narrator. Having a voice-over commentary would have been a glaring intrusion on the 1867 story. Instead, the writer and director have agreed on a modern framework for the story in the form of a second narrative. The modern story does not so much offer commentary of the 1867 tale, as Fowles does, but presents antithetical parallels to the larger story about Sarah and Mike.

The remarkable thing about The French Lieutenant's Woman is that the 1981 framework is neither cumbersome nor welcome. Because the film begins on a movie set in Lyme Regis, we accept the shift in tenses with no problems. The film goes back and forth in time with ease. Reisz lets the audience enjoy the transitions.

In one instance, for example, Anna and Mike are rehearsing a scene for their movie. The script calls for Anna to fall near Charles. Dissatisfied with the first try, Anna proceeds to give the second try. She performs the fall effortlessly, and with a single cut in the film, we're in Lynme Regis, 1867, as Sarah is falling at Charles' feet. In another parallel scene, a 1981 kiss becomes, again with a single cut, a kiss in 1867.

The film uses cinematic language to make smooth transitions since literary devices are of no use here. Angles are duplicated in both stories to suggest close parallels. Thematically, though, the two narratives are different.

The 1867 story begins and progresses in a romantic mode and convention; it is a love story. The modern version is also a love story, but only of sorts. It is about compatibility and the refusal of one partner to conform to the wishes of another.

As we progress towards the end of the film, things begin to trouble us about the narratives. Why is it that Charles and Sarah are getting back together, while Anna and Mike seem to be drifting apart? The scene in which Charles and Sarah are united seems not Victorian at all. There is something anachronistic about the whole set, the whole mood the scene invokes. The composition is idyllic and the colours are cool light blues and whites; the rest of the film is

See page 9: FILM

Chariots burn with quiet power

By GREGG MITTAG

Watchng 'Chariots of Fire,' one might conceivably find the whole enterprise uncomfortably lacking in what we have come to think of as contemporary cinematic values. For one thing, the film is utterly devoid of the self-conscious artifice of such recent Hollywood confections as 'Body Heat' and 'Mommie Dearest.'

As well, those expecting their customary ration of brutal violence and sultry sex are bound to be somewhat unnerved by the sheer modesty of the movie's concerns.

Rather than serving up some protuberant aspect of modern life with the self-reflexive squint of both ironist and voyeur, director Hugh Hudson comments on the pattern of our lives by confronting them with another world and time, one essentially unfamiliar and unimportant to a movie-going generation more interested in the regular cycles of myth-making than the burdensome convolutions of history (read 'Raiders of the Lost Ark', 'The Empire Strikes Back' and the recent glut of technically sophisticated and emotionally vapid sci-fi and horror flicks).

Chariots of Fire
Directed by Hugh Hudson
At the Capitol Six

The cinematic elements of 'Chariots of Fire' are disarmingly simple. The story is an absorbing account of the lives of two male runners, whose individual strivings for excellence lead them to the 1924 Paris Olympics. The pair share a moment of mutual triumph, but the film focus on the aspects of their lives which distinguish each runner and drive them, for very different reasons, towards the same goal.

In one of the film's several fine cameo performances, John Gielgud dryly suggests that the obstacle between the young Jew Harold Abrahams and the rest of Cambridge is that of "another God, another mountain," says the Cambridge head master.

Abrahams, brilliantly portrayed by Ben Cross, doesn't exactly peer down from his Sinai perch for those reasons. His arrogance stems from a powerful sense of cultural persecution, and that insecurity informs his whole personality and provides the basis for his inexorable will to triumph. The contrast between his motivation and that of his rival Eric Liddell, who regards his personal identity basically in terms of his relationship to God, is made apparent without elaborate editorial shading.

Hudson clothes the material in such exciting visual language that one is drawn almost unwittingly into the film's low-keyed action and pensive ambience. His eye for detail, whether in the colourful recreations of 1920s Scotland and Paris or in Liddell and Abraham's emotional subleties of self-realisation, is a remarkable blend of generosity and intuitive self-discipline.

Hudson handles the athletic sequences with similar economy and dramatic skill, his slow-motion camera bringing us closer to the characters rather than enshrouding them in an impenetrable mist of their own, as Scorsese achieved with the same technique in 'Raging Bull.'

The film tastefully avoids most of the cliches embraced so enthusiastically by the new breed of Hollywood movie-makers, a particularly impressive feat given the ample opportunities for twisting the material into stereotyped academic, religious and personal situations.

Obviously, if the two leads had been played by Paul Newman and Robert Redford, our culturally segregated pair would have overcome all barriers towards becoming cheerfully mismatched pals.

This film, however, reaches for something considerably subtler. It evokes a more innocent and clearly focused era which is admirably controlled; nostalgic without veering into sentimentality or facile evaluation of complicated social issues. And rather than coming across as a sober period piece, the film breathes with vigor and emotional immediacy.

Chariots of Fire quietly expresses an appreciation of personal integrity, and the intimate pleasures of shared experience, whether it be the fellowship at Cambridge, the competitors at the Olympics, Scotland's tightly knit rural community, or the members of the omnipresent church choir.

It effectively invokes the atmosphere of a different time and generation, not too removed from our own in years, while implicitly marking the yearning of contemporary society for such a spiritual hub and unifying vision — a vehicle, like the chariot of fire, of personal transcendance.

Capitalists lack historical sense

From page 3

the 20th century when the market had such free play as in the 20s, with the presidencies of three successive Republicans — Harding, Coolidge and Hoover — who were very sympathetic to business. The secretary of the treasury Andrew W. Mellon was probably one of the richest men in the country. These people were in charge of all economic policy for nearly the whole decade; the culmination of what was the crash of 1929 and the Great Depression of the 1930s.

You said industry is rigidly organized and this is a large component of inflation. How do corporations pass on costs to consumers?

Sweezy: Well price leadership is one rather simple way in which an oligopoly works if there's one recognized leader, usually the largest corporation in the industry. It takes the initiative in either raising or lowering prices and is followed more or less automatically by the other members of the industry.

The point is that all of them are interested in maximizing the total profits of the industry, and not in cutting each other's throats so that they all lose. That was the way business worked in the last decade of the 19th century with the consequence that the wholesale price-level fell by something like 50 per cent between the peak of the post-Civil War boom and the end of the century.

That was what led in turn to the combination movement, the mergers and the trust-building. There was a fundamental change in the structure of industry between 1890 and 1910. But nowadays it's forgotten; people simply don't pay any attention to that piece of history. In fact one of the saddest things about the way people under capitalism think, and particularly economists, is that they have no historical sense.

You say we need a planned economy. The eastern-bloc economies are planned. Why in many cases are they failing to meet the basic consumer needs of their societies?

Magdoff: You have to remember that most of them were underdeveloped, backward economies before they began to plan. They have been very successful in industrializing. To a certain extent they have proven that with planning you can overcome the limitations that existed in countries that were on the periphery of capitalism and suffered from special forms of exploitation. The shortcomings have come about by concentrating too much on industry and not enough on agriculture.

There have been distortions in some societies where the direction of production has shifted towards meeting primarily the needs of certain strata, certain sections of the population. It's a question of what kind of planning and for whose purpose and in what historical conditions.

What do you think will be the outcome of the Reagan administration's policies in the United States?

Sweezy: There's not going to be any control of inflation, there's not going to be any reduction that amounts to much, of the government deficit. So I think what's going to happen is sort of what's happened in Britain. The only difference being that if the Reagan administration goes through with its plans to increase military spending on the scale that they're talking about, that could sop up some of the unemployment, but it could also very much whip up the rate of inflation.

The chances of anything that anybody could call a solution along these lines is just about zero. The only thing you can say is they may try and get us into a war because historically, thinking of the last 50 years, it's been wars that have brought capitalism out of depression. Of course they'll use a lot of controls and things which they now find ideologically abhorent.

It's just that their whole panacea as they're putting it forward is a tissue of lies, misconceptions, and stupidities. I think someone who wants to know what's going to happen to Reagan should look at Thatcher; after all, that's a real experiment and it certainly showed some of the potentials of Friedmanism and monetarism and all that.

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Art, calm and rest

SZETO KEI'S . . . spring over Lingnan

By BARRY STEBEN

To appreciate fine quality works of art, one requires a calm and restful place.

It is appropriate, then, that UBC's Asian centre's first exhibit should be a collection of works by 17 local Chinese artists. The exhibit provides an opportunity for local residents to appreciate the excellent traditional Chinese art being produced in the city.

This exhibition was an excellent opportunity to learn or deepen appreciation for the calligraphic brush.

Tse Yim's running script characters, for example, seem to dance with a light-hearted joy created by the kinetic balance of heavy and light lines. The composition grants expressive individuality to each character that forms an integral part of a larger pattern.

Chang Ch'ing-kuei's cursive script expresses a different sort of movement, more rhythmic or oscillating like little fish or tadpoles, though the complexity and variety of its lines of motion could only be created by Chinese characters.

What is so striking about the works is their never ending flow of energy. Even in the sharpest changes of direction or in the line breaks between one character and the next, the movement is entirely without tension or strain in its intensity.

But even the standard, fully legible style of writing characters can be charmingly beautiful, as illustrated by the masterful symmetry of Chan Kin-cheung's rendition of master Chu Hsi's Maxims on Running a Family. It contains advice on the importance of rising early and being constantly aware of the bitter labour involved in producing every useful article so one will not waste a morsel and so on.

Among the non-calligraphic pieces, the two flower paintings by Szeto Kei were particularly striking in their combination of delicate and bold expression. And few viewers will be able to forget Wong Sui-chang's Rat or Bird for the marvelous way both paintings capture the soul of these little creatures in an intense moment of feeling.

We need the spiritually tranquilizing and sensually refining effect of Chinese art today more than ever. People outside China currently have more access to it than ever before.

The language still presents a barrier to the non-Chinese in understanding calligraphy and its tradition. But many Chinese, even those well-versed in their language, cannot read a lot of the cursive styles of calligraphy without special tutoring. It is not necessary to understand the meaning of the characters in order to appreciate the brush's beauty and magic.

Included in the 48 works of painting, calligraphy and seal carving on display are a large number of calligraphic pieces, representing the five traditional styles of writing Chinese characters: seal script, official script, regular script, running script, and 'grass' or cursive script.

There ae even two pieces, based on the most ancient known stage of Chinese writing, the oracle bone script, from the Shang dynasty are also represented.

The Shang people centered their social and political organization and religious world view on an ancestor cult particularly important to legitimize power holdings. The royal ancestors' will was discovered by applying heat to sacred animal bones and interpreting the cracks produced.

The Shang diviners also developed a symbol system to record their transactions with the ancestors alongside these cracks; they recorded politically significant events and decisions. The records contained all the basic principles of character formation that Chinese written language was built upon.

Character writing was a charismatic art monopolized by government officials who deliberately kept it arcane and difficult to learn. Throughout the long course of Chinese history it remained the central symbol of the transmission and possession of ancestral authority. The basis of political, religious and cultural authority became synonomous with the civilization itself, embodying supremely its moral and aesthetic values.

The power of the brush and the written word was in some ways analogous to the East Indian power of mantra; sacred sound-syllables transmitted by the priestly class and believed to have power over material as well as spiritual and psychological reality.

However much Chinese calligraphy and close-related arts of painting and seal-carving became a secularized part of general cultural education, they were still believed to have great powers against evil and illness.

Even the gods, when they communicated through mediums, attained more prestige if they chose to communicate their advice in cursive characters, (basically illegible, they were open to varying interpretations). No civilization has equalled the Chinese reverence for the written word.

Among the educated classes, calligraphy and painting were often pursued with an almost religious zeal and devotion. They were considered not only essential aspects in the cultivation of character, but also paths to self-realization and insight into truth. Master artists usually undertook some form of temporary or long-term self-discipline, such as Zen meditation (restriction of meat and stimulants, sexual abstinance, religious devotions, fasting and particularly quiet pastoral retreats from the concerns of family and official affairs), to sharpen their artistic sensitivities and concentrate their spiritual energies.

They could even occasionally attain the moments of pure inspiration which produced some of the great masterpieces which have survived.

These factors explain the predominance of natural objects (such as birds and flowers) and mountain landscapes rather than more human or social themes as the subject matter of Chinese painting, at least after the Tang dynasty.

Many of the other works which are on display at the Asian centre are equally worthy of praise. It is hoped that Vancouverites will have many further opportunities to view the creative achievements of these local artists. They are continuing age-old traditions of their forefathers in exploring and perfecting the power of the human spirit and imagination.

Deserved thanks are due to individuals involved with the exhibit, including the artists, the Chinese students' association, and others who helped sponsor the event.

RAT . . . by Wong Siu-chang

—terry ko photos

'Science over culture'

From page 1

the foundation of the university. But any provincially supported university has to be responsive to what the province needs."

But arts faculty dean Robert Will says that he cannot help but take great exception to what seems to be "an attempt at social engineering." Will says there is an increasingly popular attitude that technology training should be put above the study of culture and society. The university must provide students with individual development, rather than mere training, he says, adding university graduates should be citizens and community people, not just nine-to-five professionals.

But there are those in the university community who altogether reject the notion that governments are attempting to redirect the universities' role as an institution of learning. "I think your conclusion is totally wrong. I see no evidence whatsoever of such a trend," says David Mclean, a government appointed board of governors member.

If students want practical programs, that is what the university and government will attempt to supply, says Mclean. "All the government is saying is that there is a huge student demand for such programs. If anything they're reacting to student demands," he says.

Liberal arts education is also coming under attack from other quarters, and the mass media often reflects this growing opposition. A recent opinion column in a local daily reflects the current attitude.

Barnett Singer, a University of Victoria sessional lecturer, argues the majority of young people are wasting their time by going to university, because what they study does not prepare them for jobs upon graduation.

Singer's column is a straightforward call for practical, career oriented programs. "It is all very well to learn from books and saunter among the ivied halls," he writes, "but it must be remembered that one is also sacrificing important years of one's life for . . . what?"

Singer raises the crucial question — what is the purpose of higher education? To him, it is occupational training. "Young people should seriously consider what it all leads to in the great beyond called The Real World," he writes. The goal, he says, should be to prepare students for "worthwhile jobs."

For now, the direction that universities will eventually take remains an unanswered question, but it is clear that such an important issue deserves open and increased discussion among the university community, the government, and the public.

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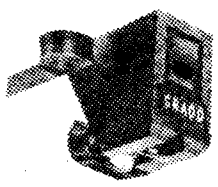

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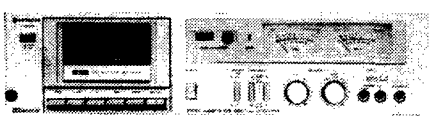

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Kim and Gary finally hit paydirt

By ROB GUZYK

Every morning I say hey, hey, hey . . . thank you BRUCE.

— Gary U.S. Bonds at last Thursdays concert in reference to Bruce Springsteen's work on Bonds's Dedication.

The best thing about the road is that it's just like being back in high school.

— Kim Carnes, Rolling Stone magazine July 9, 1981 vol. 347.

Although both Kim Carnes and Gary U.S. Bonds are linked to the same record conglomerate there is nothing in their past that suggests they would complement each other on a double bill

But they have both worked hard respectively for the last 15 to 20 years before gaining widespread acceptance.

Carnes, from Los Angeles, was known for years as a respected but largely unknown songwriter. Gary U.S. Bonds played seedy New Jersey clubs after success in the early '60s until fellow New Jerseyite Bruce Springsteen produced a comeback album this year.

And after all those years the work has finally paid off for both performers.

While most of the 2,500 fans at a recent Alma Mater Society sponsored performance at the War Memorial Gym saved their reaction for Carnes' single Bette Davis Eyes, it was Gary U.S. Bonds who made the show.

Bonds, born Gary Anderson in Jacksonville Florida, was a big hit in the early 1960's with such novelty songs such as Quarter to Three (1961), New Orleans (1960) and Dear Lady Twist (1961). Most rock critics considered this "trash rock" but they were — and are — great party tunes that have since been revived in Springsteen's concert sets. (Anyone who has witnessed a Springsteen concert knows that these songs capture the spirit of rock and roll).

Never mind that Bonds is past 40 and that his last major hits were at a time when many UBC students were still in diapers. Bonds has the ability to make his oldies sound terrific and his newer material relevant.

Opening with the Cajun classic Jole Blon, Bonds did not stir the complacent audience until he plunged into Springsteen's Dedication and This Little Girl of Mine. (For those who yelled for Bruce to come out, it was all in vain, but such is life . . .)

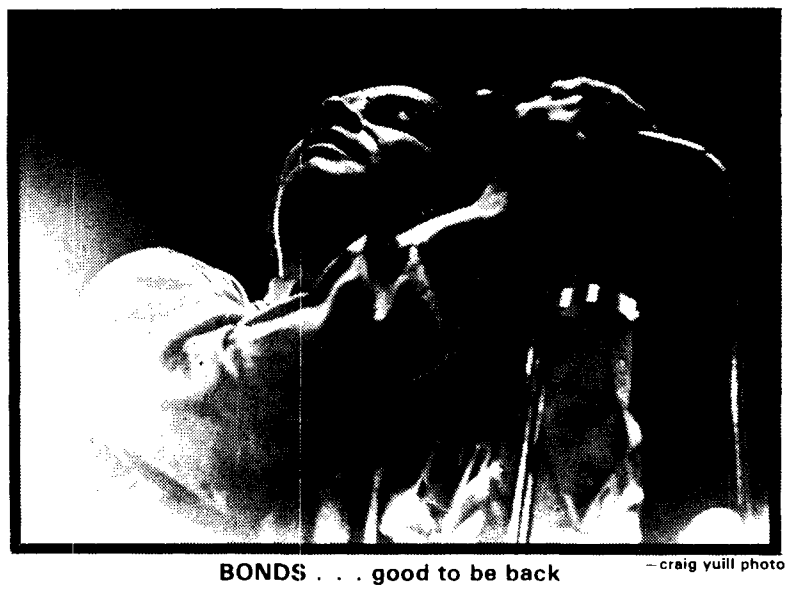
For his encore Bonds was joined by Carnes and some of her band members. And then it happened. The audience responded — finally. No longer was it a crowd of complacent UBC students; most of the audience started singing and twisting. And while Bonds confessed it was "good to be back in rock and roll" it was getting late. It was time for him to go and let Carnes take over.

Carnes' contribution, on the other hand, was altogether different. While Carnes the songwriter has been around for 15 years, Carnes the rocker has only recently been performing a harder, more rock-oriented show. Her act was characterized by a number of light effects (until the light system supposedly screwed up) and a rather serious show that could be best described as "L.A. slick."

Accompanied by ten musicians, Carnes worked her way through her Mistaken Identity album, with the odd new or old song thrown in for good measure. And while the band seemed competent enough, and at times even impressive, Carnes did not fully captivate the audience's attention.

The most refreshing aspects of her show were a couple of diversions. Two birthdays (cakes included) were celebrated on stage and Carnes used a unique way of introducing the band. During Lynard Skynard's What's Your Name, Carnes would name the respective band member and he or she would do a solo number. After the bongo-player did her solo, she jumped off her perch and proceeded to tap dance. Neat stuff, which proves that solos do not have to be boring.

While the crowd of 2,500 responded enthusiastically to Carnes' Bette Davis Eyes it was also past midnight and many of the patrons headed for the door before the encore, as if they were at a Canuck game or something.



BONDS . . . good to be back — craig yuill photo

CARNES . . . L.A. slick — craig yuill photo

Villains just really super, yunno

By EVAN McINTYRE

Shifty types, yunno. Heads so close-shaven they could compete with sandpaper. One of 'em seems to be doin' just fine without any neck to speak of, another one wriggles and jumps like a bony spook in tight union-jack pants what don't even reach his bleedin' ankles.

Once the shackles came off and the bars were firmly cemented in place, the whole SUB ballroom Friday night shook and reeled for the Villians at a sold out concert. While line-ups for cold beer got big and bouncy, it was everyone for themselves on the dancefloor as the Villains sang "We're gonna rob the national bank."

People danced an' sweated off gallons of bodily fluid then hastily replenished 'em with greedy gulps of amber elixer being poured by the gears.

Guitarist Legs Neal, of the union-jack trousers, jumped and jived 'til hell wouldn't have it and the frenzied crowd followed every move.

— helen yagi photos

Union-jack trousers jumped and jived till hell wouldn't have it and the crowd followed every move

To his right, Count Steve, the beefy lead-vocalist, blurted out unintelligible words above the roar of bass, drums and congas courtesy of Tom Robertson, Skankin' Steve and a mystery percussionist whose name I can't remember.

And in the midst of them, this one bloke Saxophone Tom screwed up his face an' like shouted through his horn. He moved freely thanks to a contact microphone stuffed deep inside the quiverin' brass of his tenor sax.

Did anyone care that the Villains didn't come on stage until almost two hours after they were scheduled to and then not until a local comedian was brought on to open up for them? Nah. People were too busy howlin' to care about that.

Besides, the Villains did do a second set just as lively as the first and they were more cocky the second time 'round.

One exchange saw both Saxophone Tom and Legs Neal lying on their backs for a few minutes and playing like their lives depended on it. They rose to their knees and finally their feet, snarling at one another. And there was a smashing duet between Skankin' Steve and the other percussionist that lasted for minutes without getting dull.

What really got the dance floor sprawling was the percussionist's "talk-over" (or dub-reggae) vocals. He leaned so far out over the stage with the microphone stand that he damn near fell off.

Things got kind of hazy at that point. The last call for beer was beckoning and the floor and tables were strewn with empty plastic cups. The excellent sound system was taking its toll. A few diehards were dropping from physical exhaustion to the floor.

If these blokes are here in Vancouver to stay, my advice is to track 'em down wherever they're holed out. Let's hope they return to the campus before career goals and good studying habits blinker all of us. As it is, ears will be ringing and legs aching well into the next week.

Cheers, lads.

Film a triumph, wonderful creation

From page 5

immersed in dark hues of brown and green.

The happy ending is, then, taking place in Mike's mind. Mike has been slowly transposing Charles and Sarah's relationship on his and Anna's. Things go off-kilter in the movie the moment Mike's relentless yearning for Anna matches Charles' obsessive passion for Sarah.

At the end, The French Lieutenent's Woman, like Fowles' novel, explores the modern dilemma about happy endings. How do you satisfy a creator's expectations, the characters' expectations, and the audience's expectations? For the novel, the answer was innovative: two endings, one happy, the other not.

The film could have easily incorporated such an innovation. But because it opts for alternative narratives, the film has to work out the demands of each section individually. As it is, we are not told what the ending of the film-within-a-film's ending will be; everyone — especially Mike — cannot make up his mind about how Charles and Sarah's story should end.

The film-within-a-film destroys the illusion of the 1867 story because we see Anna and Mike preparing for their roles as Sarah and Charles. Other actors appear as themselves at the end, at a cast party. The final scene of the film — in which Mike shouts "Sarah!" after *Anna* leaves him — transcends the 1867 narrative and at the same time envelopes it in Mike's mind.

Jeremy Irons, who plays both Mike and Charles, manages to make the shifts in tenses believable, especially at the end, when the past and present emerge. The film relies on him for its cohesiveness since the conclusion depends entirely on his ability to suggest Mike's confusion.

Meryl Streep is the perfect Sarah. Our attention remains fixed on her the moment she first appears on the screen as Anna, the actress who is playing Sarah. Whenever Sarah threatens to become simple and understandable, Streep jolts the character to newer and more daring heights. She retains the enigma that is the French Lieutenant's Woman.

The film is, finally, Reisz and Pinter's triumph. They have translated Fowles' talê without losing complexity. At the end, the viewer emerges from the theatre with a smile, aware that he has just experienced a wonderful creation, and that the director has not downplayed to his audience. It makes going to movies worthwhile.

Ross — vibrant, fluid

By WENDY CUMMING

"Devotion to the intellect means sensuality of the body is often overlooked," claims Vancouver choreographer Paula Ross. Her in-studio performances this year prove it and the choreography indulges in intimate sensuality.

Whether slinking surrepticiously under capes or colliding with garbage cans, the Paula Ross dancers swell with versatile energy.

Paulatics, a symmetrically powerful piece, opens this "process evening." The six dancers explore the stage individually, in pairs, and in groups. They are components which synthesize throughout the evening into integral wholes.

The mystical occult-like tableau of Strathcona Park unfolds this progression. With wise white masks and brilliant capes the dancers reinforce their presence only to hide in the blinding swirls of colour. Despite the folding material's intricate patterns, Ross retains pure, almost Neo-Classical lines.

During intermission, Ross announced "something she just couldn't resist," an addition to the program. This just-born jazz number by Kevin Kitt McCloud is irresistable. Four male dancers in blue-purple tights stalk proudly across the stage, their angular gestures suggesting primitive warfare.

In Studio performances
Directed by Paula Ross
Paula Ross dance studios,
3488 W. Broadway until Oct. 24.

Momentarily, the music twists, The dancers meander. No longer proud, their movements are lilting and graceful yet tenacious and self-controlled.

Leslie Manning's solo to Pink Floyd's Another Brick in the Wall is equally impressive. Her range of expression is awesome. With quick darting leaps and distorted falls, Manning is a rebellious teenager. First graceful and nymph-like, then obstinate and hateful, she arouses a multitude of highschool memories.

The last piece, The Bridge, is set in several movements. The dancers in black costumes and fingerless gauntlets slither in sombre, menacing motions. This vacuum of emotions is calculatedly frigid, in fact perturbing.

But the repetoire develops into a frenzy of theatrical motions; Ross' satire on industralism. The dancers shout chorus lines from newspapers, balance on garbage cans and skip or blunder across the floor.

We find more than comical gestures though. Amidst this drunken silliness, each dancer becomes a unique character. And the audience is taken; we respond enthusiastically.

WHITE MASKS . . . part of primitive image

CAREER ORIENTATION FOR WOMEN

PANEL DISCUSSION
ON
WOMEN IN WRITING CAREERS

PANEL PARTICIPANTS

AUDREY THOMAS, Novelist
BRENDA RABKIN, Writer & Broadcaster
KAY ALSOP, Fashion Editor, The Province
HELEN HODGMAN, Playwright & Novelist
ROSALIND MacPHEE, Poet

THURSDAY, OCTOBER 22, 12:30-1:45
WOMEN STUDENTS' LOUNGE, BROCK HALL
SPONSORED BY THE WOMEN STUDENTS' OFFICE

ESSAY SKILLS WORKSHOPS

Three one-hour sessions to improve the preparation of essays

Dates: Thursdays, October 22, 29, Nov. 5
Time: 12:30 p.m.
Place: Brock Hall, Room 301

WOMEN STUDENT'S OFFICE
ENQUIRIES: 228-2415
BROCK HALL 203

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$1 Admission

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Child Care Services Committee
(1 position)
Food Services Advisory Committee
(3 positions)
Men's Athletic Committee
(2 positions)
Youth Employment Programs Committee
(1 position)
Student's Court
(7 positions)

Closing Date: Tuesday, Oct. 20/81, 3:30 p.m. Submit application and resume explaining past related experience to SUB 238.

Nominations are open for one student senator at large position to serve on the University Senate.

Application Forms are available in SUB 238 Application Forms and resumes must be submitted to SUB 238 by 8:30 p.m. on Friday, October 23/81.

Howza 'bouta Sauza?

Numero uno in Mexico and in Canada.

Waters relives Williams with emotion

By GREG FJETLAND

New Year's Eve, 1952. The life of country star Hank Williams has just ended, a victim of his passion for drugs and alcohol. But tonight the stage is decorated with streamers and a banner proclaims the occasion. The instruments are ready for the Drifting Cowboys.

Hank Williams' life has ended but "recreated" in an evening of theatre by Sneezy Waters and his Excellent Band.

Hank Williams: The Show He Never Gave
Vancouver East Cultural Centre
Oct. 8-31

Waters is returning to Vancouver in the guise of Hank Williams after the show ran here in 1979. It received rave reviews and then went on to tour North America, playing to packed houses. This reporter's high expectations were not disappointed.

The first half of the theatre/concert (for this performance melds the two) shows a Hank Williams past his peak but still in control. If he has tasted his "milk" today, it's not much. "Hank's" here to entertain the folks and show them a good time. And he does, though he slips now and again: a forgotten line, the same reminescences are told twice.

The tunes are lively and Hank Williams and the Drifting Cowboys are just as tight and bright as a new pair of boots. But the shadows are there and somehow Hank Williams lapses into bitter melancholy. He talks about his divorce and the "good old days" and abruptly excuses himself from the stage.

I did have some misgivings about the first act, while mulling it over during the intermission. Williams was an alcoholic and he died an alcoholic's death. So what? He died nearly 19 years ago. Why have a play about him, why see a play about him? The first half was too heavy with foreshadowing and though Hank Williams tunes are bright and melodic, they are still shallow like much modern music.

In the second half the performance begins sans Hank Williams. He finally makes a belated entrance on the arm of a Drifting Cowboy showing signs of dipping into the "milk". If Williams is too inebriated at first, it is not for long. It's as though the pain reaches through the alcoholic stupor to sober him. And the songs he sings now are really from the heart: Broken Men, Your Cheatin Heart, Angel of Death.

Such drama is difficult as it strikes a tenuous balance between soap and slapstick. It is a challenge Waters ably meets. The role might have been written for him as it requires not only excellent musicianship but consummate acting as well. Sneezy Waters does it.

WILLIAMS . . . the show he almost gave

SNEEZY . . . no need to milk audience

Lucas' play tacky but fun

By MARK LEIREN-YOUNG

Not many people will see The Misanthrope. The Dorothy Somerset Theatre has limited seating. The publicity is good but not especially. The play only runs until Saturday, and besides, it's only a student production, an MFA thesis production at that. Too bad. The Misanthrope is an enjoyable, dynamic comedy with a lot of style and a lot of flair.

The Misanthrope
Directed by Richard Lucas
At the Dorothy Somerset Theatre

Moliere's The Misanthrope (the slave of truth) is about a man who ignores the fashion of his time (the mid 1700's) and chooses to speak his mind. His frankness is met with disdain.

FALCONER AND KRAMER . . . bizzare costumes add life

Everyone wants him to conform and tell pleasant lies rather than nasty truths. Flattery is in vogue and kissing ass is considered an art form rather than a vice, at least by those in positions of power. Some things never change.

The misanthrope, Alceste (Rick Stojan), gets into a number of predicaments because of his stubborn refusal to tell even little white lies. He's not into tact either, which doesn't help him much. He offends Oronte (Brent Alston), a man who isn't a poet but doesn't know it. He loses a law suit to some unseen scoundrel and then manages to collect assorted admirers and would be lovers while he dotes on his chosen Celimene (Alison Davies), who epitomizes all of the pretensions he despises.

The music is by the group, New Romantics. It's fast paced and infectuous; the kind of stuff you feel like dancing to. It's fun and very well used. When the music begins and the stage is filled with gaily dressed fops reminiscent of manequins, the fantasy has begun.

The music was chosen because the fashions of the New Romantics owes a great deal to the play. There are currently a number of clubs in England catering to the New Romantics and their style of dressing flamboyantly in pseudo 17th century costume.

Designed by Lily Yuen, the costumes are beautiful and elaborate. They gave off a feeling of being in the 17th century and the 20th century simultaneously. To quote the director's note, "The New Romantics of 1981 are stylish, glamorous and androgynous. Like the fops and gallants of Moliere's time they represent the jet-set dilentantes who dance the night away as the apocalypse approaches."

The play's dialogue is rhymed throughout, and at first threatens to be deadly sing-song. But director Richard Lucas set a fast and funny pace so the rhyme works for the production, not against it. What has potential to be annoying turns lyrical. And it's the pacing and the overall energy that really give the play its life.

The choreography, by Faye Cohen is flashy, like the rest of the play, and is fun. The show is staged as if the actors are having as much fun as the audience.

The dance routines serve to further the characterizations and the actions. Rather than act as filler, they help the plot and serve for truly entertaining entrances.

When the curtains open to reveal Celimene's apartment, the ultramodern room is solid white; like entering a jet-setter's penthouse. Lovely yet tacky.

The ultimate touch is a luminous pink flamingo that evokes images of pretentious scenes; prepies in alligator shirts marching to whatever beat the latest issue of Rolling Stone declared "in."

The show is great fun to watch. Stojan's Alceste is so marvellously self-righteous it's tempting to shoot an arrow right through his pretensions. Philinte (Rory Mandryk), Alceste's level-headed friend is solid throughout, as are most of the performances. Acaste (Greg Kramer), a fop just bordering on a gay stereotype, is hysterical with his indignant barbs and petty asides. But it's the little touches that really make a play. And this play is laced with enjoyable little touches. The maid Basquette's (Kim Falconer) eyes come close to stealing certain scenes.

> Like Moliere's fops and gallants they represent the jet-set

The Misanthrope is a flashy and amusing play. It's refreshing. And, it's well done. And that's not just idle flattery . . .

Play paltry fare

By MARGARET COPPING

Some social occasions are so painful that an intelligent participant/victim can only attempt morbid humour — and leave as early as possible.

Abigail's Party currently playing at City Stage, celebrates this genre of disaster, with such accuracy and artistry it is almost as uncomforable to watch as it would be to attend the party.

Abigail's Party
Directed by Henry Woolf
At City Stage

There are no good guys here; the actors explore a limited range between obnoxious and pathetic. But the cast does so, superbly. Relying heavily, and effectively, on repetitive mannerisms and verbal quirks, they present five very appealing characters.

Gillian Barber, as Beverly, is so fabulously hateful that members of Thursday's audience could be overheard, in gleeful suspension of disbelief, wishing they had guns.

Malicious and irresponsible, Beverly has invited an incompatible assortment of neighbors for her idea of a fashionable evening. Her taste in such evenings is so unappealing, it is to her guests' credit that they cannot fullfil her expectations.

Ellen Kennedy is Angela; inelegant, good-hearted, and tedious, a perfect foil for the garish Beverly. Her husband, Tony is a weak-willed nonenity (though by intention, or Stephen Dimoupolous' low-key acting, it is hard to say. If it is intentional, the man is a genius.)

Although Angela is hardly a dominating wife, Tony is completely her creature — until Beverly gets her well-painted, adulterous claws into him. Director and actor Henry Woolf, elicits pity as Beverly's husband, and is the constant victim of her machinations.

Susan Williamson plays, with style and subtlety, a discreet middle-aged matron who emphatically wishes she were not participating and enlists the audiences sympathy by behaving as any rational, sensitive person would under such circumstances — she vomits.

The tensions between the characters, particularly between Beverly and her husband, are beautifully reflected in the set. It is worth a perusual at the interval — and City Stage is set up for that kind of thing. Set designer Pam Johnson has obviously enjoyed collecting books, records and paintings that are subtle essays on the different tastes and backgrounds of the two antagonists.

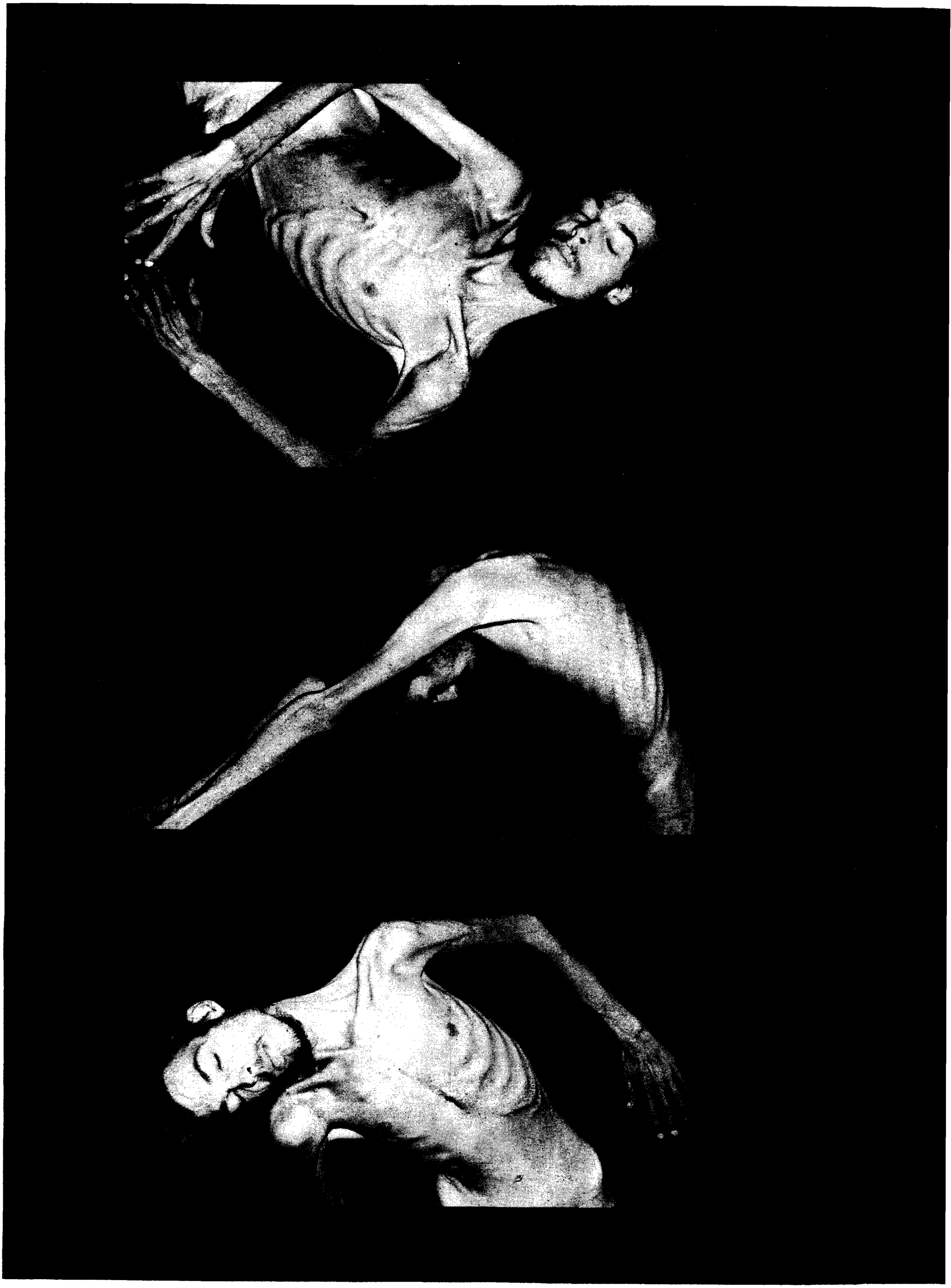
The play's major failing is an almost non-existent plot. According to the program notes, the play originally evolved from improvisation. In the director's notes, Woolf says that "improvised art may be high on spontaneity but it is usually very low on structure. A collapsed souffle is the trademark."

Sadly, he precisely describes the problem with Abigail's Party, and though he explains its originality as rising above the generic failing, he is mistaken.

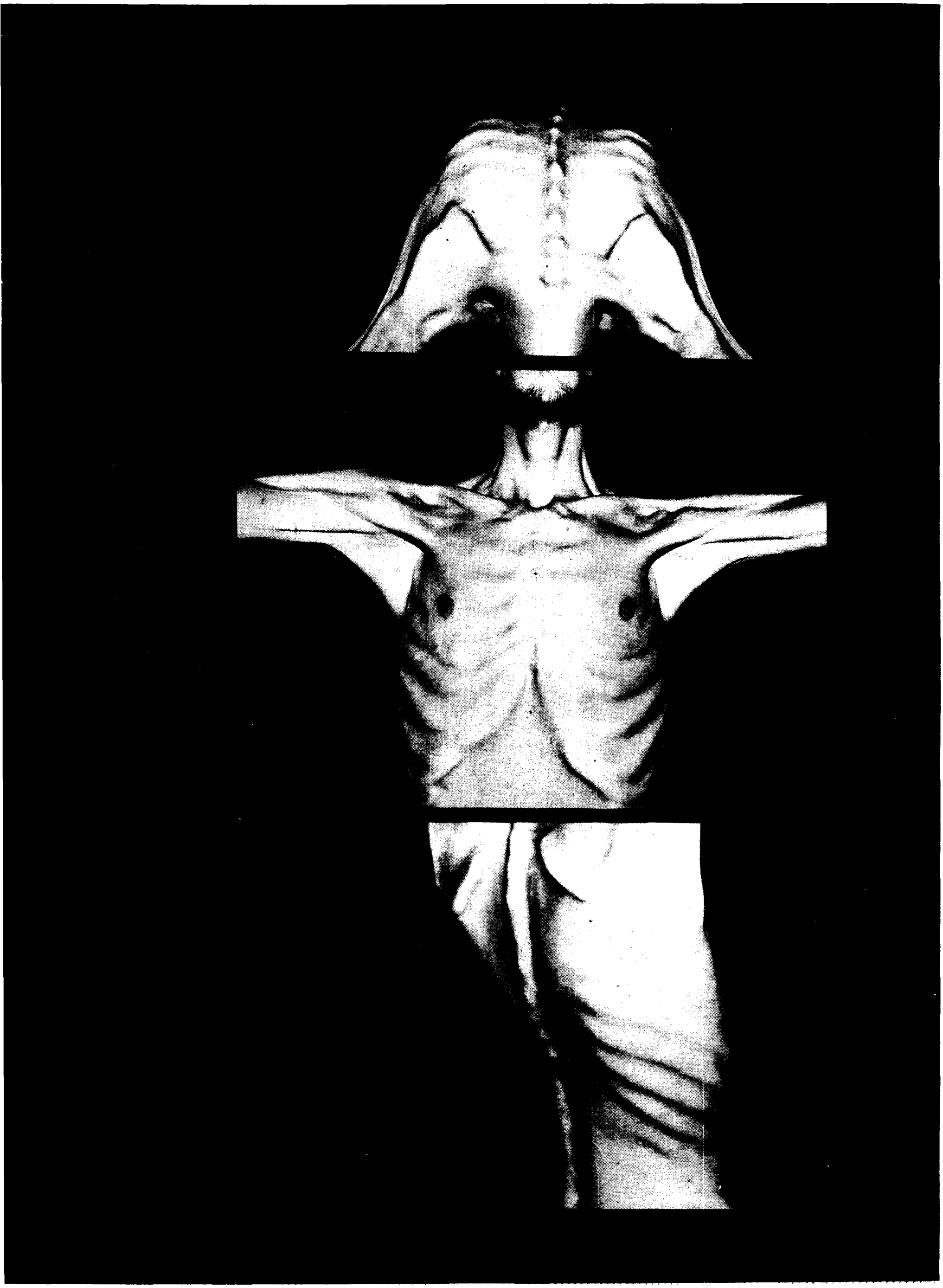
Although the characterization is consistently excellent, the play goes nowhere and ends in an absurd, hysterical climax. Apparently a playwright is still required, to make an integral whole out of the elements.

The director and cast have made the best of a bad job, and the play remains as an awkward social occasion.

HE DREAMS OF HIS TOTEM



—alice thompson photos



'Birdwatch

The UBC women's soccer team was down in Eugene last weekend and placed second in a four team round-robin tournament.

UBC was defeated by the University of Oregon 2-0 in the final game, despite putting up a strong defensive performance.

In the early games UBC beat Oregon State University 3-1 with goals by Lori King, Lia Sofronio, and Wendy Hawthorne and downed the Eugene soccer club 2-1 with goals by King and Sabina Foster.

UBC plays next on Sunday against the Hotspurs at 10 a.m. on McInnes field.

* * *

The UBC rugby team will be hosing the UBC Old Boys this Saturday on the Thunderbird rugby field. The Old Boys are not an alumni team but a regular team in the Vancouver rugby league. The Old Boys also won the Western Canada championship as the representative side for B.C.

* * *

The hockey team will be hosting its alumni tonight at 8:00 p.m. in Thunderbird arena. This will be followed by an all-alumni game on Saturday at 2:00 p.m. The athletic department will also be honoring the 1962/63 'Birds as the reunion team of the year.

* * *

The women's field hockey team will host to the Ramblers of the Lower Mainland league today at Spencer field at noon. The junior team will host Washington State University on Saturday, and I have forgotten the time.

* * *

And there is one more high school volleyball tournament in War Memorial gym. It starts tonight at 6:00 p.m. and continues all day on Saturday.

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HOT NEWS THAT FITS

Students Rally Today Against B.C. Hydro's Hat Creek Strip Mining

Students opposed to B.C. Hydro's plans for strip mining at Hat Creek will rally at noon today on SUB plaza.

The controversial Hat Creek project would see the construction of a coal strip mine and a 2,000 megawatt generating plant in B.C.'s interior. Environmentalists say the plans seriously threaten forestry, agriculture and salmon in the area.

UBC's Environmental Interest Group is organizing today's protest against the project.

"It's a rally to stop B.C. Hydro from undemocratically committing B.C. to a high-growth, no progress future," EIG spokesperson Arle Kruckeberg said Thursday. "The environmental impact of B.C. Hydro's project is fantastically negative."

The rally will feature speakers from the EIG, student council and possibly faculty.

Following ceremonies at UBC, those who wish to take their grievances downtown will be offered rides in front of SUB. The point of UBC's rally is to "psych people up" for a 2 p.m. march beginning at Oppenheimer park and ending at the B.C. Hydro building (Burrard at Nelson), Kruckeberg said.

UBC Group To Fight Canada-Chile Meeting

Canadian and Chilean representatives will be sitting down next week to discuss and promote increased investment in the South American country, despite increasing human rights violations and torture under the current military regime.

But a UBC-based group, the Latin America Support Committee, will be joining others in protesting the attempt to increase Canadian business and government support for the Chilean junta.

A conference organized by the Canadian Association-Latin America and Caribbean (CALA) will attempt to entice Canadian investors to spend millions of dollars in a country described as an "investor's paradise" by CALA organizers.

But Canadian engineering firm H.A. Simon dropped out of the conference after it learned of Chilean human rights violations, Counter-CALA coalition organizer Beth Abbot said Wednesday.

Business and government representatives from both Canada and Chile will attend the conference, to be held Oct. 19 and 20 at the Four Seasons Hotel and Robson Media Centre.

Amnesty International and interchurch committees report that tortures, arrests and political detentions have increased since the beginning of 1980.

"As long as assaults on human rights continue in Chile, Canadian investment has no place in that country," said LASC spokesperson Rod Haynes.

The counter-CALA coalition has planned the following protest meets against Canadian dollars in Chile: picket-line, Sunday Oct. 18 at 6:30 p.m.; public march-rally, Monday, Oct. 19, beginning at 7:00 p.m. at the Four Seasons hotel, Georgia and Granville; and a picket line Tuesday, Oct. 20, at 5:00 p.m. at the Vancouver Board of Trade, 1177 West Hastings.

Rick Hansen Breaks Own Rickathon Record

UBC athlete Rick Hansen finished his third Rickathon Thursday by knocking eight minutes off of his record time set last year.

The Rickathon is a 20-mile marathon set up by Hansen, the engineering undergraduate society and the Canadian Wheelchair Sports Association to raise donations for wheelchair athletics.

Hansen, who this year will become the first disabled person to graduate from UBC with a degree in physical education, completed the course around UBC in one hour and 36 minutes.

It will not be known until late next week whether Hansen raised more than last year's $12,000.

—craig yuill photo

"GEE, I FEEL so left out, everything around here moves on wheels," sighs gloomy gear to ace athlete Rick Hansen. Phys ed pro was out testing new radar traps, breaking all previous records in charitable efforts to give campus cops something fast, streamlined and non-polluting to chase for a change. Hansen is still collecting money to pay off speeding tickets, but will probably flout law and turn it over to the Wheelchair Sports Association instead.

Gear prank may lead to jail

Those funny people in red have done it again.

An engineering prank may have backfired as criminal charges are being considered against at least two UBC engineering students.

Vancouver police Supt. Vic Lake said Thursday a criminal summons request had been sent to Vancouver crown counsel office after a West End incident Oct. 9.

Lake said a five foot high solid concrete pyramid, with a four foot base and weighing one ton, had been placed at the intersection of Pacific and Burrard streets at 4 a.m. The block had a large "E" engraved on the side, Lake said.

The students were caught by police before they placed a second pyramid at the intersection of Denman and Georgia streets, Lake said.

"Good God," applied sciences dean Martin Wedepohl said Thursday after being told of the possible charges. "I will certainly investigate it," he said.

At a press conference this week police said they were asking for criminal negligence charges to be laid against the participants. If convicted, the students could face jail sentences.

The pranksters' names were unavailable at press time.

Because of the rainy conditions at the time, the speed of traffic coming off the Burrard street bridge, and the possibility of impaired drivers, the block represented a serious traffic hazard, police explained.

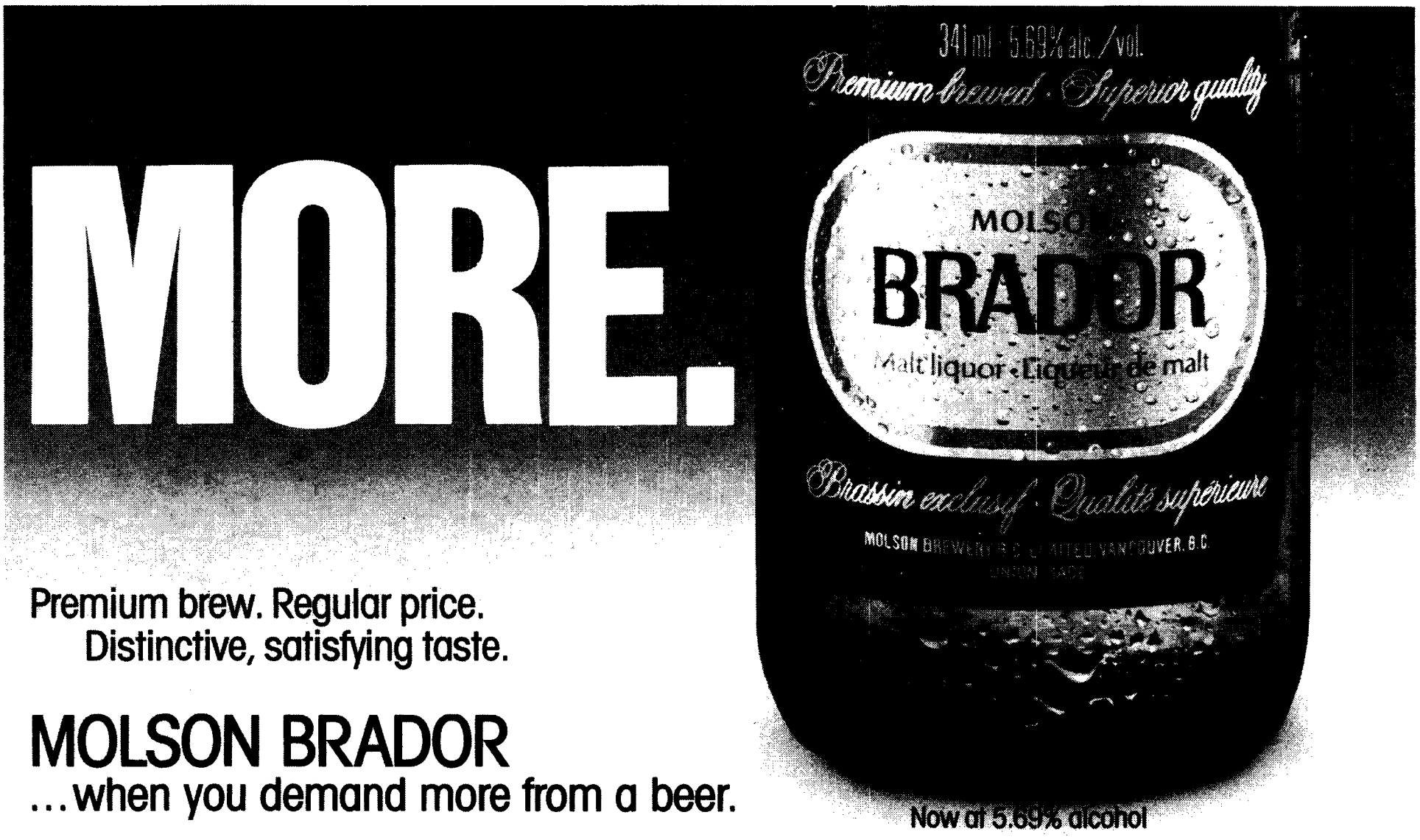
Another police officer said one of the participants seemed not to care if an impaired driver hit the block.

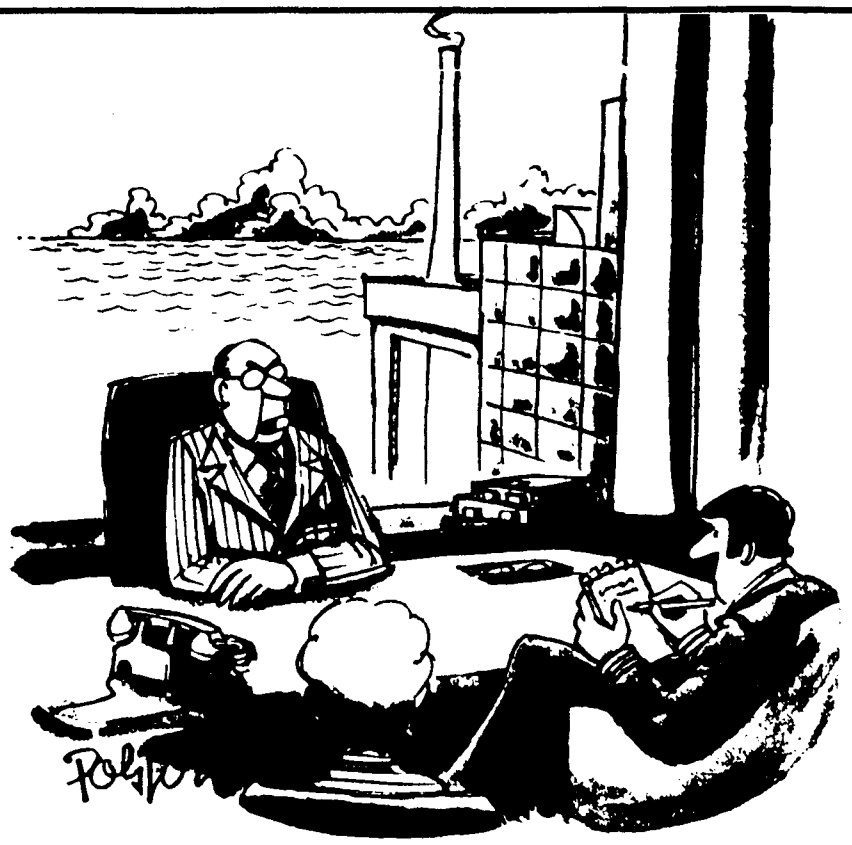
"If he was impaired, he deserves to die," the engineer allegedly said.

Engineering undergraduate spokesperson Lance Balcom called the charges "unfortunate." He denied further comment.

Wedepohl said a criminal conviction would cause problems for students who try to gain entrance to outside professional societies upon graduation.

Two years ago a member of the engineering stunts committee was charged with breaking and entering after he was caught in Buchanan tower attempting to steal arts faculty letterhead. He was subsequently acquitted after a long legal battle.





"It's not my factory that's polluting the lake. It's all those dead fish that are doing it."

Where are you?

Welcome to the '80s. Students are taking to the streets. Where will you be?

This week two campus groups have been organizing to involve students in protest activity that is taking place off campus.

A protest by environmental groups against B.C. Hydro plans to destroy Hat Creek, and a demonstration at a conference of Canadian and Chilean business people are the two events which will see a student presence this weekend.

It is apparent that there is a growing force of opposition in the community at large to actions by our governments and their associates in private industry on a broad range of issues.

It remains to be seen the extent to which students are going to become a part of community based protest movements which seem to be gaining momentum without much connection to the university.

But both protests this weekend represent issues which have long caused concern on this campus.

Since the 1973 military coup, students have refused to bury Chile amidst their general complacency toward most other things in the world. Students have a long history of opposition to Canadian involvement with a regime that has consistently committed gross abuses of human rights, shocking the world community.

Student concern for environmental issues reached a high point in the last two years partly in response to the provincial government's plans to establish Discovery Parks Incorporated at UBC, and activity was focused last year on efforts to start a student public interest research group.

It is appropriate that students are building links to the community on issues such as these. It is clear we have a contribution to make. Indeed we have been absent from the streets too long.

Letters

Welfare group fights for food and shelter

What is the Welfare Rights Coalition?

The coalition was formed last year by a group of women living at Skeena Terrace in East Vancouver. They spent a lot of time talking about what they faced as people on welfare and subsequently drew up a position paper putting into their own words how welfare policy must be changed.

The topics that they covered are: welfare rates for families; privacy and access to information; working incentives and training; special needs, crisis grants and other allowances; welfare policy and children (bill 45, the family and children's services act); maintenance and support; childcare.

Last spring another group of welfare women and men began meeting at a family place on Victoria Drive to discuss their shared experiences. We adopted the Skeena Terrace Position Paper as the basis for our work and we agreed that our goals would be the realization of the demands as stated within. The discussions we had taught us much about ourselves and our relationship to the system of welfare in B.C.

Welfare recipients live well below the Senate poverty line: Welfare rates should reflect the rising cost of inflation. Families are using food money to pay for rent because the shelter allowances are minimal.

Living on welfare means having our privacy invaded. Too many of us are made to feel guilty. If we need special money, we have been accused of not budgeting properly. Our bank accounts have been examined. We aren't allowed to see worker's reports made on our families. We can be kept totally dependent when we don't know what our rights are. (A very helpful booklet entitled 'Welfare Rights and Gain' has been written by members of the School of Social Work at the University of Victoria)

There's no recognition of the urgent need for good childcare alternatives for all the mothers, whether they are working inside or outside the home. The ministry won't pay relatives to do childcare. For many of us, childcare is unaffordable because the ministry childcare subsidies don't cover the actual cost of childcare facilities. All parents would benefit from the support services which recognize that children are our most important resource.

The Minister of Human Resources recently announced a 'let's get 'em off and back to work' program, by implementing new standards for judging ability to work.

With this new policy persons 65 years or better, persons suffering from a physical or mental condition which prevents them from accepting employment, single parents with one child under six months or two children under 12 years old, single parents whose children have a physical or mental condition which requires the parent's presence in the home, are not considered employable.

Persons not in these categories are now given 'employable' status and will be expected to find work. 'Employable' persons will be required to keep reapplying for assistance, which, as of Nov. 1, will be cutback $35 to $55 per month.

Forcing thousands of recipients to continually reapply will vastly increase the paperwork. Social and financial aid workers are upset. The focus of their jobs has suddenly shifted from social and community work to mere paper shuffling.

The cutbacks will force us into the lowest paid jobs, increasing the competition between unskilled workers. This directly threatens the minimum wage and bargaining rights.

While in pursuit of the elusive, poor paying job, we'll have to get by on an amount chopped further away from, and below the poverty line. One adult with one child can receive a maximum of $300 for shelter, and $170 for a single. These amounts don't cover average rents and therefore large portions of the support (food, etc.) allowance covers the difference. The withdrawal of $55 will come directly from the food budget. The undernourishment of the children of the poor must be stopped. Also, there's not enough daycare spaces for children of parents forced off welfare. There's long waiting lists right now!

We're contacting community and labour groups and individuals to support our work to have this regressive policy rescinded. I wouldn't want to watch the Human Resources minister change into the Exploited Resources minister. Call or write your MLA. Send a letter to the editor of the daily papers. Support the Welfare Rights Coalition.

Jeanne
Welfare Rights Coalition
876-2849

Civil rights jeopardized by Goliath in Quebec

We are writing to enlist your help in a major civil liberties and labour rights case. The case is a clear example of political discrimination against three women unionists, feminists and political activists and their union, Local 510 of the United Auto Workers.

The Goliath in the fight is the multinational corporation, Pratt and Whitney of Longueuil, Quebec. Pratt is part of the conglomerate United Technologies, whose past president was General Alexander Haig, currently Secretary of State in the Reagan administration.

The three women — Katy LeRougetel, Wendy Stevenson and Suzanne Chabot — were production workers at Pratt and Whitney. Pioneers in the fight of women to work in non-traditional jobs, they were fired by the company on November 16, 1979.

An investigation by the Quebec Human Rights Commission found that the firings did not emanate from a "personnel surplus" as Pratt had claimed, but rather that the three were victims of "political discrimination" with "visits by an RCMP officer (to the company) having played a decisive role in the decision."

On December 1, 1980 the Human Rights Commission began court proceedings against Pratt, charging it with political discrimination in the firing of the three socialist women workers, members of the left political organization, the Revolutionary Workers League.

Since then the company has spent many thousands of dollars and used a host of top lawyers to delay the court proceedings.

The women, their attorneys, and the Pratt Three Defense Committee, which raises funds and coordinates publicity for the case, have only the truth and the support of people like you on their side.

In their campaign to be rehired, the women have spoken to and won important moral and financial support from civil rights, women's and labour organizations. That is what has made it possible, despite the company's money and legal tricks, to conduct the fight so far.

The next months will see a big increase in expenses — printing, photocopying of documents and soaring legal expenses. In addition, the three women have applied for any government files on them under the Freedom of Information Act, hoping to shed light on the firing and RCMP involvement. This, and a parallel application to U.S. government agencies, also entails hundreds of dollars of expenses for notary fees, agency search fees and photocopying of files.

Although we do not necessarily share the political views of the three women, we believe that a victory in this case is important for civil liberties and labour and political rights. If the attack on the three women succeeds, it will be a blow against all who support such rights.

Financial contributions are urgent. Won't you help? Your contribution can be decisive.

Robert Dean
member of Quebec National Assembly and former Quebec regional director, United Auto Workers

Simonne Monet Chartrand
civil libertarian, author

Margaret Laurence
author

Louise Harel
member of Quebec National Assembly

June Callwood
author

Svend Robinson
M.P., Burnaby

Warren Allmand
M.P. Solicitor-General of Canada

Atrocities welcomed

As a newcomer to UBC I was interested to see the True American Atrocities feature in Friday's (Oct. 2) Ubyssey. Subheaded No. 3, I presume we will be able to anticipate a full series highlighting other shameful episodes from U.S. history, to be followed, no doubt, by a series on atrocities from the history of other nations, such as the Soviet Union. No doubt?

James Gray

THE UBYSSEY

October 16, 1981

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"Angel trumpets and devil trombones!" cried Brian Jones, Shaffin Sharrif, Greg Mittag and Kate Friesen as they warmed up their horns. Rob Guzyk and Wendy Cumming played with their mouthpieces as Rob Whittome, Mark Leiren-Young, and Margaret Copping leered into the f-holes of Charlotte Olsen's violin. Kerry Regier flailed about with his baton while shrieking "Wilhelm Furtwangler! Pablo Casals! Willem Mengelberg!" until Glen Sanford and Julie Wheelwright stuffed him into a tuba headfirst. Eric Eggertson made the error of blowing into the tuba, and the escaped conductor had to be chased all over the stage by Nancy Campbell, Craig Brooks, Alice Thompson, Verne MacDonald, and Craig Yuill. Finally Ian Timberlake tripped the errant director with his bow, but Corinna Sundararajan took exception and went away to practice with Paul Kahila and Scott MacDonald. Helen Yagi, Barry Steben, Even McIntyre, and Gene Long jammed in the wings, trying desperately to sound like Charlie Parker. Greg Fjetland called Federico Fellini for advice.

Humanity 'sure to lose' from U.S. arms race

By STEPHEN CHALLIS

There are signs that the arms race we have lived with for 30 years in undergoing an ominous transition.

freestyle

Immediately apparent to the concerned observer is the fact that the race is speeding up. What began in the early 1950, as a slow jog on the part of the U.S.S.R. and the U.S. towards insured national security has now broken into a frantic sprint.

Along with the increase in speed of the arms treadmill the world is seeing a change in the nature of weapons being contemplated for production. Today's military scientists are looking to the heavens for new ideas.

The London based International Institute for Strategic Studies recently confirmed that both the U.S.S.R. and the U.S. are pursuing research and development programs directed towards the military use of outer space, with emphasis on laser technology, both for anti-satellite warfare and for defence against ballistic missiles.

Both the U.S. and the U.S.S.R. have acknowledged the possibility of space-based systems designed to destroy in-flight missiles from above, utilizing high-energy lasers and heavy particle beams which will be in place before the end of the decade. British Brigadier General Michael Harbottle who recently spoke in Vancouver commented on the potential lethalness of outer space defence systems: "Today's nuclear arsenal will seem like toys in a child's nursery in comparison to the weapons being contemplated for use in outer space."

Harbottle, now retired from the army and now secretary-general of the British Campaign for World Disarmament, was the key-note speaker at a weekend conference staged recently by the Vancouver branch of the Coalition for World Disarmament.

What is a military man doing talking about disarmament? Harbottle is not a typical soldier. Since the early 1950s Harbottle has spent his time in the army not a war-maker, but as a peace-keeper.

He notes with concern that the arms race has evolved from a well defined competition between the two superpowers to its present state as multi-faceted embroglio. Members of the nuclear weapons club now include Britain, France, China, India and probably Israel and South Africa.

The latter two nations, both of them situated on global hotspots and led by governments that consider themselves answerable only to themselves in terms of their global responsibilities, are of particular concern to Harbottle. He feels strongly that the next nuclear bomb ignited in anger will be a rash act of a desperate head of state involved in one of the world's regional conflicts. It will only be luck if this event does not serve as the catalyst to a global wide nuclear engagement.

Harbottle pointed out that perhaps the gravest change that has occured in the world arms race is psychological in nature.

Increased military expenditures and recent expansionism by the Soviets have, along with the Iranian hostage incident, precipitated a crisis mentality in the U.S. The Reagan administration has decided to move from a defensive to an offensive posture.

Ronald Reagan's and Alexander Haig's sentiments are clear: the best way to deal with the threat to national security posed by the U.S.S.R. is to construct a larger opposing threat. At the root of this logic is the assumption that the U.S.S.R. will seriously seek an arms limitation agreement only when they face a superior opponent.

History has shown that the Soviets, when they find themselves in a inferior strategic position, spend money and human resources until they find themselves in a secure, if not superior position. There is no reason to believe that this policy will not continue.

The Kremlin's response to Ronald Reagan's announcement over the weekend to spend $150 billion over the next five years on the U.S. military, published in Tass, was predictable: "We will provide an appropriate counterbalance to the Reagan plan."

It is folly to think that one side will achieve a position of significant military supremacy. The impossibility of maintaining exclusive control over technological and military secrets means that any weapons breakthrough will in a very short time be replicated in the opposition camp.

General Harbottle has proposed a solution to the tail-chasing exercise that is the arms race. The leaders of the U.S.S.R. and the U.S. have decided that for the short term they will protect themselves by constructing invisible nuclear arsenals and at the same time work for the acceptance of long term disarmament agreements.

Harbottle argues that any long term arms agreements will be nullified by the ongoing short term arms race. World leaders must abandon what Harbottle calls "pedestrian attitudes" and look to immediate and radical solutions.

He says, "If we try to turn the corner slowly we will never get around it." He maintains that the roots to the arms race are psychologically based and hence the solution can be found in new thinking. We must reject long term proposals and instead think of short term 'dismantlement" schemes — in the order of three to five years.

Harbottle feels strongly that until the leaders of the superpowers accept this notion the arms race will continue ad infinitum or until an earth-shattering nuclear confrontation occurs.

Freestyle is a column for Ubyssey staffers who need to get something off their chests. Steve Challis is a first year law student.

Letters

Students protest Hydro development plans

Friday noon (today at noon), many students will meet at the SUB plaza, get on a bus and travel downtown to Oppenheimer Park to register their objections to B.C. Hydro's plans for our province. Why? Is it protest for protest sake? A more careful examination of what such people are saying reveals that they are asking questions which affect each one of us.

Some of these questions include: What will be the culminating effect of all of Hydro's proposals on what remains of our wilderness with its delicately balanced systems of plant and animal life? What of the native people who still depend on this wilderness for survival? What will be the effects of the massive borrowing such plans require? Why does Hydro's rate structure reward those who consume and punish those who conserve? Why are Hydro's exports to the U.S.A. increasing and why do Americans pay less than we do for our electricity? Why are Hydro's forecasts of energy demand always higher than those of other agencies including its nominal master the ministry of energy? At a more general level, does the injection of energy-intensive industries create jobs?

These are questions which should arouse some concern amongst all citizens of B.C. Today offers an opportunity for all of us to begin to explore some of the answers to these questions. We may find that Hydro's critics not only restrict themselves to criticism but also spend a great deal of time developing alternatives which can work given public support. But we must be willing to learn. Education is at its best when it combines action with reflection. In the process, we make it possible for the rest of our fellow citizens to participate in this important process. If we are effective, the government will have to slow down development and conduct public inquiries into the future plans of Hydro and their impact on our lives. See you there at noon.

F.J. Frigon
grad studies

What happened to marijuana?

When Dave Barrett spoke last week, he said: "This is one of the most apathetic student bodies I've seen in years." Somehow this assessment of us seems right on. We don't seem to have the steam to make waves like the 'Peakers' up at SFU, nor do we appear to have the creativity and imagination of our counterparts down in Berkeley or UCLA at the University of California.

For the most part, we are overfed, pablumized, stereotyped, middle class kids trying to scramble up the economic ladder on our way to professional careers or the civil service. Whatever happened to student activism? And radical social movements like the SDS (Students for a Democratic Society)?

Which brings me to my central theme: Whatever happened to marijuana?

Is it such a hot issue that nobody wants to touch it? Will it rot our brain cells just by thinking about it? These are questions that should be addressed before this issue dies on the order paper.

Far from being a dead issue, marijuana is an inspiration to many of us in Arts and a wide variety of fields including the Sciences. Personally, I'd rather have a pleasant toke of weed and a good laugh than a drag on a cancer stick any day and any time of day, including right now.

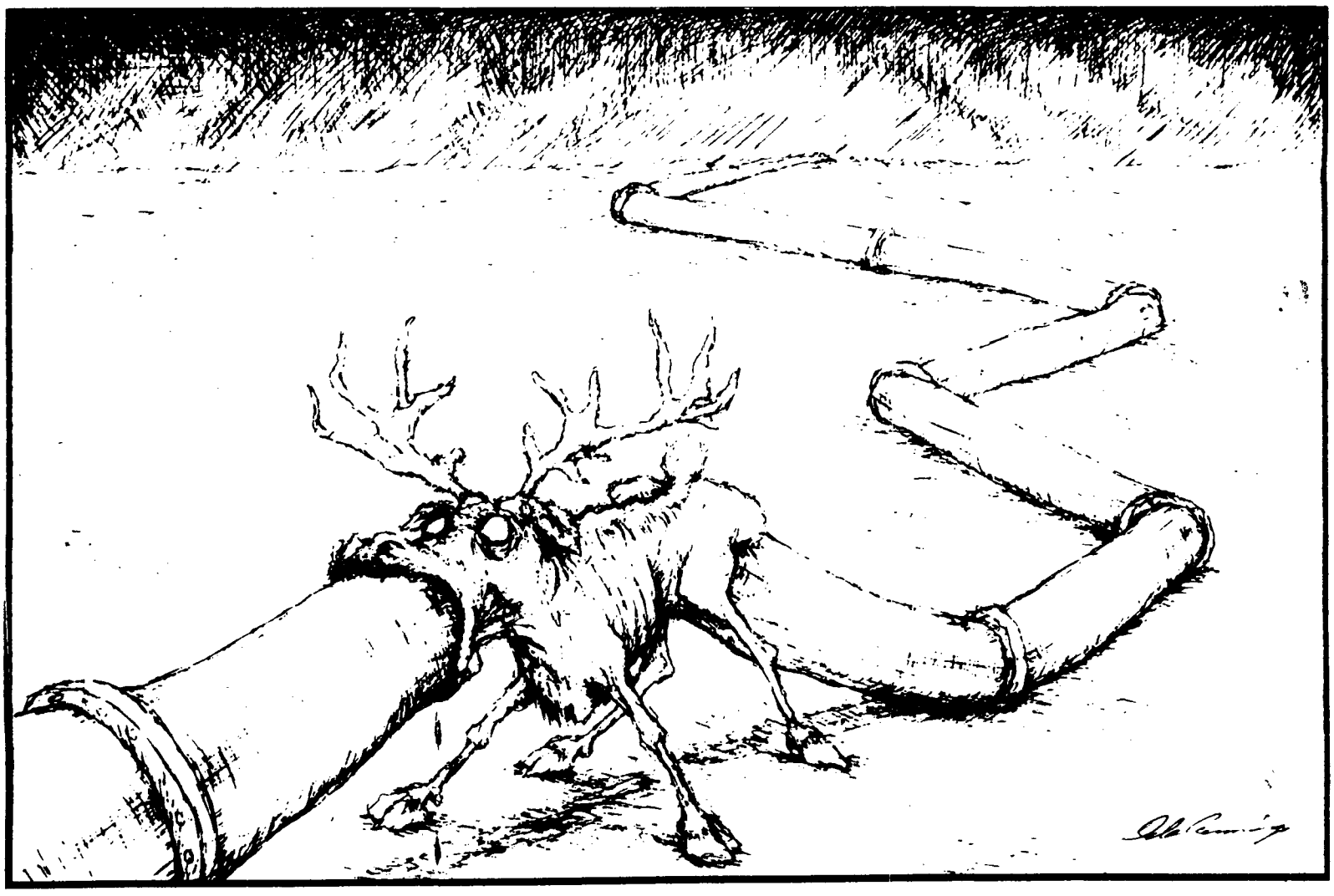
So why isn't this happening? Because to myself and many others of us, marijuana is so pervaded with paranoia that it has become a 'dying issue'.

So as the bright colours of fall turn to winter's grey, I gaze out at the green grass out there and muse to myself: "Whatever happened to the good old days, when a nice big bag of Mexican buds cost twenty bucks and we could lay back and smoke ourselves into a pleasant state of euphoria?" I for one can't say.

Maybe all those dope-smokers went on a permanent holiday in a sunnier clime, or maybe they've hidden themselves away in the woodwork. Wherever they are, they're not here, and they're sure not sitting in boardrooms deciding our educational futures.

So what does all of this mean? It means that for now, on this apathetic campus of ours, marijuana is a dying issue. Now that the truth is out, you can roll up this priceless paper and smoke it. I hope you don't get sick.

Bill Hempstock



Letters

Milk prices offend newcomer

It is with some regret that I was confronted with the prospect of massive price increases in one of the commodities we as Canadians cherish most. It is a commodity more Canadian than the constitution. It is essential to the development of Canadian youth. And the price increases occurred right here on campus in our own Subway. What is this good?

Homo, skim 2 per cent chocolate . . . it's pasteurized and it's complete with vitamins A and D. It's refreshing served cold and no, this is not an "ad" for milk.

Students, who are being battered on all sides with massive price increases in all categories were hit hard with yet another in their own backyard. An across the board increase of 20 percent with selective increases (on Chocolate) of 40 per cent!

Trivial you may say, but in the last month this represents a 75 per cent increase on the price of a 250 ml. container of chocolate milk.

On a more serious note these prices would translate to $4.80 for a 2L container of white milk and $5.60 for the equivalent in the chocolate variety.

I realize that there are "economies of scale" in purchasing the large size containers, but isn't there some logic in seeing some sort of price discount on the smaller containers given the huge quantities of milk that Food Services buys.

On behalf of milk consumers everywhere I ask for some explanation for these gross increases. Managers of Subway, don't hide in the Underground.

Chris S. Davis
A Recent Arrival
to the Wet Coast

Free gold

Boy, wouldn't that be something. And believe us, pal, our staff would be the first in line to pick up that gratis glittery stuff.

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- Marketing
- Research

Exploring the Realm of Divine Spirit

a Christian Science Lecture
to be given by
JACK EDWARD HUBBELL
a member of the Christian Science
Board of Lectureship
on
Thursday, October 22, 1981—12:30 p.m.
in the
Buchanan Building, Room 104
Sponsored by the Christian Science Organization at U.B.C.

THE UNIVERSITY OF BRITISH COLUMBIA

THE CECIL H. AND IDA GREEN VISITING PROFESSORSHIPS 1981 AUTUMN LECTURES

Conor Cruise O'Brien

Conor Cruise O'Brien has had a distinguished career as a politician author, historian, literary critic, diplomat and international civil servant. He has served in the Irish Parliament, the European Parliament and the United Nations, representing Ireland. Formerly the editor-in-chief of The Observer in london, he is now a consulting editor of the newspaper. Dr. O'Brien has a reputation as an articulate and witty speaker with a wide variety of interests and a talent for communicating his ideas.

RELIGION, LITERATURE AND POLITICS
Tuesday, October 20
In the Theatre, Curtis Building, Faculty of Law, at 12:30 p.m.

CONFLICT, POVERTY AND COMMUNICATION
Thursday, October 22
In the Theatre, Curtis Building, Faculty of Law, at 12:30 p.m.

THE PRESS AND THE WORLD
Saturday, October 24
In Lecture Hall 2, Woodward Instructional Resources Centre, at 8:15 p.m.
(A Vancouver Institute Lecture)

ALL LECTURES ARE FREE

EXTRA GOOD GOING DOWN.

Now you're talkin taste.

Board must consider concerns, communicate

By MIKE McLOUGHLIN
Graduate Student Association

My name is Mike McLoughlin. I am speaking to the Board of Governors on behalf of the Graduate Student Association. Our organization represents the graduate student body at UBC. We are here to express our position on an increase in student fees and on the process by which this decision will be reached. We recognize the difficulty the board faces in making this decision and we urge that it be made in a responsible manner. We also recognize the fine job that our student representatives, Anthony Dickinson and Chris Niwinski, have done in representing students' views on this crucial issue. Their work has been excellent in the past and we applaud their efforts to communicate with student groups.

At the present moment the university is facing a very bleak situation. Students are becoming very concerned about financial accessibility of the university. Unless these concerns are controlled they could explode into expressions of anger and frustration, such as the demonstration last March. The GSA urges the board to recognize these concerns and to channel these emotions toward a constructive end. We recommend this be accomplished by having students participate in the decision-making process. Participation involves three steps: consultation, consideration and communication.

The first step in participation is consultation. Consultation will provide student groups with the opportunity to vent their concerns. Consultation will also provide the board with the opportunity to make the most informed decision. Both sides will be served if consultation occurs.

However, consultation must be an effective process. Unfortunately due to time constraints the recommendations that the student board representatives and the Alma Mater Society external affairs officer are making to you today are of an understandably limited nature. Effective consultation has not occurred with respect to many of these recommendations. We request that these recommendations be considered the first draft and that they be brought to student groups for discussion and comment before a final draft is presented to the board at its November meeting. In our letter to the board we stated our opposition to any recommendations unless this occurs.

The second step in participation is consideration. Consideration provides the board with the opportunity to contemplate the expressed concerns of students and make their decisions with these concerns in mind. It will also provide the board with the opportunity to gain from student groups a degree of commitment to their decision.

The final step in participation is communication. Communication will provide the board the opportunity to explain to students the reasons behind their decision. Communication will also provide students with the opportunity to evaluate the decision as to its reasoning and the effects it will have on them.

For example, in evaluating recommendation three of the student board member draft we noted the lack of justification for such a recommendation. Decisions based on such a recommendation must have sound reasoning rather than vague assumptions such as graduate students are encouraged to stay longer in their program because their fees become less each year. In our letter we stated our opposition to any recommendations that are not soundly justified.

In conclusion, the GSA would like to make three requests of the board. First, we request the board consult with us and other student groups through the student members on the board. Second, we request the board consider our concerns and the concerns of all students before they make any decision about raising tuition fees. Third, we request the board communicate their decision and the reasons behind that decision to students so that they may evaluate it.

Thank you for your consideration of our requests and we look forward to hearing your reply to these requests.

Higher tuition, less student aid

By JAMES HOLLIS
Alma Mater Society
external affairs officer

I shall start my presentation to the Board today (Oct. 6) with a quote from a highly distinguished scholar, "The University of British Columbia unlike other universities in Canada was founded on the ideal that higher education should be free to all who qualify." This statement was made by Douglas Kenny in a historical sketch of UBC presented to the Board just under three years ago.

It seems that economic realities coupled with the will and rule of many governments have prevented us from maintaining that ideal. Certainly the fundamental question of whether or not to even have fees at all is a behemoth of morals, social responsibilities and social values beyond the scope of our presentation today.

What we are primarily concerned with today is the trend of costs and ways of meeting costs associated with attending the University of British Columbia.

There has been a general tendency for administrators to compare UBC's fees with the "real world." One oft used yardstick is the Vancouver Consumer Price Index or CPI. This is a relatively easy comparison to make, but let us not make the comparison with ancient history. I suppose that if we all think back far enough, we can remember the day when we could afford to buy a house or to finance a fledgling business. Those days, like affordable rents for students, are in the more pleasant memories of yesteryear.

To be more meaningful one must look at recent trends, more specifically from 1976/77 to present day. If we set 76/77 as our base, the picture becomes much clearer.

From 1976/77 to present the Vancouver Consumer Price Index has risen by approximately 56 per cent. Over the same period UBC tuition fees have risen an average of 61 per cent. Overall UBC tuition has exceeded the Consumer Price Index from 76/77 to present by five per cent.

If we deflate tuition increases by the Consumer Price Index; ie. discuss it in terms of 76/77 dollars, the net result is that today tuition is three per cent higher than it was in 76/77. Actual tuitions, therefore, are not highly out of line insofar as being much less expensive than they should be when compared to past years.

What is highly disturbing is the diverging graph lines of student aid ceilings and tuition fees. The major question of financial accessibility is centred around ability to pay. If student aid was to be relied upon for a UBC education, that ability to pay has been eroded by 33 per cent (tuition/CPI minus Aid/CPI).

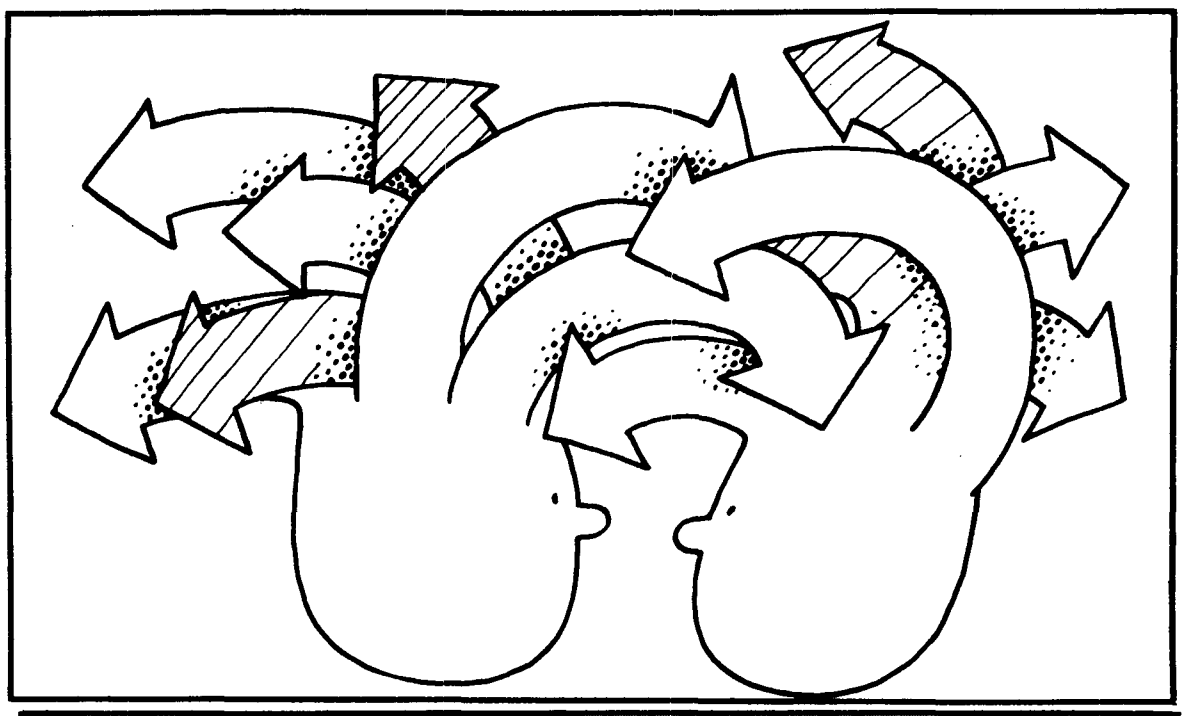
If a student works during the summer to pay for a university education according to figures published by A. F. Shirran, director of UBC student services by 1980 that student was earning 10 per cent less than he was in 1976, taking inflation into account.

Clearly, there is an overall decrease in ability to pay and further divergence from our founding ideal.

The provincial government of today does not wish the universities to remain accessible to all. Robert W. Stewart, in a letter to universities council B.C. chairperson, Bill Gibson states, "The ministry does not regard the total number of university students, or the number of degrees granted per year, as a figure of merit for our universities or as a measure of their value to our province. It is better to have a smaller number of better qualified and respected graduates than a larger number with more dubious qualifications." The letter also outlines that medical, engineering and business administration faculties must expand to the detriment of lower priority areas with an implication that lower priority areas include the liberal arts.

Rather than look to students for increased funding for next year, the Board must look to the culprit truly causing the shortages, provincial and by way of EPF, federal governments.

A student's financial ability to attend UBC has decreased dramatically over the past five years. The tuition increase for next year will further reduce an already strained ability to pay and follow the provincial government's master plan of education for the few.



Letters

Have sympathy for arts frosh

This letter is not in the form of a complaint, rebuttal or highly obnoxious opinion (with no reference to previous letters) but just a letter from a first year "artsie."

My one question to all those who have deemed me a questioning, lost and confused freshman is "Weren't you ever a first year student?"

I admit my first day at UBC was spent following a second year student around because I couldn't have found the bathroom alone, but is that any reason to turn your back on me?

Being in first year arts (in order to get into commerce) I have been subjected to mockery, harassment from my car pool and even laughter behind my back. So what's wrong with being in arts? So what if I only have four hours of classes (on Monday, Wednesday and Friday). I have an active social life and it's hard to fit classes into my busy schedule!

My big upset at UBC was my economics 100 class. The professor asked who was in second year and about two thirds of the lecture hall put up their hands. When he asked who was in first year, I heard moans and groans from said second year students. Well if second year is so much better than first year how come I'm taking the same course you second years are taking, in my first year? Come on, give me a break!

So have a little sympathy on us first year "students." Point us in the right direction of the Pit, or the lecture that we're late for. I promise to be a good "artsie" until my first year commerce, when I can look down on all the first year 1982-83 students.

Beth Sywulsky
arts 1

Sex 'not for passing lust'

Re: the letter in the Sept. 24 issue of The Ubyssey regarding abortion.

I was most appalled at the letter written from the 26-year-old female in her fourth year of arts.

This woman wrote to say she had an abortion last year and that she fully realized the state of the fetus. Therefore she knew she was taking a human life. One of her reasons was she felt her popularity, number of dates and her desirability would drop during her pregnancy. I could not believe a person could be that selfish. In other words if her mother became ill would she kill her because it would "cramp" her style. I would hope not!

Then again she said she couldn't go home to her parents for there would be hassles. What does she expect, her parents to be overjoyed? Still I feel even though her parents may be disappointed, they would stand behind her 100 per cent. I know mine would. In my opinion she was taking the easy way out. Sometime in life she will have to learn to face up to her responsibilities.

Also, for a supposedly educated woman she is extremely ignorant. She stated there were no organizations to help pregnant women. Surely she must have seen the posters, shops, etc., advertising the Birthright Association.

She also stated she had been on the birth control pill for 10 years. This is very dangerous yet she has felt it has been necessary. I find this very sad that this woman since she was 16 has felt that sex was a necessary part of life. Sex is something that should be shared between two people who love each other, not for some passing lust. Too bad she hasn't realized that all male-female relationships must not lead to sex.

I rest MY case!

Nancy Heenan

A conscience proclamation

WHEREAS people throughout the world have become more and more aware of the urgent need for effective international protection of fundamental human rights;

AND WHEREAS despite efforts at the United Nations and in the field of international law, the world is still without efficient machinery to prevent these and other violations of human rights or to protect the victims;

AND WHEREAS PRISONER OF CONSCIENCE WEEK is a regular multi-purpose event which serves to emphasize Amnesty International's essential concerns about prisoners of conscience;

AND WHEREAS this year the theme is prisoners of conscience in general:

NOW THEREFORE I, Michael Harcourt, Mayor of the City of Vancouver, DO HEREBY PROCLAIM October 11 to OCTOBER 17, 1981 as Prisoner of Conscience Week in the City of Vancouver.

Michael Harcourt
Mayor, Vancouver

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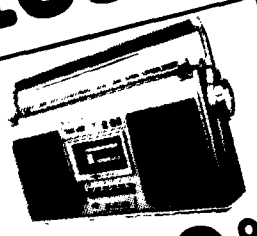

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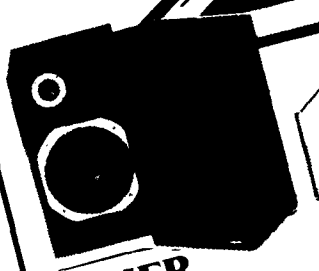

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Also specially priced this week, is the model SS-202. Featuring an FM tuner pack at only $169.95
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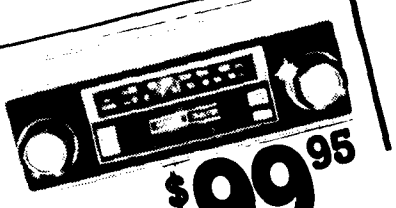

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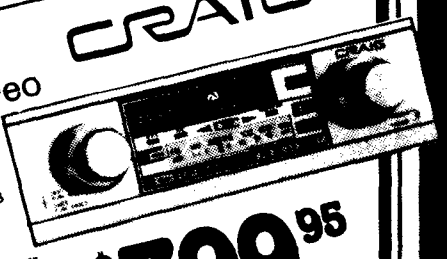
• Electronic search & play
• Dolby
3 Year Warranty complete with Speakers
$399.95
Not available at all stores



AKG K-41 Headphones
• Lightweight for hours of fatigue free listening pleasure
• Full frequency response
• High power handling
$29.95

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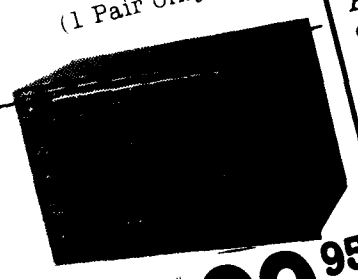
Saturday, Oct. 17.

SAVE up to 60%

Design Acoustic D-12A Speakers
- Beautifully designed 12 sided genuine walnut speakers, feature full 360 degree dispersion for stunning sound reproduction. The reference to judge all other speakers by

(MSI: $1995.00 Pr.)

$599.95 PAIR (1 Pair only)



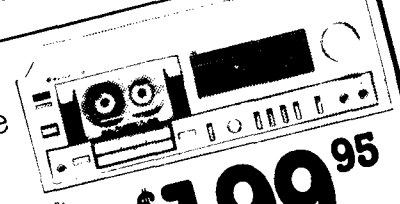
Famous Name Brand Amp/Pre-Amp/Tuner
- Amp features 80 watts of power & LED power meters
- Fully featured tuner & pre-amp
- Silver finish

(3 sets only)

$99.95 each unit (must purchase complete set of 3 units)

KENWOOD KX-500 Cassette Deck
- Metal tape capabilities, flourescent meters, doby, soft touch controls and Sendust guard heads

SAVE $100



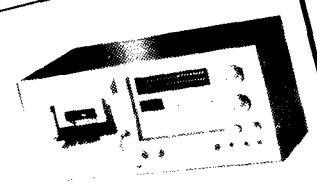
$199.95 (1 only)

KENWOOD KX-400 Cassette Deck
- Fully featured dolby cassette deck

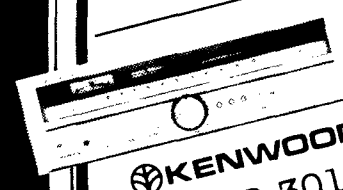
$129.95 (1 only)

PIONEER CT-F1250 Cassette Deck
- Pioneer's top of the line cassette deck featuring 2 motors, 3 heads, metal tape capability, Dolby, flouroscan meters, LED aided EQLB (Equalization, level & bias).

SAVE 33%



$666.00 (3 only)



KENWOOD KR-3010 Stereo Receiver
- Fully featured 54 watt AM/FM stereo receiver
- Handsome wood cabinet

$199.95 (6 only)

maxell Metal Cassette Tape

Here's your chance to try the new "Metal" Cassette recording tapes without breaking your budget!

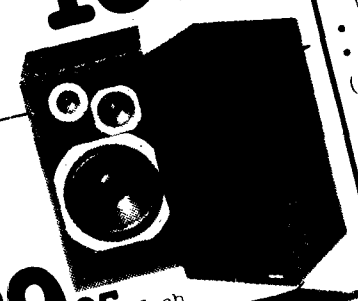
Never Before	MX-46	$1.99
Never Again	MX-60	$2.99
	MX-90	$3.99

Limit 1 Per Customer While Stocks Last

Astral Tune Stereo Cassette
- The original and still the best portable stereo for skiing and other outdoor activities. Featuring, safety padded ski pouch, rechargeable battery pack and lightweight stereo headphones.

(3 only)

$188.95



Audiologic V-310 Speakers
- Features 10" bass, 5" mid-range & 3" tweeter
- 45 watt power handling

(2 pair only)

$29.95 Each

PIONEER SX-3400 Receiver
- Fully featured 30 watt AM FM stereo receiver

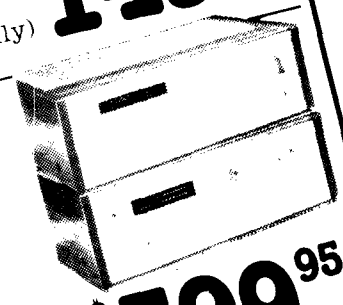
(1 only)

$99.95

PIONEER SA-5800 Amplifier
- 50 watts total power
- Flouroscan power meters
- Wood cabinet

(3 only)

$149.95



PIONEER SA-7800 Amplifier
- 130 watts flouroscan power meters, new distortion free non-switching amp design

Buy Amp and receive matching tuner TX-7800, for only **$49.95** more

(2 sets only)

$599.95

$49.95 (1 only)

TOSHIBA SR A-102 Turntable
- Semi automatic, belt-drive turntable

PIONEER PL-600 Turntable
- Pioneer's top of the line turntable featuring, Quartz lock speed control, 2 motors, soft touch electronic controls, fully automatic.

A Steal

$299.95 (3 only)

Sanyo AD-3020 Speakers
- Features 8" Woofer & 3" tweeter
- 24 watt power handling
- Walnut finish cabinet

(2 pair only)

$19.95

"Snooper" Radar Detector

$19.95 LIMITED QUANTITY

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SURREY 10330 — 152 ST. 588-4311

master charge CHARGEX VISA

★ **Above Items: Downtown only Sat. Oct. 17, 1981**

Tween Classes

TODAY

AMNESTY UBC
Former CBC Moscow correspondent David Levy, speaks on Sakharov, noon, SUB 207/209.

CITR
Dateline international, 3 p.m., 100.1 cable FM. Indonesian politics are focus.

CSA
Welcome back dance, 8:30 p.m. to 1 a.m., Sheraton Plaza 500. Members $4.50, non-members $5.50, door tickets $6.00.

GSA
Folk night, 8:30 p.m., Grad Centre garden room.

DEPT. OF GEOLOGICAL SCIENCES
Dr. R. L. Christie, on "Sedimentary Phosphate in Canada," 2:30 p.m. Geological Sciences 330A.

ISA
Soccer game, 4:30 p.m., soccer field behind SUB.

UBC DANCE CLUB
Party dance — "Streethustle", noon, SUB partyroom. No partner necessary, everyone welcome.

UBC HOCKEY
Vs. alumni, 8 p.m., Thunderbird arena.

UBC LAW UNION
Law union conference, 7:30 p.m., Law 178. Wine and cheese, speaker Shelagh Day on "Human Rights."

UBC THUNDERETTES
Field hockey, vs. Vancouver Ramblers, noon, Spencer field.
Volleyball tournament, evening, WMg. 40 teams, high school women's tourney.

UBYSSEY
Seminar, design with Tom Hawthorn, 4:30 p.m., Douglas College boardroom.

WOMEN'S CENTRE
Women and pornography, noon, SUB 211, slide show and discussion.

WORLD FOOD DAY
Films, 10:30 a.m. to noon, SUB auditorium.
Speakers, noon to 1:30 p.m., SUB auditorium.
Films, 1:30 p.m. to 3:30 p.m., SUB auditorium.

SATURDAY

CITR RADIO
Behind four walls, 3 p.m. 100.1 cable FM, Ian Timberlake takes a look at Office of Rentalsman.
Making waves, 4:30 p.m., 100.1 cable FM, looks at holistic medicine.

CVC
Semi-annual car rally, 5:30 p.m., Beaver gas station at Oakridge shopping centre. $3 members, $4 non-members.

INTRAMURALS
Outdoor adventure and horseback riding. Buntzen Lake. Intermediate and advanced. No time given — your guess is as good as ours.

ROCKERS CO-OP
Free rock concert and party, 9 p.m., SUB partyroom, 3 live bands.

THUNDERBIRD RUGBY
UBC vs. UBC old boys, 2:30 p.m., Thunderbird playing fields.

UBC LAW UNION
Law union conference, 10 a.m., Law 178. Workshops all day, supper and social evening.

UBC LAW UNION
March and rally, 1:30 p.m., South Memorial Park, 1000 E. 41st. Organized by B.C. Organization to fight racism.

UBC THUNDERETTES
Volleyball tournament, all day, WMg. Women's high school teams.

SUNDAY

CITR RADIO
Laughing matters, 4:30 p.m., 100.1 cable FM, comical look at children.

UBC CYCLING CLUB
Fun bike ride, 9 a.m., SUB.

WHEELHOUSE CLUB
Chicken licking ceremony, 7 a.m., Wheelhouse manor. Discussion of how to improve cat's golf swing, chipping and putting. Volleyballs will be served.

MONDAY

CITR RADIO
The melting pot, 3 p.m., 100.1 cable FM, subject is memory and eyewitness memory.
Making Waves, 4:30 p.m., 100.1 cable FM, interview with Al Soroka on committee against racist and fascist violence.

FROSH
General meeting, 5:30 p.m. to 7:30 p.m., SUB 213, open to all frosh.

GSA
Meeting, noon, Grad student centre. Tuition fees, proposal for Board of Governors meeting discussed.

INTRAMURALS
Corec badminton, 7:30 p.m., Osborne Centre Gym A and B, drop in.

ISMAILI STUDENTS ASSOC.
Jamatishana-Du'a, 6:45 p.m., SUB 115 or 117. Mondays to Thursdays.

WINDSURFING
General meeting, organization of novice training, noon, SUB 212.

TUESDAY

B.C. PIRG
Steering committee meeting, noon, SUB 119. All welcome.

CITR RADIO
Gay issues, 3 p.m., 100.1 cable FM. An introduction to gay issues at UBC.
Thunderbird sports report, 5 p.m., a look at intercollegiate and intramural sport at UBC.
Airstage, 9 p.m., radio drama "Job Odyssey."

COLLEGIATE ADVENTISTS
Group discussion on First Corinthians, noon, SUB 213.

COMMITTEE ON LECTURES
Irish poet Maire Cruise O'Brien speaks on "The female principle in Gaelic literature," noon (? not stated), Buchanan 203.

GAY UBC
Organizational meeting, no time given, SUB 115.

INTERNATIONAL HOUSE
Film series "India," noon to 1:30 p.m., and 7:30 p.m. to 8:30 p.m., International House 400. Includes "Come to Kashmir," "River Ganges," "Destination Delhi."

PRE-MED
Dr. J. Goldie lectures, on cancer, noon, IRC I. New memberships accepted.

UBC CYCLING CLUB
Constitution ratification and election of officers, noon, Biol. 2449.

WEDNESDAY

CITR RADIO
Still not satisfied, 3 p.m., 100.1 cable FM, women's self-defence. Speaking of "still not satisfied," we're not printing any more of these notices unless you use the 'Tween Classes forms like everyone else.

DEPT. OF PHILOSOPHY
Peter Singer lectures on Morality and Animals, noon, Law 101.

GAY UBC
Poetry reading by Ian Young, 7:30 p.m., SUB 205.

INTRAMURALS
Final registration for men's Buchanan badminton tournament, 4 p.m., WMg 203.

NDP CLUB
General meeting to elect new executive, noon, SUB 215.

UBC STUDENT LIBERALS
Movie "Animal House," 5:30 and 9 p.m., SUB auditorium. Admission $1.00, all welcome.

THURSDAY

CITR
Cross currents, with Tony Charles and staff examining the state of the Fraser River, 3 p.m., cable 100.1 FM.
Thunderbird sports report, 5 p.m., cable 100.1 FM.

CAMPUS CRUSADE FOR CHRIST
Meeting, noon, SUB 111.

CHRISTIAN SCIENCE ORGANIZATION
Lecture on exploring the realm of Divine Spirit, noon, Buchanan 104.

GAY UBC
Poetry reading by Ian Young, noon, SUB 207/209.

INTRAMURALS
Referee club general meeting, noon, WMg 211.

WOMEN STUDENTS' OFFICE
Panel discussion on women in writing careers, noon, Brock hall 223.
Essay skills workshop, noon, Brock hall 301.

Hot Flashes

How to make shit look good

"Even if it's shit, make it look good," is the basic credo of all good newspapers, even The Ubyssey.

But there's more than one way to design a newspaper, and how to make a newspaper distinctive, appealing and readable will be the subject of the next truly wonderful and intellectually stimulating Canadian University Press seminar.

Join former Ubyssey editor Tom Hawthorn and other crazed journalists over at the Douglas College board room today at 4:30 p.m. to find out how you can make a nifty newspaper. Rides will be leaving from The Ubyssey office for the wilds of New West, just drop by SUB 241k sometime today and find out when the staff is leaving.

Who knows, maybe you'll learn to appreciate us.

Liberal animals

What a bunch of animals those UBC student Liberals are. Do you know how much clean sawdust the SUB proctors have to put into their office every day just to meet health and safety regulations? And it's pretty disgusting what they have to take out, too.

But not only are those trendy pseudo-lefties wallowing in their own filth, they also want to contaminate the rest of UBC with their regressive religion. Beware! Animal House is appearing at a SUB auditorium near you, especially at 5:30 and 9 p.m. on Wednesday.

An in-depth analysis of the real workings of Parliament, Animal House will cost you one inflation-eroded dollar, courtesy of Bluto Trudeau. Oh, Louie, Louie, where are you? We gotta go . . .

Villeneuve?

What goes vroom screech vroom screech vroom screech? A beginning car rallier trying to make it through a flashing red light! Pretty sad, huh? Well, wait until you see the greenhorns try to make it through the semi-annual CVC car rally Saturday.

Those gas guzzling goofs will start at 5:30 p.m. from the Beaver gas station (Oakridge shopping centre) and before they show you how to get lost they'll ask for $4 (or $3 if you're a member).

Staph meet

Attention all Ubyssey staffers, this medium has a message. There will be an important staff meeting Saturday at 2 p.m. in good old SUB 241k. This paper runs as a participatory democracy, and if you don't participate tomorrow don't bitch at us if you don't like our decisions. Got the message?

Fight racism

Law may be above politics to some people, but the UBC law union doesn't see it that way. That's why they're urging people to turn out and support the march and rally organized by the B.C. Organization to Fight Racism, Saturday at 1:30 p.m. at South Memorial park (1000 East 41st).

Law is not beyond you. Participate and learn about the issues which affect you.

Wild sex

Yup, it sure is something, right? But hold on, buster, there's none of that stuff here!

Just 15 blast-my-socks-off burgers, fair prices, and tons of other great stuff. So keep your hands to yourself!

2966 West 4th Ave., open from 11:30 a.m. seven days a week.

Opening soon corner of Georgia and Hornby. (Yuk, yuk.)

P.J. Burger & Sons

LIBERATION THEOLOGY AND THE THIRD WORLD
THURSDAY, OCTOBER 22

Second in a series of JEWISH-CHRISTIAN DIALOGUES sponsored by the UBC chaplains.

The series continues **Thursdays** at **4:30 p.m.** at HILLEL HOUSE (across from SUB behind Brock) through NOVEMBER 12

Upcoming topics include Jewish Self Image, The Middle East Question and Christian Anti-Semitism.

A no-host meal is served at 6:00 p.m. at minimal charge.

Everyone welcome.

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chartered accountants providing the full range of financial and business services in 21 Canadian cities, and 90 countries around the world through Coopers & Lybrand (International).

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Hairstyling for Men and Women

We cater to young people who want a modern, carefree hairstyle at affordable prices.
For an appointment call:

4009 MacDonald **738-7310**

THE CLASSIFIEDS

RATES: Campus — 3 lines, 1 day $2.00; additional lines, 65c. Commercial — 3 lines, 1 day $3.60; additional lines 95c. Additional days $3.30 and 90c.

Classified ads are not accepted by telephone and are payable in advance. Deadline is 10:30 a.m. the day before publication. Publications Office, Room 241, S.U.B., UBC, Van., B.C. V6T 2A5

5 — Coming Events

Improve Your Study Habits Through
SELF HYPNOSIS
FEE: $40 for any 4 of 5
Ph.D GUIDED
Tuesdays, 6:15-7:30 p.m.
STARTING
Oct. 13, 20 or 27th
Blue Room, Arts 1 Bldg.
U.B.C. Campus

THE VANCOUVER INSTITUTE
Free public lecture
PROF. FREEMAN DYSON
Institute for Advanced Study, Princeton
LIFE IN THE UNIVERSE
Prof. Dyson has gained an international reputation as a physicist, mathematician and astronomer.
Lecture Hall 2, Woodward Building, Saturday, Oct. 17 at 8:15 p.m.

10 — For Sale — Commercial

FLEA MARKET every Sunday starting Oct. 18th at Westminster Drive-In. 12500-110 Ave., Surrey 8 a.m. to 4 p.m. For info call 986-6389 or 683-1633.

FLEA MARKET: every Sat. starting Oct. 17th at Saint Marys School 230 Keith Rd; North Van. For info & Res. call 986-6389 or 683-1633.

REASONABLY PRICED older furniture & desks at Townhouse Antiques, 3928 Main. Student discount with A.M.S. card.

COMMUNITY SPORTS; A store packed with ski wear, soccer boots, hockey equipment racquets of all kinds, jogging shoes and dozens of other sports items at reasonable prices. (including adult small hockey jerseys for ladies hockey teams at $10.95). 3615 W. Broadway

11 — For Sale — Private

OLYMPUS MICRO-CASSETTE recorder. Excellent condition. 1 hour tape, includes accessories. $200. Phone 228-8588 anytime.

10 SPEED Gitaine Tandem bike. Quality components. Accessories. Extra wheels and rims, Excellent condition, $650. 228-8588. anytime.

HP33E CALCULATOR still under guarantee $125 obo. 228-0410 evgs.

30 — Jobs

RECORDS & TAPES: Rhodes on Broadway looking for part-time or full-time help in its Record & Tape Dept. A good knowledge of classical music is essential. Phone Nicholas, 733-2215, Rhodes, 1905 West Broadway.

35 — Lost

LADIES SEIKO WATCH. Phone 733-0317.

40 — Messages

PRACTICAL acupuncture moxibustion home study course. P.O. Box 35676, Vancouver, B.C. V6M 4G9.

ALPHA OMICRON PI, Happy 50th Kids! It's been a great half decade.
Love your Alums

50 — Rentals

65 — Scandals

THE LEGACY OF THE FOLK NIGHTS continue . . . The GSA presents another Folk Night Friday Oct. 16 at 8:30 pm in the Graduate Student Centre Garden Room.

70 — Services

FOOTLOOSE IN NEW ZEALAND! Use our personal budget quide to plan your trip. $5.95 Can. Kiwi Publications, P.O. Box 94-UB Concrete, Wa 98237.

MODE COLLEGE of barbering and hairstyling. Student hairstyle — $8, haircut — $3.50. 601 West Broadway, 874-0633.

80 — Tutoring

85 — Typing

WRITER'S CRAMP? Yours truly secretarial services ltd. types up a storm day so you can sleep at night. Dependable service, reasonable rates. Professional results. Call Kathy (yours truly) today. 873-5578.

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90 — Wanted

CAMPUS BAND needs bass player. Vocals preferred. Must leap tall buildings with a single bound. 736-0843, Paul: 526-3301.

99 — Miscellaneous

TOASTMISTRESS: Gain experience in public speaking. For more information call 437-8494.

vista

Welcome once again to the Wonderland of Vista.

The march hare is here to inform you that if you keep your eyes open you won't be late for anything, including the play **Jennie's story.** It's a new play by **Betty Lambert** about love and revenge in the endless prairie of the late 1930's. It opens Wednesday at 8:30 p.m. at the Waterfront theatre. Sounds Canajan, eh?

Also in the theatre world there's the Wednesday opening of **Michel Tremblay's Les Belles Soeurs** at Langara's Studio 58. It's directed by Barbara Russell and should be interesting.

On **North Shore Live** a play on television is opening at Presentation House soon. It's written by and stars Nicola Cavendish and Tom Wood with Bob Baker as director. It promises to be interesting at the very least and it is running until Nov. 14.

On the home front The Misanthrope will play at the **Dorothy Somerset** theatre until tomorrow night. It's fast, fun and flashy and definitely worth catching. The shows tomorrow are at 5 and 8:30 p.m. and tonight's showing is at 8:30 p.m.

Also at UBC is a concert by guitarist **Michael Lorimer.** I don't think he plays like Jimi Hendrix but I don't think he wants to either. This is for those of you with cultured taste. It's happening on Oct. 25 at 8 p.m. in the UBC music recital hall. All tickets are $8.

For folk music affectionados (ain't that a terrific word) **The Boys of the Lough** will be appearing at the Vancouver East Cultural Centre this Sunday at 8 p.m. The Boys of the Lough are recognized as one of the most exciting and accomplished of the Celtic revival groups. Tickets are $7 and available at Black Swan records and Octopus books.

There are also two concerts featuring **Malcolm Bilson** being presented by the Vancouver Society for Early Music. Bilson is into 18th century Viennese fortepianos and will be playing some of the true classics on Wednesday at 8:30 p.m. at the Ryerson United church with the CBC Vancouver orchestra conducted by John Eliot Gardiner. It will be an all Mozart program, including two fortepiano-concertos. Tickets are $5 for students and seniors and $7.50 for members of the real world. Bilson will appear solo at the Arts Club theatre on Granville Island playing Mozart and Hayden Sunday, Oct. 25 at 8:30 p.m.

Holly Arntzen and friends are appearing tomorrow night at the Soft Rock Cafe. The **Bob Murphy Quintet** will be there Sunday and the **Grant Street String Band** will appear Monday.

Also, starting this Saturday at 8 p.m. the Vancouver Museum auditorium will be beginning a series of **Documentary Masterworks** presented for eight consecutive Saturday evenings. The series will feature 20 films directed and produced by the **National Film Board's** top film makers. It opens with Cree Hunters of Mistassino and Wuxing People's Commune. Admission is $2.50. Bye till next week.

AND
AMS
TICKET
OFFICE

AMS PRESENTS

CSA "Welcome Back Dance" — Fri., Oct. 16.
Indercut '81 — Blue Northern — Sat., Oct. 17.
Andre Kole — Sun., Oct. 25.
Monty Python — Graham Chapman — Thurs., Oct. 27.

IN VANCOUVER — CBO:
Persuasions — Wed., Oct. 21
Quilapayun — Sun., Oct. 25
Pageant Ball — Sun., Oct. 25
Marty Balin — Tues., Oct. 27
LG73 UNICEF Hallowe'en Ball — Sat., Oct. 31
Hallowe'en Hoe-Down (3 bands!) — Sat., Oct. 31
UP AND COMING:
Sonny Terry and Browny McGee — Nov. 6, 7
The Imperials — Nov. 19
A Night In Old Vienna — Nov. 27

Concert Box Offices

Buy your tickets at the AMS Box Office

"A gutsy, emotional movie about what it really takes to be a hero. One of the finest films of this or any year."
—Rona Barrett, Today Show, NBC-TV

"A masterpiece. The film's overwhelming impact will touch and affect you."
—Rex Reed, Syndicated Columnist

"'Chariots of Fire' is a rare, intelligent, beautiful movie. A thoroughly rewarding experience."
—Bob Thomas, Associated Press

CHARIOTS OF FIRE

CHARIOTS OF FIRE
ALLIED STARS PRESENTS AN ENIGMA PRODUCTION
Starring BEN CROSS • IAN CHARLESON • NIGEL HAVERS
CHERYL CAMPBELL • ALICE KRIGE • Guest Stars LINDSAY ANDERSON
DENNIS CHRISTOPHER • NIGEL DAVENPORT • BRAD DAVIS
PETER EGAN • SIR JOHN GIELGUD • IAN HOLM • PATRICK MAGEE
Screenplay by COLIN WELLAND Music by VANGELIS
Executive Producer DODI FAYED Produced by DAVID PUTTNAM
Directed by HUGH HUDSON
Original Soundtrack on Polydor Records DOLBY STEREO IN SELECTED THEATRES
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JOHN HURT IAN HOLM DOLBY STEREO

VOGUE
918 GRANVILLE
685-5434
WARNING: Some frightening and gory scenes. B.C. Director.
Showtimes: 2:35, 4:55, 7:15, 9:35

ODEON
831 GRANVILLE
682-7468
DUNBAR
DUNBAR at 30th
224-7252
MATURE
Warning: Some coarse language and swearing. B.C. Director.
Only When I Laugh
MARSHA MASON
Showtimes: Odeon, 2:15, 4:50, 7:15, 9:40. Dunbar, 7:30 & 9:40.

MATURE
CORONET
851 GRANVILLE
685-6828
Warning: Some coarse language, nudity and suggestive scenes. B.C. Director
Showtimes: 2:00, 3:50, 5:40, 7:40, 9:40
BILL MURRAY
STRIPES
P.J. SOLES ★ JOHN CANDY

MATURE
CORONET
851 GRANVILLE
685-6828
Warning: Some coarse language and swearing; occasional suggestive scenes. B.C. Director
Showtimes: 2:00, 4:10, 6:00, 8:00, 10:00
CONTINENTAL DIVIDE
JOHN BELUSHI

MATURE
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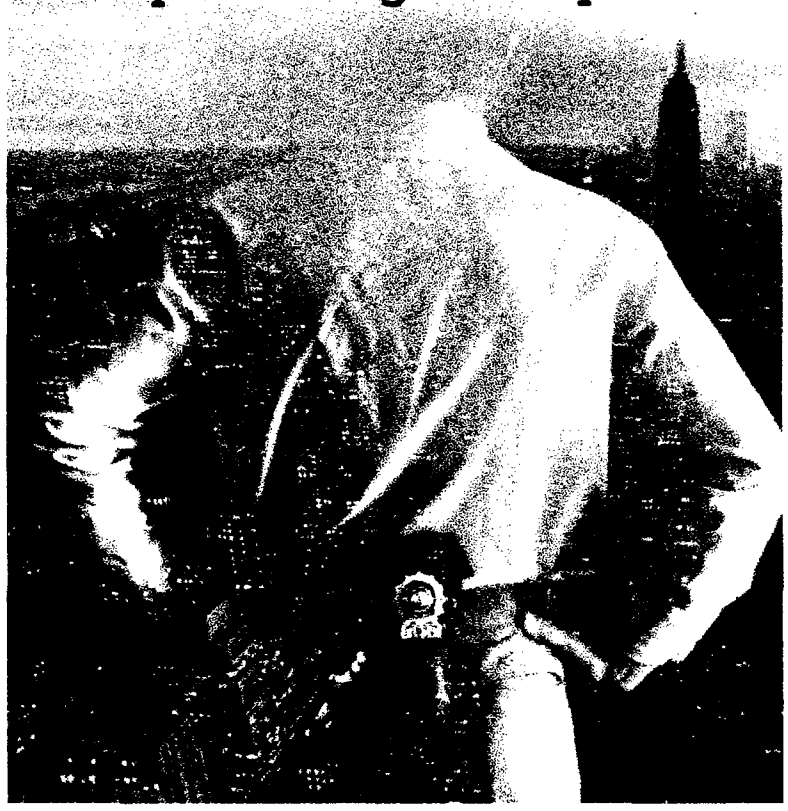
CAMBIE at 18th
876-2747
AT 8 P.M. ONLY
A ROMAN POLANSKI FILM
'TESS'
NASTASSIA KINSKI PETER FIRTH

RESTRICTED
Warning: Occasional suggestive scenes of perverted sex. B.C. Director
broadway
707 W. BROADWAY
874-1927
Showtimes: 7:00, 9:15
THE NIGHT PORTER
DIRK BOGARDE CHARLOTTE RAMPLING

RESTRICTED
Warning: Frequent violence; some nudity and suggestive scenes. B.C. Director
broadway
707 W. BROADWAY
874-1927
Showtimes: 7:30, 9:30
HEAVY METAL

MATURE
VARSITY
224-3730
4375 W. 10th
Showtimes: 7:30, 9:30
French w/Eng. Sub.
SIGNORET
"I SENT A LETTER TO MY LOVE"

A cop is turning. Nobody's safe.



PRINCE OF THE CITY

"PRINCE OF THE CITY"
Starring TREAT WILLIAMS
Executive Producer JAY PRESSON ALLEN Produced by BURTT HARRIS
Screenplay by JAY PRESSON ALLEN and SIDNEY LUMET
Based on the Book by ROBERT DALEY
Directed by SIDNEY LUMET

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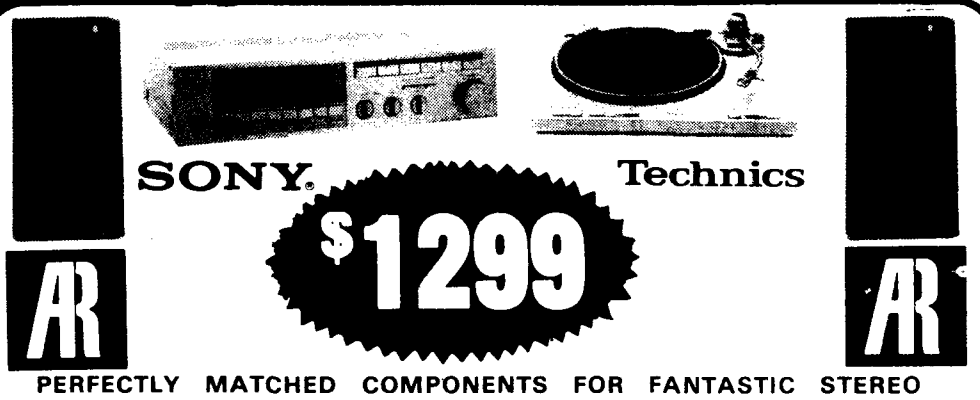
A COMPACT SYSTEM OFFERING SUPERB SOUND QUALITY. Technics SA-203 slim-line stereo receiver with 30 watts per channel. Brand new from Pioneer, the PL-4 direct drive semi-auto turntable featuring a straight, low-mass polymer graphite tonearm, complete with cartridge.
AR-28 COMPACT TWO-WAY BOOKSHELF SPEAKERS.



PERFECTLY MATCHED COMPONENTS FOR FANTASTIC STEREO REPRODUCTION. The new Sony STR-VX4 stereo receiver features 40 watts per channel, digital station readout, and eight-station memory pre-set tuning.
Technics SLD202 direct drive semi-auto turntable complete with Shure M95HE magnetic cartridge.
AR94 speakers are a unique three-way system featuring two woofers and an all-new tweeter.

TDK

SA-C-90 ..... $4.99
SA-X C90 ..... $7.88
HD-01 head demagnetizer.. $34.88

discwasher®
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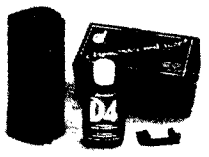
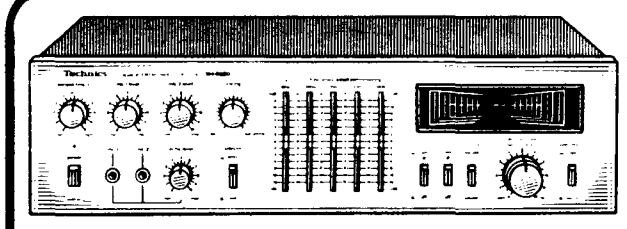


$15.88



SH-8030
SPACE DIMENSION CONTROLLER
$519

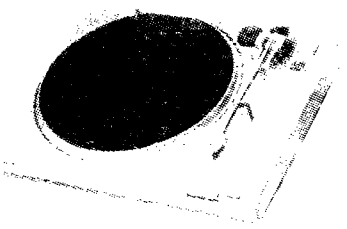
Technics

PIONEER
CAR STEREO

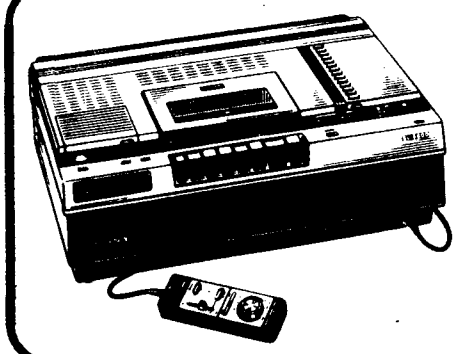
$224.95

KP-2500
IN-DASH CASSETTE

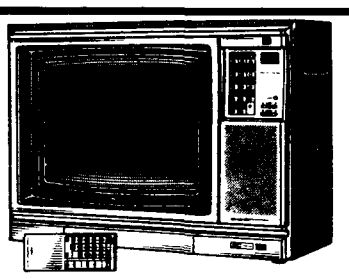
TS-162DX
6½ INCH DOOR MOUNT SPEAKERS



SONY.
PS-LX2 Semi-auto, direct drive, servo-locked turntable, complete with SHURE magnetic cartridge.
$178



SONY.
BETAMAX
Video Recorders
SL-5000 $1095.00
SL-5800 $1599.00



SONY.
KV-1946R
20 INCH TRINITRON
With express tuning and remote control $899.00
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20 INCH TRINITRON
Direct access tuning
Remote control $999.00

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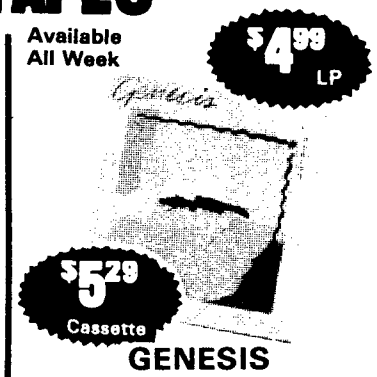

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