Assault charges dropped

Steam union blasts admin

By TOM HAWTHORNE

All charges have been dismissed against three men accused of assault during a UBC strike, but they still feel bitter against the university, one of the men said Thursday.

Joe Vizjak, who was charged with assaulting a supervisor during a March strike by UBC operating engineers, said he felt the university charged him with assault to end the strike quickly.

"I'm a little annoyed they would drum up charges against me to help their cause, but that was their course of action and it was their prerogative," he said.

"We could have done the same thing (take the university to court), but we didn't choose to."

Vizjak, and fellow workers Henry Juston and Terry Derouin were charged with common assault following a March 25 incident at the UBC power plant. Supervisor Walter Busch, who was a replacement for the striking engineer personnel, claimed he was attacked by the three men.

Morley Shortt, lawyer for the engineers, said Thursday the assault charges were dismissed because provincial court judge Joel Groberman was unable to decide beyond a reasonable doubt whether the alleged assault occurred.

Shortt also said a charge of causing willful damage to property was dismissed. Derouin was charged with ripping a piece of plywood off an operating plant window.

The charge was dismissed because the Crown was unable to place a monetary value on the plywood, as is required under section 388 of the Criminal Code, Shortt said.

Bill Kadey, operating engineers' union business agent, said the university wanted to end the strike and used the incident to put the union in a poor bargaining position.

"The university used it (the alleged assault) to their best advantage and had it played up on the CBC and the radio," Kadey said. "Their own propaganda machine on campus also attacked the strikers.

"Now that they've been dismissed, it's a kick in the ass for them."

But university spokesman Al Hunter said the RCMP, and not the university, was responsible for laying the four charges against the strikers.

Kadey had earlier blamed the people working behind the picket line at UBC and not the striking operating engineers for the reported incidences of violence.

Vizjak said he was pleased the charges were dismissed.

"I figured they were drummed up charges, but I'm relieved they've been dropped," he said. "It's not a pleasant experience."

The 25-member International Union of Operating Engineers local 882 walked off the job Feb. 21. The 12-week dispute, which was marred by several incidences of picket-line violence, was resolved May 18.

During the strike, members of the union produced a list of 24 supervisory personnel recruited to do the steam engineers' work.

RCMP escorts also assisted the non-union workers into the power plant and there were reports of hidden camera surveillance of the picketers by police.

THE UBYSSEY

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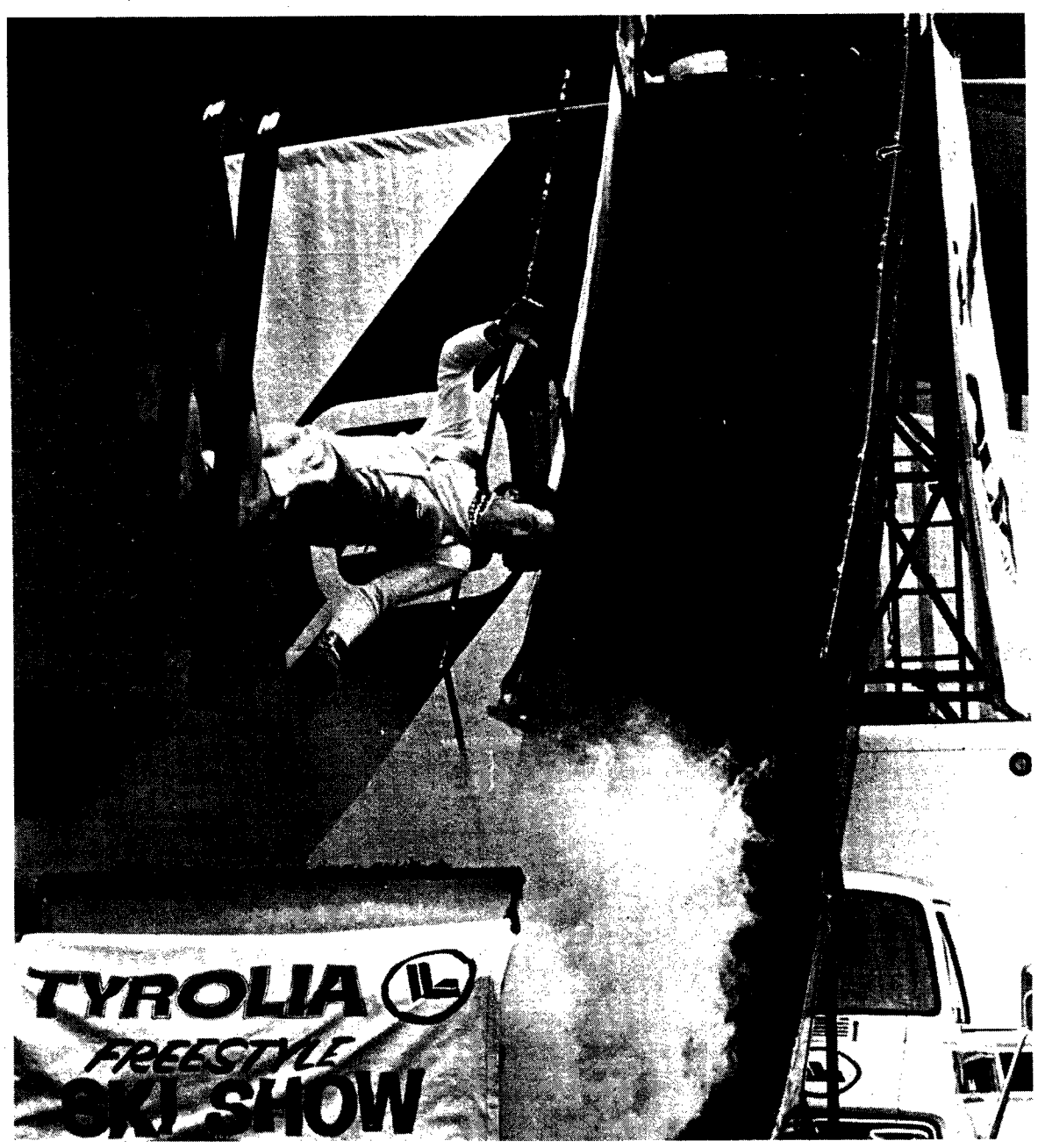

—peter menyasz photo

INTO ACID VAT drops unfortunate movie stunt man during filming of latest James Bond spectacular, No Longer on Her Majesty's Secret Service. Plot has 007 posing as ski bum who slaloms around in disco outfit to throw off SPECTRE agents after information on West's most important new device — artificial snow maker — needed to make Siberia new ski capital of world. Siberian scenes will be shot at "Sin City—North", Whistler.

Funding cuts hit faculty

OTTAWA (CUP) — Faced with dropping enrolments and cutbacks in government grants, universities and colleges across Canada are considering cutting faculty, freezing hiring, and not replacing professors on sabbaticals.

This year, Algonquin College, Carleton University, and the University of Waterloo are all considering cuts in staff, while Simon Fraser University has imposed a hiring freeze for the next two years. Carleton is also not replacing some professors on sabbatical.

At Carleton, a university committee has recommended a 7 to 10 per cent cut in the university's 620 faculty in order to balance the university's budget by 1982.

It recommended faculty members be dismissed if they fail to receive career development increments for two consecutive years. The increments are annual evaluations of the faculty members' teaching and research contributions to the university.

Faculty resignations can be induced by, "Giving strong hints to marginal people, who have a poor teaching record and do not research, that they have a limited future and might well look for something else over a period of time," the committee report said.

It also said a more active policy of induced resignations would be possible if faculty were introduced to professional career counselling programs.

As another means of reducing expenses, the committee recommended professors on sabbatical not be replaced unless enrolment increases in their area. This policy is now in effect but is not a formal policy.

The report said professors on sabbatical could also be replaced by younger academics who would work for lower salaries.

University of Carleton arts dean Jame Downey said most of the committee's recommendations would take effect after negotiations with the university's faculty association.

At Simon Fraser, the university senate was told Oct. 2 there will be a net hiring freeze for the next two years. President Pauline Jewett said the university would follow the recommendations of a university review committee struck in 1977 to find ways to avoid a projected $1.8 million deficit in 1978.

A net hiring freeze means no new faculty or staff will be hired, but vacancies caused by attrition will be filled.

At UBC an administration discussion paper circulated last year recommended major cuts in the number of tenured faculty positions at the university.

The paper, which was prepared for the board of governors, said the university lacks flexibility in distributing funds because of the "large proportion of its resources committed to tenured faculty."

See page 3: PROFS

Bottle battle boots resident

On the word of one witness against five others', the Gage standards committee evicted Jeff Clough, commerce 4, from Gage Towers residence last week.

The witness (who wishes to remain unidentified) said that at approximately 2:30 a.m. on Oct. 1, bottles were thrown off the balcony of the quad where Clough lived.

According to a report of the incident issued by the standards committee, the witness, a resident of the Gage Low Rise, "heard loud voices and breaking glass" and upon looking out his window, saw silhouetted figures on the balcony of East 2b throw an object that, because it smashed with a distinct sound, he concluded to be a bottle."

Clough was not in the quad at the time, but had left five of his friends there, who denied throwing bottles off the balcony.

"Standards accepted one person's word against that of my five friends," Clough said Thursday. "They said, in effect, that my friends were lying. They said I was responsible because I left my friends unattended."

Clough said that the standards committee was told by the UBC housing department to find one person guilty, or else the whole quad would be evicted.

He added that the committee told him they were dropping the case because of incomplete evidence, but then "they came back and told me housing was pushing it."

Rob Margolis, chairman of the Gage standards committee, said the decision was not unfair.

"There is no doubt in my mind that the guy (the witness) did see the bottle, He had no reason to say he saw the bottles fall if he didn't."

"On the other hand, they (Clough's friends) have every reason to say they didn't throw the bottles if they did."

Clough said he offered to pay for a lie detector test to prove his friends' innocence, but the standards committee refused.

"I tried to appeal the committee's decision, but was denied," he said.

Students burn union effigies

Canadian University Press

Approximately 60 Capilano College students, most of them in business management, demonstrated Thursday against the right of workers to strike.

The students, including student society president Tom Sulton and internal vice-president Lyle Wood, burned two effigies from 20 foot poles representing the college faculty and the Canadian Union of Postal Workers.

The college faculty is currently negotiating a contract and a special meeting is scheduled for Saturday when the bargaining team will present its final recommendations to the faculty.

A strike vote is anticipated.

Inside postal workers returned to work Thursday under protest after the federal government threatened to take away their jobs.

The demonstrators, who paraded for an hour in front of the college's academic section carried placards that read: "Down with strikers", "Keep CUPW off our campus" and "Back to work" and also chanted protest slogans.

One of the demonstration spectators said the marchers came from the south end of campus, which houses business management and retail fashion courses.

"It was a fascist, anti-striking parade," she said.

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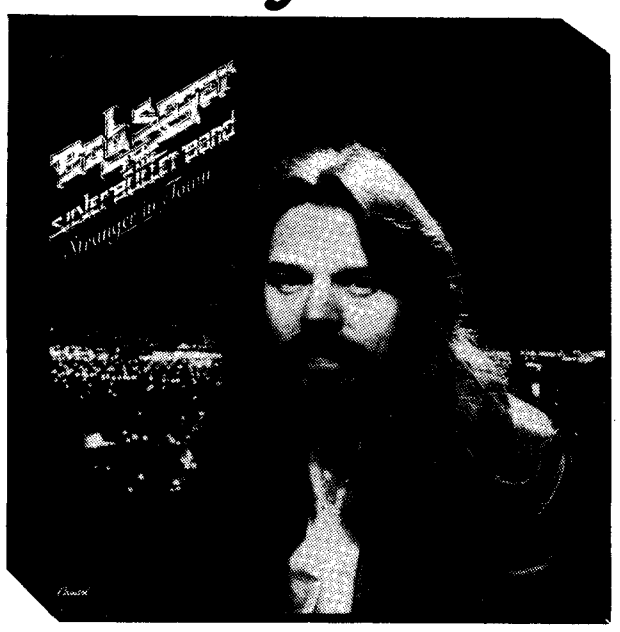

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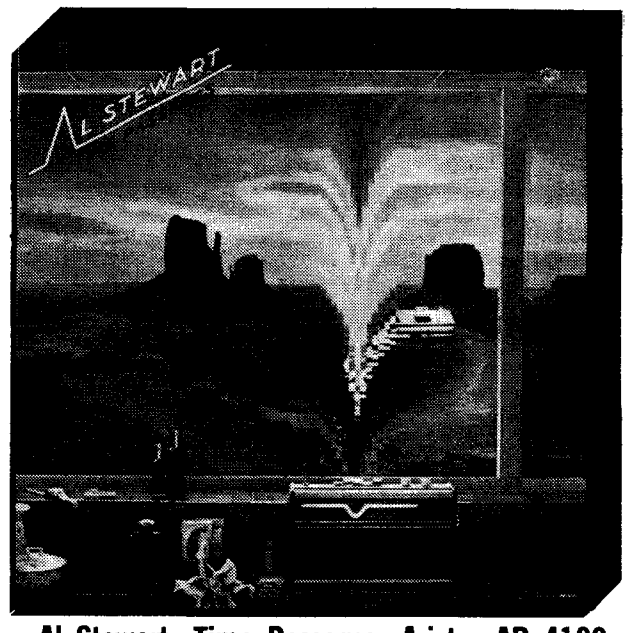

Al Stewart–Time Passages–Arista–AB 4190

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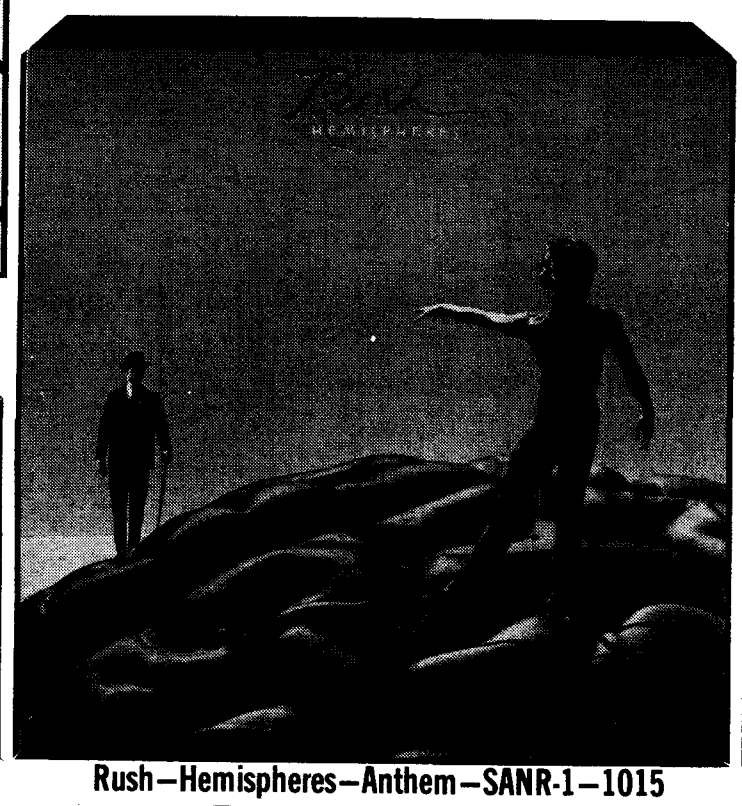
Rush–Hemispheres–Anthem–SANR-1–1015

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Socialist Int'l comes to Vancouver

By GEOF WHEELWRIGHT

The proverbial 'socialist hordes' will finally invade B.C. at an international socialist congress at the Hyatt Regency hotel in Vancouver one week today.

Svend Robinson, federal NDP candidate for Burnaby, told 20 people in SUB 215 Thursday, such noteables as former German chancellor Willy Brandt, Israeli opposition leader Shimon Peres and former Australian prime minister Gough Whitlam will be attending the congress.

Robinson said the gathering is the organization's first in North merica since 1876 when Karl Marx attended a Socialist International congress in San Francisco.

"It's really a historic occasion," he said.

Robinson said the congress will discuss disarmament, the world economy, Southern Africa, and human rights.

Robinson said the main congress will be closed to the public, due to the number of delegates, but the meetings will be televised on cable 10. He said over 100 people are on a waiting list to attend the congress as observers.

NDP leader Ed Broadbent and B.C. opposition leader Dave Barrett will be opening the congress Nov. 3 at 10 a.m.

Robinson said the congress was almost called off twice.

The federal NDP asked Socialist International if they could cancel the congress in Vancouver after rumors of a federal election. The controversial nature of some of the delegates the NDP would be associated with might harm the party's election chances, he said.

Robinson said the congress was almost cancelled again about two weeks later when Barrett, who had called the federal party 'chicken' for their concern about the election, heard provincial election rumors.

Barrett himself soon asked the congress to cancel due to political pressure but provincial party executives ignored his requests, said Robinson.

He said the congress is now held every two years and the Socialist International bureau in London decides its agenda. Willy Brandt is currently the group's chairman and president and has brought a certain respectability to it, said Robinson.

He said Brandt has been particularly active in promoting the organization's involvement in Latin America, Southern Africa, and the Middle East. Robinson said the socialist congress of '76 in Geneva decided to support the inclusion of the Patriotic Front party in a new black government Rhodesia.

Robinson traced the history of the Socialist International movement from its beginnings in the 19th century in Europe to its most recent history leading up to the 1978 Vancouver congress.

ROBINSON . . . 'hordes' coming

In 1951 the Socialist International congress in Frankfurt agreed upon both anti-capitalism and anti-communism policies. Sexism was rampant at that congress, said Robinson.

He said the congress' "women's auxilary", the International Council of Social Democratic Women, will hold a conference this week from Oct. 31 to Nov. 1

He said socialist party leanings differ greatly from country to country. The Social Democratic party in the United States is a very conservative organization that supports Jimmy Carter and American involvement in Vietnam and Chile, said Robinson.

In India the party has recently severed long standing ties with Indira Ghandi and her party and has affiliated itself with the Indian Socialist party.

MY BRAIN HURTS, shouts lobotomized lad, left, holding recently removed brain in hand. One of first patients treated by noted surgeon, Dr. Christian Barnyard, right, under new technique which utilizes animal substance in brain transplant. Barnyard, viewing his patient with the concerned visage of a truly dedicated doctor, developed bold new surgical strategy with help of Glad Bag corporation. In other campus news, Home Economics mauled Nursing 20 to zip in T-Cup football action.

—mayo clinic photos

Federal vote depends on 'underdog'

The outcome of the next general election depends on whether Canada's crucified prime minister can "resurrect himself," a federal candidate for the New Democratic Party said Thursday.

"Trudeau functions best as the underdog," said Mercia Stickney, the unsuccessful Richmond-South Delta NDP candidate in the recent federal byelection.

At a beer night hosted by UBC's NDP club, Stickney said the Conservatives and the Liberals offer different administration but not different philosophies. The NDP is strong at the provincial level but needs time to grow federally as a populist party' she added.

"Federal politics is run by a one party system," she said.

Svend Robinson, the federal NDP candidate in Burnaby expressed optimism for the NDP's future.

"(NDP federal leader) Broadbent has more credibility than the other two national leaders," he said.

He said the NDP will win more seats in B.C. than any other party in the next general election.

Vancouver-Quadra candidate Alan Bush said people are becoming more open to the NDP. Both Bush and Robinson said the Progressive Conservatives do not offer an alternative to the present government.

"The future of Canada is inexorably tied to the NDP," said Bush.

He said he was considered the "invisible candidate" in the local media, but added the Vancouver-Quadra constituents know him.

No can do for ZANU, says U. of Calgary

CALGARY (CUP) — The Zimbabwe African National Union, a black Rhodesian guerilla organization fighting Ian Smith's regime, will not be getting any of the $1,000 it requested from University of Calgary students.

The request for funding, made in February and the centre of charged debate since mid-summer when finance vice-president Jeff Proudfoot refused to sign the cheque, has been thrown out on a technicality by the students' union review board, the senior judiciary body on campus.

In a written statement to Bruce Ramsay, services vice-president of the union, who had originally requested that the board look into the matter, review board chairman Dale Johns said, "the board found the committee acted without proper quorum, and therefore the decision to fund ZANU must be void."

The decision to give the money to ZANU was made by the Committee of 10,000, a students' union committee given approximately $10,000 a year of students' money (a dollar per student) for charitable purposes.

Proudfoot has flatly refused to sign the cheque since July — a decision which has left him open to impeachment for violation of the constitution. He does not think ZANU qualifies as a charity.

Until this decision, the review board has consistently ruled in favor of the committee each time Proudfoot has appealed.

Student vice-president and Committee of 10,000 chairman John Graham, while not arguing with the ruling, reserved judgement on the future of the ZANU proposal.

"In the light of this decision being made in a non-quorum meeting, the committee will have to look at it," he said.

The committee is slated to meet this week to decide its course of action. A new change to the Committee of 10,000 by-law gives students' council the power of veto if it deems any committee request to be in apparent support of extra-charitable actions within an ostensibly charitable organization.

With this veto power, it appears ZANU will never see any of the money, even if the request is submitted again.

Profs under pressure

From page 1

At the University of Waterloo, all but one department within the faculty of engineering is expected to lose one or two professors.

That's because salaries, which comprise 96 per cent of the faculty's budget, will have their total amount cut by 2.5 per cent next year and 1.7 per cent in 1979-80.

While the dean of engineering foresaw no drastic moves, such as layoffs, he said "everybody will be working harder to receive less money."

At Algonquin College, the college president outlined in September a plan to replace on third of the college's full-time faculty with part-time teachers.

Although Laurent Isabelle described the plan as "virtually unacceptable", he said it was an alternative for consideration in the college's 1979-80 budget.

The proposal has been referred back to committee until November.

Algonquin faculty union officials have charged the plan is a pressure tactic designed to force the union into signing a new contract.

Fee fo fum

The spectre of increased tuition fees is again stalking the land. This week administration president Doug Kenny reported that it may be necessary to raise tuition fees next fall by as much as $70 to $100.

The arguments against high tuition fees have been made many times during recent campaigns against increases and they still hold. High tuition fees, despite student loans, pose a very real barrier to many students who want a university education.

Many students now attending UBC will no doubt be able to afford the increase. It may mean nothing more to them than doing with a little less beer next year or going to their folks for the extra cash.

But the people who will really be hit by a tuition fee increase — or by any tuition fees at all for that matter — are people we rarely see at UBC. They are people from the province's lower income strata and their absence from this institution poses a threat to the legitimacy of UBC. Although their taxes support this university, few working class children actually finish their education here. The situation, according to Kenny, is potentially explosive.

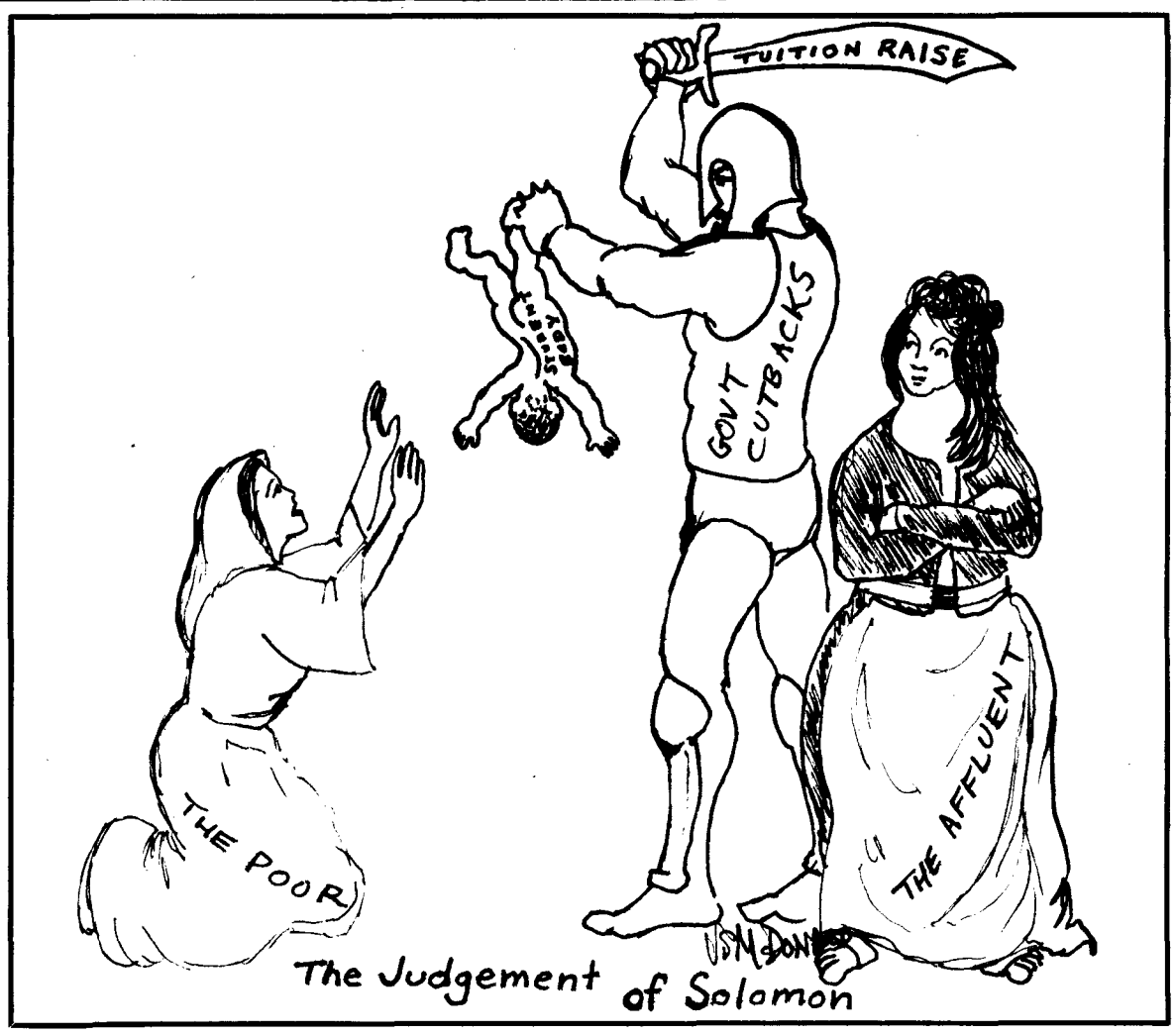
With Proposition 13 sentiment in the air and with a return to the poorer aspects of the 1950s; strong fraternities, conservatism and parochialism; the danger of a financial revolt against the universities is not an unlikely scenario.

The current tuition fee debacle is only a taste of what may come. People are disillusioned and one of the targets of their frustrations will be the universities because of their high costs and the fun and games atmosphere promoted by such movies as Animal House and a recent feature program about UBC on CKVU's Vancouver Show. The false image portrayed by these productions are setting the scene for strong adverse reaction against higher education.

The promise of the fifties and sixties that a university education was the key to the future has been compromised by the recent recession and the devaluation of a general arts or science degree. People have been disillusioned about universities and they may not be willing to foot the bill for them much longer.

In the face of such a reaction against the universities, the current speculation about tuition fee increases will seem insignificant, as the university's survival as we now know it may be questioned.

The threat facing universities, particularly in a province with a government of "self-made" men and car dealers, means students must waste no time in using the current threat of tuition increases to actively lobby the provincial government and the B.C. public about the worth of UBC and how essential is the survival of this university as a first-rate institution.



THE UBYSSEY

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Editor: Mike Bocking

Vicki Booth and Heather Conn stared at each other in disbelief as their noses lengthened and their teeth dropped out. They cackled shrilly and flashed away on their broomsticks. Bill Tieleman, Paul Hodgins and Peter Menyasz faded away, leaving only a musty smell and disembodied voices. "Noooooooooooooo," they wailed mournfully. The door creaked ominously, and in clumped droogs Tom Hawthorn, Geof Wheelwright and Glen Schaefer, real savage like, shards of glass spikes on their jockstraps, in their hands and lusty murder on their minds. Kerry Regier, Mayo Moran and John Woudzia came through the skylight, snarling viciously, saliva glistening on their bloodied lips. John Glaboff shot a fearful glance at the full moon shining ominously on the bloody scene just before renegade pirates Gray Kyles, Bob Bakshi and Ingrid Matson skewered the pair on their swords. They only had time to triumphantly shout "About a bottle of rum" when trolls Mike Bocking and Verne McDonald caught and devoured them, raw. Greg Strong and Terry Thomas joined in the feast, then slunk off into a corner to lick the blood from their paws. Next morning Chris Bocking and Wendy Hunt came to the printers, blood draining from their faces. My god, they said in shocked whispers, it must have been Hallowe'en last

Collins' support of arts blasted

By MARCO DEN OUDEN

One of the hotly debated items these days is the issue of bill bissett and the Canada Council. Some parties, such as Sun columnist Doug Collins and member of parliament Bob Wenman oppose Canada Council grants to bissett. Others, such as columnists Christopher Dafoe and Allan Fotheringham, support such grants and denounce the detractors as yahoos, woolhats and neanderthals. Neither side, though seems to understand the issue at stake, although the woolhats are closer to the mark than the so-called intellectuals, or "funknickels" as Doug Collins calls them.

The issue at stake is whether bissett or any group or individual, should be subsidized by the taxpayer. The funknickels enthusiastically say "yes." The woolhats, unfortunately, say "yes but." They say, to quote Collins, "don't mistake my meaning. Symphony orchestras, the ballet and the theatre do warrant help. Maybe some genuine writers need help." So the woolhats and the funknickels agree on the basic idea that subsidies are justified. They merely disagree on who should get the handouts. They differ in details but they agree on the fundamentals.

This is where libertarians and woolhats part company. Libertarians maintain that subsidies are wrong in principle. All subsidies, whether to bissett, the VSO or corporations.

Ed Murphy, who unwittingly started this bissett controversy by reprinting some of bissett's poetry in his book "Legacy of Spending," understands the issue quite well. What he points out in his book has been misunderstood by Fotheringham and like detractors. If they'll look at the book again I ask them to note that not only does Murphy criticize the grant to bissett, he criticizes grants to numerous other individuals and organizations. He criticizes $119,299,279 worth of grants to such diverse companies as Noranda Metal Industries, Burroughs Business Machines and Weldwood. He criticizes a $30,000 grant to the International Woodworkers Association and a $10 million grant to the Canadian Labor Congress. He criticizes LIP grants and DREE grants. And he lists 10 pages of grants by the Canada Council to others than bill bissett. The bissett question has been blown up out of proportion and has served to obscure the issue. And that issue is the question of whether subsidies of any sort are justified.

Libertarians maintain that all subsidies are wrong, evil and immoral in principle.

perspectives

Subsidies are based on the idea that some individuals have the right to live off others; on the idea that individuals do not have a right to the fruits of their labor or decide for themselves how to spend their money. Subsidies are based on the idea that some people (government bureaucrats) are better able to decide how you should spend your money than you are.

Libertarians emphatically reject these ideas. Individuals have the right to their lives, liberty and property. They have a right to pursue their own goals (whatever they may be) in peaceful voluntary cooperation and interaction with their fellow men. They have a right to be free, unfettered by the tastes and idiosyncracies of fellow men who would force them into a mold. They have a right to support activities, individuals and organizations they enjoy and approve of and an equal right to withhold support from activities, individuals and organizations they don't enjoy or don't approve of.

It is these freedoms that both Fotheringham (who supports subsidies to just about anyone) and Collins (who supports subsidies to only the "finer" accepted arts) deny. What each of them is saying, in effect, is that you, the citizen, must support their favorite cultural activities or else armed men will come beating on your door to extract the money from you, or incarcerate you, or even shoot you down mercilessly if you have the gall to resist.

Neither Fotheringham nor Collins would be so crude as to personally knock on your doo, point a gun at you and say "donate $10 to bissett" or "donate $10 to this 'genuine writer' who needs help." But they have no qualms about someone else (the government) doing the dirty work for them, doing things they would not dare to take upon themselves to do.

Fotheringham called Talonbooks a "gutsy little company". There is nothing "gutsy" about dipping your hand in someone else's pocket. It is immoral. And it's even worse when you get a third party to do it for you. It is a cowardly evasion, not a gutsy act, to endorse theft masked in the cloak of legality.

It is interesting that Fotheringham calls opponents of subsidies "yahoos" and Dafoe calls them "neanderthals." Yahoos and neanderthals are wild savage men to whom brute force and violence are a way of life. We Libertarians, oppose subsidies because we oppose violence. We oppose coercion as a principle of social interaction. Coercion is wrong when undertaken by individuals and equally wrong when undertaken by a collective of men. Might does not make right and the fact that a group may be the majority does not place it above the moral laws governing human interaction. It is those who advocate and support subsidies who are the yahoos and neanderthals for it is they who support the principles of coercion and violence.

I recommend that Collins check his premises and recognize the inconsistency in

UBC LIBERTARIAN SOCIETY

opposing subsidies to bissett but not to certain other groups.

I would further suggest that Fotheringham and Dafoe both check their premises and ask themselves how they can, in good conscience, support activities by the government which they would consider immoral if undertaken by individuals. Isn't this hypocrisy?

The idea that we need subsidies is a sacred cow which must be quickly slaughtered and buried. It is the idea of short-sighted men who have insufficient imagination to see beyond the present to a world without subsidy. Projects, enterprises and endeavors have to be paid for regardless of whether they are subsidized or not. Libertarians advocate a world in which currently subsidized endeavors will be paid for directly; a world where you, the individual, has the choice of whether to support such endeavors or not. It is the only moral course for society to take.

Marco den Ouden is a member of the UBC libertarian society. Perspectives is a column of opinion open to anyone in the university community.

Letters

Representation by participation

In reply to Dave Coulson (Oct. 12).

Although I do not wish to enter into an argument with one so eloquent and so skilled in the finer points of constitutional law, political theory and sophist rhetoric, I would like to make some comments in response to your witty analysis.

First, it is beyond me how someone who is about to enter a profession that requires a modicum of both dignity and formality, can even loosely consider what goes on in a student representative assembly meeting to be debate. If you consider a meeting where food and alcoholic beverages can be consumed, where the chairman is sometimes ignored or challenged and where senior members are permitted to tolk out of turn and arbitrarily voice their rulings on points of order, to be an organised and controlled discussion, then I think that you are either naive or ignorant as to the meaning of intelligent (democratic) discussion.

Second, your statement that "the senate is about as democratic as the Pentagon," exemplifies the arrogant and cynical attitude some of our student senators have to their jobs. If you were to talk to non-student members of the senate, as I have done, you might find a lot of them would support us and believe in our ideas were it not for our own derisive and antagonistic attitudes.

If you had bothered to read you own colleagues' comments, you would have realized that my thoughts on representation were in response to Dave van Blarcom's comments in The Ubyssey of Oct. 3, in which he stated that it would be a good idea to increase representation of the larger faculties. I have strong feelings against representation by population.

I personally think that it does not work at UBC because the smaller faculties such as agriculture and forestry, which are more involved in campus life and extra-curricular activities get ripped off when it comes to having a fair say in what goes on in the AMS.

Look at the United States. They have lasted 200 years under their present constitution, which is based in large part (through the senate) on equal representation, however there is a means of representation by population through the House Of Representatives which acts as a form of compromise, which I am quite willing to accept.

Finally it is the main point of the engineering undergraduate society constitution that no faculty or faculties will have control of the AMS. Perhaps this is the one issue which is frightening you. The other proposals will continue to give more power to the larger faculties. I still believe that the professional faculties proposal is a serious constitution with admittedly some flaws, but it should be seriously considered. After all Mr. Coulson, when you are in chaos, "the abyss of mediocrity" has got to be a step up.

Jeff Barnett
pharmacy 4
student senator

No free lunch for postal workers

In response to Sheila Maxwell's letter in the Oct. 24 Ubyssey (Support Strikers), I have a question and a few comments. First off, I was wondering who the author was referring to when she said "we feel" in the first paragraph. For whom do you act as a spokesperson? Now, I believe that the main point of the letter was the support of a labor union's inalienable right to strke and to bargain. I wholeheartedly endorse this proposition as it is fundamental to the union's purpose in a free society. However, I do not recognize the relation between the Trudeau government's "attacks" on the CUPW and capitalism's supposed crisis.

It appears that Ms. Maxwell is applying the same old socialist rhetoric about the government's conspiracy with the capitalists to oppress the working people and minorities in order to keep the capitalist's profits up. She is therfore implying that private enterprise and profits are bad and a more socialized government is needed. But Trudeau's government is the most collectivist regime this country has had since World War II, as Pierre and the bureaucrats decide what is "good" for us.

I propose that statism in general and not free enterprise or Trudeau in particular is the real culprit behind the instability and unrest in our socio-economic system. Government intervention into the market economy erodes economic and inevitably political freedoms as more and more functions are centralized in the arbitrary bureaucracy of the so-called social democracy.

The government serves its own interests as they become more isolated from the people they are supposed to represent and this is a reality no matter how idealistic (read; socialist) one is about the role of government. Another point to remember Ms. Maxwell, is that CUPW is not exactly a bunch of darlings either, as revealed by their intimidation of their own non-militant members and their demands for over $8 an hour for sorting mail. As Milton Friedman said, "There is no such thing as a free lunch."

Michael Jones
arts 3

Public purse pays tuition

Today I read a letter written by one Elliot Prinshaw in fourth year engineering calling for the abolishment of "welfare, unemployment insurance and those grants..."

Perhaps Mr. Prinshaw isn't aware of the fact that he too is on welfare. If his university education weren't subsidized by the provincial and federal governments he would be paying in excess of $2,000 per academic year. Roughly 85 per cent of his education costs come out of the public purse. Is he also suggesting the end of government and university scholarships and bursaries along with "all those grants?" Perhaps he is independently wealthy as I am not. Did his parents send his children's family allowance cheques back to Ottawa? Perhaps, but I doubt it.

I wish Mr. Prinshaw a long life so that he will be the first pensioner to return his Canada pension cheques — another "frill" provided for him in his old age. I fear the only way Mr. Prinshaw might repent is if he experiences a sustained period of unemployment. But by the way he writes he must be well fixed financially. Either that or a fool.

If it weren't for U.I.C., welfare, pensions etc., this country would be experiencing a depression as bad or possibly worse than that of the 1930's. Why The Ubyssey printed his mindless raving is beyond me. Perhaps more of us should write — they must be desperate for letters.

Jana Horn
unclassified 5

Battling attitudes

R.R. Creech, in his letter of Oct. 24, raises the issues of narrow-mindedness and stupidity in the academic community, and of trash in the columns of The Ubyssey. In the same letter, however, he very pointedly refers to the governments of South Africa and Rhodesia as democratic.

For some reason he forgot to mention that the government of South Africa democratically represents only one-fifth of its population (as long as they don't seriously question the **status quo**), and the government of Rhodesia democratically represents one-twentieth.

Perhaps before flinging around charges of stupidity, etc., Creech might consider examining some of his own attitudes in the same critical spirit.

Glen Porter
grad studies

Away with words

John Walker has a way with words. Unfortunately, he's not as good at thinking.

In one breath he condemns the RCMP's "repressive role", but in the next breath he advocates the suppression of "information that serves to oppose the progression of mankind." In short, Mr. Walker would suppress those who do not share his socialist point of view.

Such facile nonsense is scarcely compatible with the "progression of mankind," and deserves to be opposed at every turn.

Barry Bennet
law 2

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CHINESE VARSITY CLUB
Witching hour disco, 8:30 p.m., UBC Graduate Centre ballroom.

INTERNATIONAL HOUSE
Hallowe'en dance, 8:30 p.m., International House.

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DEBATING SOCIETY
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VOC
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GAY PEOPLE OF UBC
Coffee house for gay people, 9:30 p.m., Theodoras, 1812 West 4th.

HANG-GLIDING CLUB
Meeting, slide show, noon, SUB 111.

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Arrival of coffee wagon, 8:30 p.m., 2250 Granville St.

PHYSICAL EDUCATION GRADUATE SEMINAR
Dr. J. Lockard from University of Washington, 12:40 p.m., Macleod electrical engineering building room 202.

UBC SKYDIVING CLUB
General meeting, noon, SUB 212.

CSA
Mandarin class, noon, Angus 221.

SATURDAY

CSA
Sports night, 7:30 p.m., Thunderbird Sports Complex gym A.

SUNDAY

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Concert by Pro Arte string quartet, 8 p.m., music building recital hall.

MONDAY

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Part-time evening courses in English as a second language, register 7 p.m., old Mechanical Engineering Annex A.

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Dr. Dennis Selder of San Diego State University speaks on Belief Systems, 12:40 p.m., War Memorial Gym room 211.

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Cantonese class, noon, Buchanan 334.

WOMEN'S COMMITTEE
Women's drop-in, noon, SUB 130.

TUESDAY

SF CLUB
General meeting, noon, SUB 216.

ENGLISH DEPARTMENT
Patrick Lane gives poetry reading, noon, Buchanan 204.

LUTHERAN STUDENT MOVEMENT
Supper, celebration of death of Magna C. Laude, 6 p.m., Lutheran Campus Centre.

WOMEN'S COMMITTEE
General meeting, noon, SUB 130.

CSA
Sports night, 7:30 p.m., Thunderbird Sports Complex gym A.

WEDNESDAY

UBC SAILING CLUB
General meeting, noon, SUB 215.

WOMEN'S COMMITTEE
Lesbian drop-in, noon, SUB 130.

THURSDAY

PSYCH CLUB
General meeting, noon, Angus room 24.

AMNESTY UBC
General meeting, noon, SUB 206.

CSA
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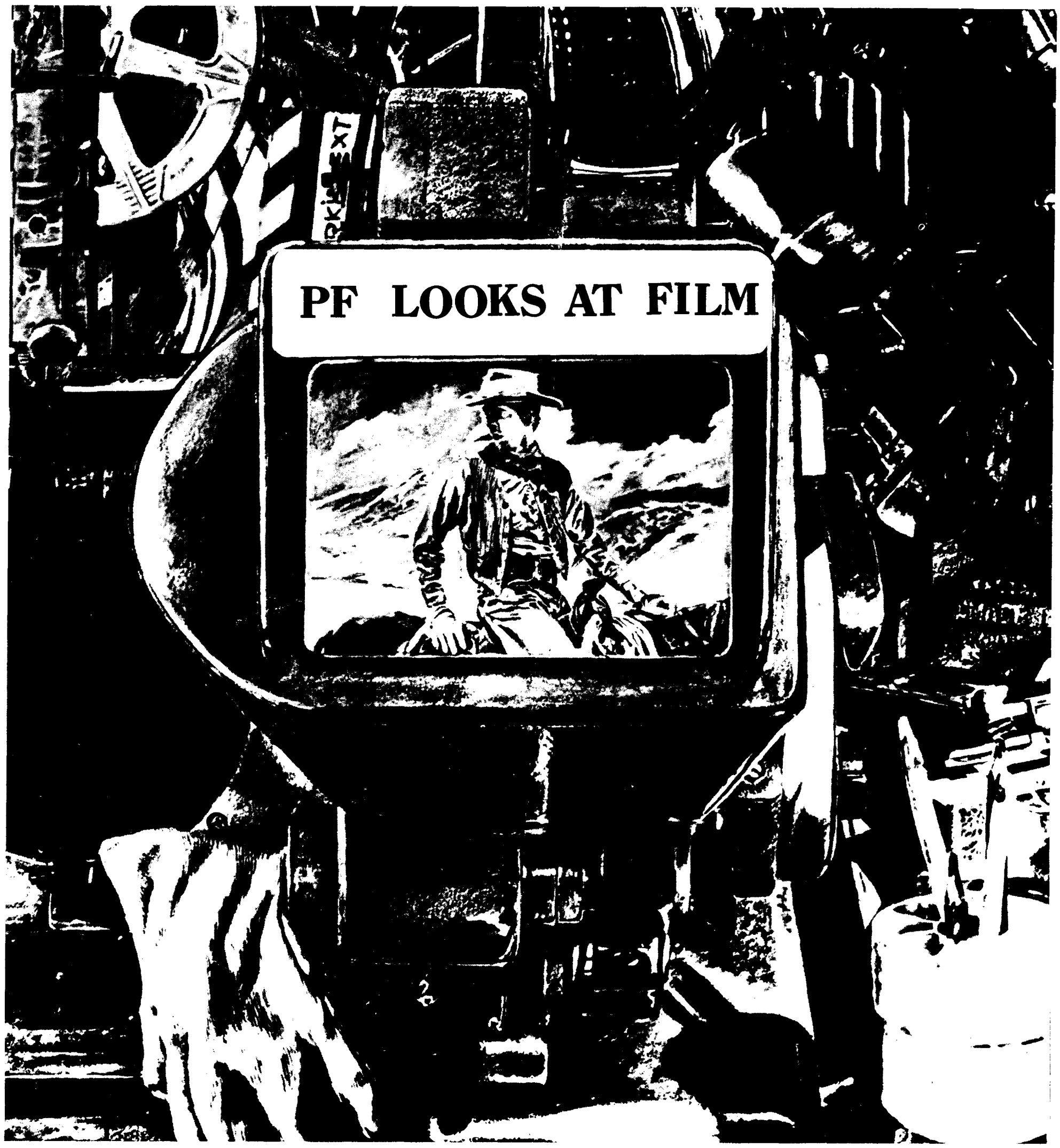


INSIDE PAGE FRIDAY

- **A MAN, A WOMAN AND A BANK** — an in-depth view
- **THE WIZ** — remake of the classic
- **THE BIG FIX** — clash of idealism and cynicism
- **INTERIORS** — Woody Allen in a serious vein
- **DEATH ON THE NILE** — the screening of Agatha Christie
- **JERICHO HANGARS** — artist colony fights to survive
- **BOILER ROOM SUITE** — new play on the North Shore
- **10 CC** — a fine standard of musicianship
- **ARLO GUTHRIE** — the return of blue grass music
- **UBC GAY COMMUNITY** — a new look at the gay self image
- **VISTA** — our weekly entertainment column

Sutherland perfectionist as director

By GRAY KYLES

During the late 1960's and early 1970's Vancouver was the sight of considerable Hollywood film activity. But by 1970 the bottom had fallen out of the local movie industry.

This past summer though, saw a marked increase in the number of foreign film productions coming into the city. CBS filmed a two-hour made for tv movie in Penticton in July and a few weeks later John Frankenheimer moved in with The Prophecy, a $7 million production.

The film activity has continued into the fall with the shooting of A Man, A Woman and A Bank which wrapped a few weeks ago and two upcoming productions, Hedd and Hall and Bear Island.

Page Friday spent a day on the set of A Man, A Woman and a Bank recently and also secured an interview with the film's producer Peter Samuelson.

A Man, A Woman and a Bank is the first production for McNichol Films Inc., a company owned jointly by Samuelson and Canadian actor Donald Sutherland.

Sutherland stars in the picture along with Paul Mazursky and also newcomer Brooke Adams.

It is a comedy-drama about two men who rob a bank by computer and the photographer who almost upsets their well devised plans.

On the day that I was on set the company was shooting at the main terminal of the airport. The biggest shot of the day involved Sutherland rushing to catch a plane for Macao after the heist has been pulled off. It required a two camera set-up and at least 50 extras and took several hours to shoot.

Director Noel Black, who has previously directed the cult classic Pretty Poison and numerous tv shows, patiently rehearsed the scene over and over again until he and veteran cinematographer Jack Cardiff were satisfied with the shot.

Once they were ready, Sutherland ran through several takes before everyone involved was satisfied. So what will probably end up as about 20 seconds of screen time took well over three hours to shoot.

During a lull in the shooting Samuelson talked with Page Friday. At the age of 26 he already has a remarkable background as a producer and production manager.

He has served as production manager on such films as One by One and MacArthur and was the line producer, the producer during the actual production period only, for The Return of the Pink Panther.

He produced High Velocity, starring Ben Gazzara and Paul Winfield and has been involved in various positions on such films as Marty Feldman's The Last Remake of Beau Geste and God is Joe Marines.

Until last year he had operated out of London but like so many other people involved with Britain's entertainment industry he left the country to escape the tough tax laws.

He settled in Los Angeles where he later met Sutherland and subsequently co-founded McNichols films.

Samuelson: Donald Sutherland felt that he had reached a point in his career where his experience and bankability as an actor entitled him to some kind of artistic control in projects in which he was participating as an actor.

Not only in choice of screenplay, which of course he already has, but in ensuring that the film was shot and edited into something that he was happy with.

Donald's forte is obviously artistic but he's also aware of production problems. I am a producer who tries to be aware of the artistic consequences of production decisions.

PF: What are the reasons for founding your own company? What are your plans for it?

Samuelson: We founded McNichols Inc. as a California corporation last year with the intention of financing films for production in Canada both with Canadian tax shelter funds and American funds.

In the case of A Man, A Woman and a Bank, we originally envisaged the product as suitable for Canadian tax shelter money. We optioned the screenplay, which is co-written by a Canadian and an American, and we wanted to structure it as a Canadian financed picture.

We looked around and originally came to Vancouver because it seemed the Canadian city which most suited the film.

PF: But the film has American investment in it now doesn't it?

Samuelson: That's right. What happened was that in August or September of last year the Secretary of State announced he was going to make a ruling on the future of tax shelters for film investment. The situation became very uncertain and for that reason, and one or two others, the Canadian syndicate which had been put together withdrew from the project.

Once the Canadian funding fell through Sutherland and Samuelson returned to the U.S. But they had not yet given up hope. Having made good contacts with local people like production manager Bob Gray and location manager Gordon Mark they still wanted to film the picture in Vancouver.

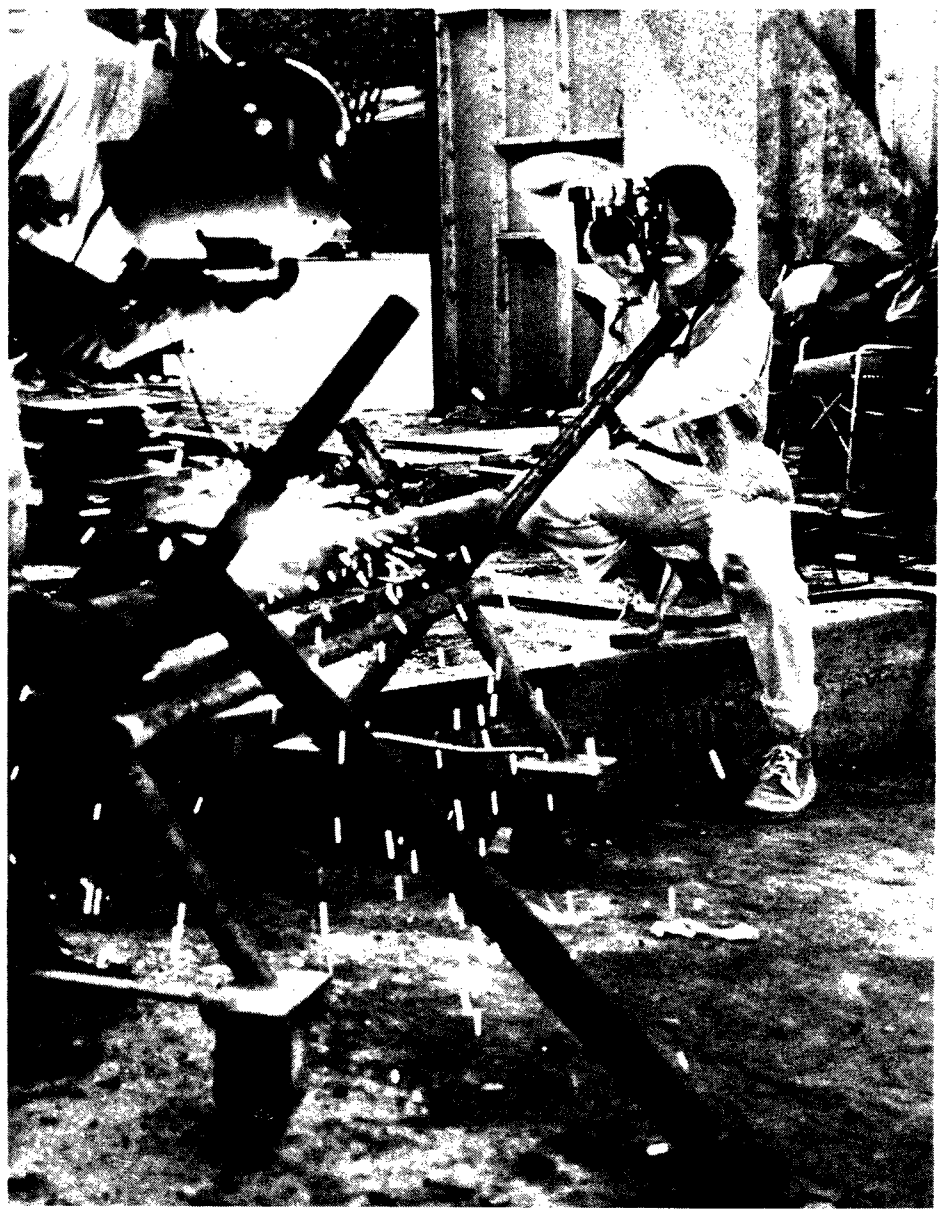
After several months they succeeded in raising the $3.5 million budget in California and decided to continue with production here, but now as an American film.

Brooke Adams was cast for the female lead based on her performance in the soon to be released Invasion of the Body Snatchers in which she co-starred with Donald Sutherland.

Paul Mazursky, best known as the director of such films as An Unmarried Woman, Harry and Tonto and Bob and Carol and Ted and Alice, was cast as Sutherland's sidekick.

PF: Why did you decide to cast Mazursky rather than a more established actor?

Samuelson: Paul began his career as an actor. He and Donald have been close friends for a long time, as a matter of fact Donald starred in Paul's Alex In Wonderland several years ago. We felt that it would be good for our project and amusing and enjoyable for Paul to take a busman's holiday and act again.



NEW FILM . . . another one shot in Vancouver

People will remember him as the manager of Kris Kristofferson in A Star is Born but I believe that this is his first full length, full-time venture back into acting.

PF: Why did you choose A Man, A Woman and a Bank as your company's first project?

Samuelson: Donald and I believe that there is a place not only for serious films but also a place for films that are simply fun. We were looking for something that was light, romantic, sophisticated and witty and that's why we went with this script.

Sutherland and Mazursky play two computer experts who figure out a way to rob a bank by being clever rather than violent. They find a bank that is in construction and while the security experts are installing their systems in the daytime, they are going in at night and rigging those systems so that they can operate them at will.

Brooke Adams plays a commercial photographer who takes Donald's photo while he is stealing a blueprint for part of the banks structure. He pursues her in order to steal the photos back and in the process they fall in love. That of course is the complicating factor.

PF: What comes after this film?

Samuelson: Donald has been interested for ten years in the life of Norman Bethune and he has studied his papers in great detail. We optioned the best available factual biographies of Bethune, one called Bethune, the other called The Mind of Norman Bethune, both by Roderick Stewart who is a professor at the University of Toronto.

We had a screenplay written by the same two writers who wrote A Man, A Woman and a Bank and we are contemplating making the film from a western Canadian base next summer.

I think it will probably be the biggest film project yet filmed in Canada. We have major studio interest in Los Angeles but Donald and I both believe that the most advantageous combination would be Canadian financing but with a studio distribution deal for North America or perhaps worldwide.

PF: Is there really a market for a film about Bethune?

Samuelson: Well, we will want it to be not an internal Canadian film but a major international project in much the same way as Julia was. We'll want to cast the part of Francis Bethune internationally and we'll wish the film not to stand up as a tax shelter but as a major commercial feature that will be as interesting in Japan or France as it will be in Canada.

PF: Donald Sutherland has already portrayed Bethune on television. Why does he now want to do a feature?

Samuelson: Donald has a grasp on the character of Bethune which I believe will be as outstanding in a feature film as it was in the CBC/Eric Till production.

Eric was hampered by a budget of $1.90 and a four day shooting schedule. Donald won the best actor award and the program was a credible television production.

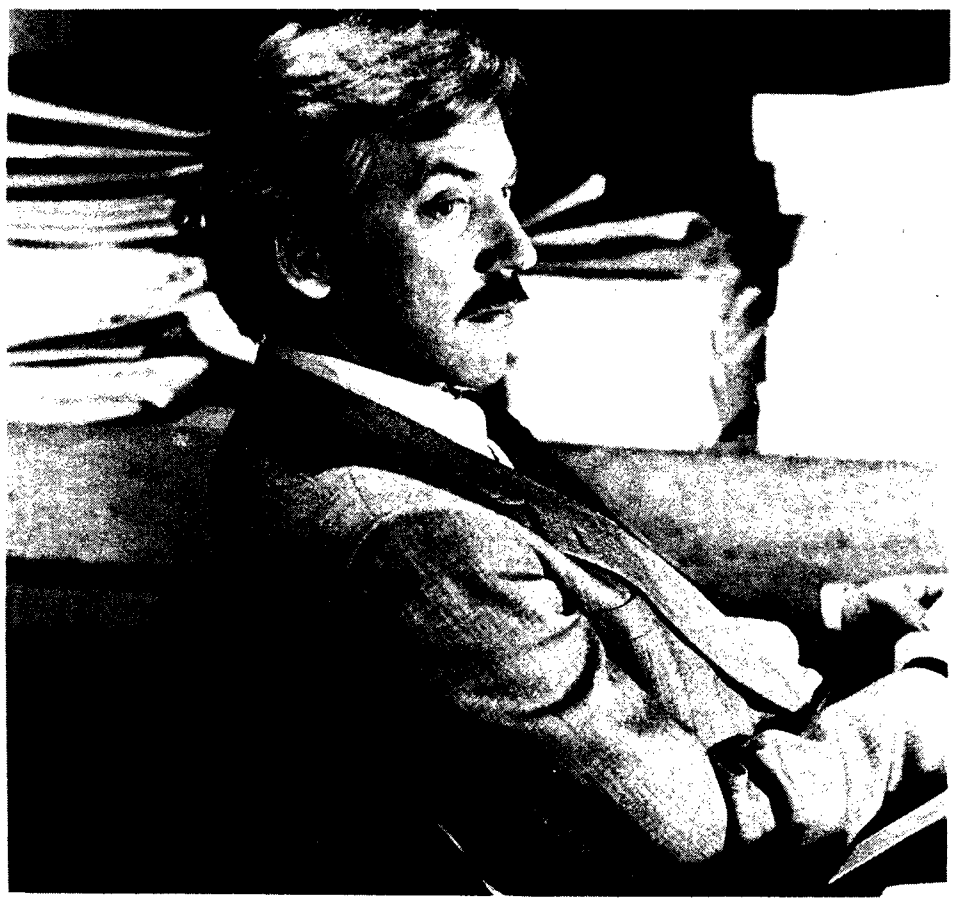
It was essentially an historical document with some insight into the character. Bethune was a magnificent, tormented, driven, mad genius. His life was a quest for grace, for achievement. He felt the need to leave his mark. In some ways his life and his quest paralleled the Canadian experience at that time. Donald wants to try to show those facets of Bethune's character.

Samuelson is hoping to produce the entire film in Canada, using Montreal as a double for Madrid and Toronto for itself and Detroit. The Chinese episode will most likely be filmed in Alberta as China is reluctant to allow any Bethune film to be made within its boundaries.

But Sutherland and Samuelson are not alone in their desire to produce a Bethune film. Otto Preminger has been talking about it for years and John Kemeny, producer of Duddy Kravitz, has announced his planned biography several times. Samuelson is unperturbed.

Samuelson: People have been talking about making a Bethune film for years. Every six months there are full page advertisements in the trade papers down south saying principal photography on someone's Bethune will begin within six months.

Turn to PF 4



SUTHERLAND . . . considering tax shelter in production of new Canadian movie

Allen's Interiors views family isolation

By J. S. BAKSHI

Woody Allen's latest venture opens new vistas for him as an artist but leaves him understandably unsure within this new terrain. The film is saturated with self-conscious deliberations at various levels.

"Interiors"
Written and directed by Woody Allen
Starring: E. G. Marshall as Arthur; Geraldine Page, as Eve; Diane Keaton as Renata; Maureen Stapleton as Pearl; Mary Beth Hurt as Joey.
Playing at The Vancouver Centre

Interiors begins with Arthur's announcement to his wife and daughters that he would like a divorce. This shattering announcement ends almost two decades of uneventful marriage and ignites a procession of self-examinations by the central characters. Most of the figures will survive this painful process but none will come through unscathed.

Allen places a great deal of emphasis on the use of symbols and imagery. He keeps trying to reassert that we are in fact looking into the "interiors" of the characters. Renata peering out a window pane; Eve closing a car window; waves thrashing on the shore; Joey requesting, "Could you close the windows, please?"

Unfortunately, these attempts at depicting the internal states of the characters appear forced and "out of sync". They do not flow with the story but stand out apart and detract from it.

Even more debilitating is the lack of rhythm and continuity in Allen's dialogues. Sentences do not flow easily from one to another. They contain a certain degree of artificiality and forced symbolism.

Renata states, "My emptiness set in a year ago. . . my paralysis." There is something terribly awkward and ingratiating about this sentence which escapes precise description.

These abysmal conversations extend into the stilted action. Mary Beth Hurt is completely miscast as Joey. She seems unsure of how to deliver her lines much less where to place the emphasis.

One might conceivably argue that it is this very lack of confidence which characterizes her personality because she is at a stage in life where she is unsure of which path to take. We might sympathize with her predicament if she displayed some need for understanding. But her constant cliche-ridden rhetoric about monotonous jobs and paternal duties tend to keep the viewer's sympathies at a cautious distance.

Only Maureen Stapleton as Arthur's new fiancee displays professional flair as an actress. There is some irony in her name "Pearl" because although she is far outdistanced by the intellectual "games" of the other characters, she eventually surfaces as the true gem within their midst because she exists on a far more earthy and honest level.

Sound effects are disproportionately heightened on at least two occasions in the movie. After some frustrating attempts at writing poetry, Renata crumples the paper in disgust. The resulting effects sound as if the microphone had been planted within that ball of paper.

A definite positive note in the film is Allen's collaboration with the cinematographer, Gordon Willis. The flashback style" is well suited for the internal struggles of the characters. Because we are dealing with the mental states of the individuals, it is necessary to delve into the past to emphasize the changes taking place.

The carefully controlled dialogues are reinforced by the shot compositions. The abundance of one-shots imply the loneliness of the individuals. Characters in conflict are rarely seen within the same frame.

Characters singularly positioned against stark white backgrounds suggest a kind of tribute to Bergman. Composition aside, some scenes are so beautifully photographed that they simply overpower the viewer. A lengthy tracking shot of Eve's flight, from the Church is as beautiful as the climatic beach scene with Pearl's red dress flying in the wind as she takes over Eve's role.

It is not easy to dismiss any Woody Allen film because experience dictates that he improves with each film. One is almost tempted to make the pompous assertion that Interiors would fare far better on the stage. There the spectator is much more willing to accept controlled dialogues and restrained movements.

Allen has been quoted as saying that comic films belong on the children's table whereas tragic films belong on the adult table. We cannot chastize Allen for trying to widen his horizons.

But if the basis for Interiors is a desire to move towards an "adult level", then we are justified in pointing out that while D. W. Griffith's Intolerance has long been limited to cinema buffs, Chaplin's The Gold Rush enjoys a far wider audience and remains fresh even today.

KEATON AND OTHERS . . . featured in Allen's new movie and working in the symbolic mode

Follow yellow brick road to The Wiz

By WENDY HUNT

Tipping its hat to The Wizard of Oz, The Wiz steps out on the yellow brick road and never looks back. Inspired by the 1939 movie rather than based upon it, The Wiz stands as an example of how imagination can make an old story new.

"The Wiz" from the hit Broadway musical
A film directed by Sidney Lumet
Starring Diana Ross
Previewed at the Odeon

The Wizard of Oz and The Wiz come from two completely different worlds. Frank Baum's charming fantasy has been transfigured by more than thirty years of upheaval and imprinted with the two dominant themes of the seventies, self-analysis and disco.

Dorothy is a young black woman living in a lower middle-class neighborhood in New York. Diana Ross with her wide eyes and electric smile proves to be an engaging Dorothy who cannot get in touch with her feelings.

She feels estranged from her large, warm family which has gathered to celebrate the birth of a new member. She's afraid to go beyond 125th Street and unable to take up the challenge of making her own home away from the security of Aunt Em's house.

THE WIZ . . . disco and self-analyzation figure prominently in remake of the Baum classic

She is reluctant to leave her compliant elementary school students and move on to a better job teaching more abrasive high school students. Unlike her counterpart, the new Dorothy has absolutely no wish to leave her own back yard.

Toto runs out into the winter night and Dorothy runs after him only to be swept up by a snowy whirlwind.

Dorothy crashes into the land of Oz through a neon 'W'. That's how she does in old Everevil and frees the playground kids from the wall painting, a spell worked on them by the wicked witch.

Dorothy gets the magic Silver Slippers off Everevil. Abandoned by the playground kids, she is forced by her loneliness and fear to start her journey towards the Emerald City and the Wiz, her ticket home. Along the way she collects her odd, but well-known entourage.

Scarecrow, Michael Jackson of the Jackson Five is a walking fortune cookie, ever ready with a cliche culled from his stuffing. He wants to find a brain.

The libidinous Tinman, Nipsey Russell, has exchanged his axe for a wicker cane as a heartless hustler in an amusement park. In need of a heart he joins up.

And then there is the Cowardly Lion, scraggy, petulant and lovable. He would give anything to be a king rather than a coward.

Reaching the gate of the Emerald City the four are only allowed to enter because Dorothy wears the Silver Slippers. Image is all here. Inside the gate, media hype and fads reign supreme changing at the whim of the Wiz. Naturally, the Wiz will only consider granting Dorothy's wish after Evilene, Everevil's sister, has been destroyed.

Evilene, a rotund Chiquita, also has an interest in Dorothy. She wants those slippers. Evilene calls in her Flying Monkeys, something she does only in the most dire circumstances (they stink up her sweatshop to high heaven) and sends her henchmen to round up Dorothy and her three friends.

Needless to say, Evilene is undone and happiness takes over the sweatshop. When Dorothy and her friends return to the Wiz, they discover he's a New Jersey politician who couldn't even get elected dog-catcher.

Richard Pryor is his usual funny self as the apologetic Wiz, but with one look he shows the pathos of his situation. Unable to help himself and brave his fear the Wiz will live a lie locked in his room at the top.

Dorothy and Toto leave Oz and return to New York. No excuse such as a bump on the head is given for Dorothy's incredible journey. The audience is asked to just believe.

The search for inner knowledge is the thread which joins all the characters in The Wiz. It begins at the personal level of Dorothy herself, moves on to blacks as a group and eventually touches all humanity as a universal experience.

Dorothy's search for awareness, feeling and courage is very much her own. She does not consider her problem in the light of being black in a white dominated society.

Because the cast is black this search can be seen as the hopes of a suppressed people. 'Ignorance is the night of the mind' reads Scarecrow. This was the weapon used by the crows to keep him on his pole in the cornfield. He believed them when they said he could not walk or think.

Freed from the oppressive toil of Evilene's sweatshop the workers discard their grotesque forms to be revealed as beautiful in the dawn of a new day.

Making the characters which could be seen as manifestations of white oppression black however moves The Wiz one step beyond social and racial strife. Being black these characters are just the same as everyone else and deserve some understanding. The Wiz cowers behind a silver mask of superiority. Although Evilene gets her just desserts, the Flying Monkeys turn out to be nice guys.

Finding your strengths and weaknesses while holding your own against outside forces is part of the human condition.

The Wiz laughs at itself. This quality saves it from being preachy and deadly dull. The audience will be surprised and delighted by the wit and ingenuity in this movie. Where else are bad witches flushed away while sitting on the throne and good witches surrounded by chubby babies in blue snowflake suits?

The sets and costumes are colourful and eye-catching. None of the songs from the original movie are used. Unfortunately, the new songs are less than memorable. Ease on Down the Road is the only recognizable tune. But the exuberance of the cast and the flashy dance numbers make up for this flaw.

The Wiz is not a remake of a classic. It's a new vision. Tied as it is to the seventies, it may soon be as dated as the fads it parodies. The Wiz may no longer be innocent, but it's still great fun.

Dreyfuss wastes talent as Moses Wine

"The Big Fix"
Starring Richard Dreyfuss and Susan Anspach
Playing at the Vogue Theatre

By INGRID MATSON

The Big Fix is no big deal. This Roger Simon screenplay is adapted from his first Moses Wine novel and consists of a muddled plot which is difficult to unravel even for Richard Dreyfuss who plays Moses Wine, a private investigator.

Dreyfuss, a campus radical at Berkley in the sixties, has now graduated to being divorced and too broke to meet his child support payments or keep himself comfortably supplied in marihuana. His spare time is spent honing his skills as a private-eye by playing "Clue," a detective game.

Dreyfuss as detective is called into action when Susan Anspach, a long lost revolutionary classmate at Berkley, shows up at his door on Halloween night. After they rehash old times, we find out Anspach is presently employed as a campaign worker for the election of a new governor. A smear campaign has been launched, she says, connecting the would-be governor with a criminal, a radical leader of the sixties.

The still, strong political zeal of Anspach meets with apathy in Dreyfuss. But, being in need of money, Dreyfuss agrees to investigate who is behind the smear campaign.

The plot which begins simply, quickly evolves to include murder, kidnap and attempted assinations.

Scenes involving the F.B.I., Hare Krishna, senior citizens, Chicano activists and the Mafia alternate with scenes depicting Dreyfuss singing nursery rhymes to his children. That is, if he hasn't already convinced his socialist aunt to babysit them.

In the midst of this strange mixture of events and characters, intrigue is lost in irrelevant detail. Finding out who-dunnit becomes just another of these details when Dreyfuss accidently stumbles onto the villain. And we never do find out who wins the election.

The Big Fix flashes from film clips of the sixties to scenes of life in the seventies in an aimless search for significance. One such cynical portrayal shows a criminal ex-revolutionary who has gone underground, changed his name, and is now a rich advertising copywriter and family man. It is implied that people and times may have moved on but todays world is no better than that of the sixties.

Actor Richard Dreyfuss is known for his intense nervous energy and cocky sense of humour. In his role as Moses Wine he uses these abilities well to bring continuity and laughter to an otherwise disjointed and cynical movie. Hopefully the next performance of this Oscar-winning actor will be in a film that does his talents justice.

Sutherland in Samuelson production

From PF 2

All that we are doing is completing our financing. We'll then begin pre-production, production, post-production and release. One thing that is necessary in any film industry and especially in Canada with an embryonic industry is the ability to simply say "now we will do it."

That is not some line from EST training manual. It is simply an awareness that with Donald as our star we have a project that is bankable internationally.

I also believe that artistically we have cracked the back of the story. It is extraordinarily difficult to take 30 years of a man's life and compress it into two hours in a way that is not expository and two dimensional. I think our script has done it.

PF: Okay, if we could get back to the present for a moment. how have you found filming in Vancouver? What are some of the strengths of the local industry?

Samuelson: We have a very fine relationship, in fact a remarkable relationship with the whole gamut of local unions. One of our problems filming in an urban setting has been our need to shoot in densely utilized areas. As a result we've had to work on the weekends and the unions were very flexible about overtime and weekend rates.

What is also remarkable here is the degree of cross-over between job functions, the unions just won't allow that in the States to the degree we could do it here.

It is a young crew, everyone working for us realizes that they are building an industry, therefore it is their future. It's refreshing to find that my script supervisor is also the president of the local film industry association and that various other people working with us are film-makers first and work in a particular trade second.

It is an invigorating way of working and has saved us a great deal of time.

PF: Have you come across any weaknesses? In the past there have been criticisms of unprofessionalism amongst local film crews, lack of flexibility etc. Have you encountered this?

Samuelson: I think not. Partly because we have been spending American money the local unions and guilds have looked favourably upon our requests to bring in some American and British technicians.

We have in fact brought in very few. We have a total crew approaching 60 of which five are English and one is American. Everybody else is either from Vancouver or Toronto.

I didn't understand the strong affiliation with the local IATSE camera union and the Los Angeles chapter. I had difficulty in understanding why I could not bring in a camera operator from Toronto.

We had a minor irritation with a dispute between the Directors Guild of America and the Directors Guild of Canada about bringing in the First Assistant Director but other than that we've had few problems. No guild or union has insited that I employ anybody that I did not feel was competent to fulfill the necessary functions.

ACTRA which is quite hardline about importing foreign actors informed us that that did not apply when there is no Canadian money invested. I think that's a fair approach. We in fact have nearly 40 speaking parts in the film of which only five have been brought in.

PF: In some ways this film is more Canadian than a lot of Canadian financed films.

Samuelson: Well a Canadian financed film has a problem. I suppose there's a value judgment that has to be made. Is it better to promote a parochial film industry which will struggle to make low-budget films that will provide a certain number of jobs, or is it better to open the doors a little and allow foreign actors, who are the bankable element of a major film, to enter the country.?

I'm an outside observer but it would seem to me that the more films to be made in Vancouver, and the rest of Canada, the more qualified technicians and actors there will be from which to build a competent and viable international film industry.

The philosophy of stop them at the border has a great many limitations and I think the best interests of the Canadian film industry will be served by less chauvinism and more awareness of what it takes to get a group of investors to put three to six million dollars into a film. The rules are no good if no films are being made.

Samuelson's comments echo those of many other foreign producers who have advised Canada to keep an open door to international productions.

Unlike many of those producers however he is not interested in shooting one feature up here for less money and then pulling out as quickly as possible.

He sincerely hopes to be back next year with his partner Sutherland, whom he describes as "terribly chauvinistic" about Canada. If all goes well with A Man, A Woman and a Bank and the Bethune project the two could become involved in several major productions north of the border. That can only be good news for Canada's struggling film industry.

RICHARD DREYFUSS
SHOWS AT: 12:30, 2:45, 5, 7:20, 9:40
SUNDAY: 2:45, 5, 7:20, 9:40
the Big Fix
MATURE
WARNING: Occasional Violence —B.C. Director
VOGUE
918 GRANVILLE
685-5434

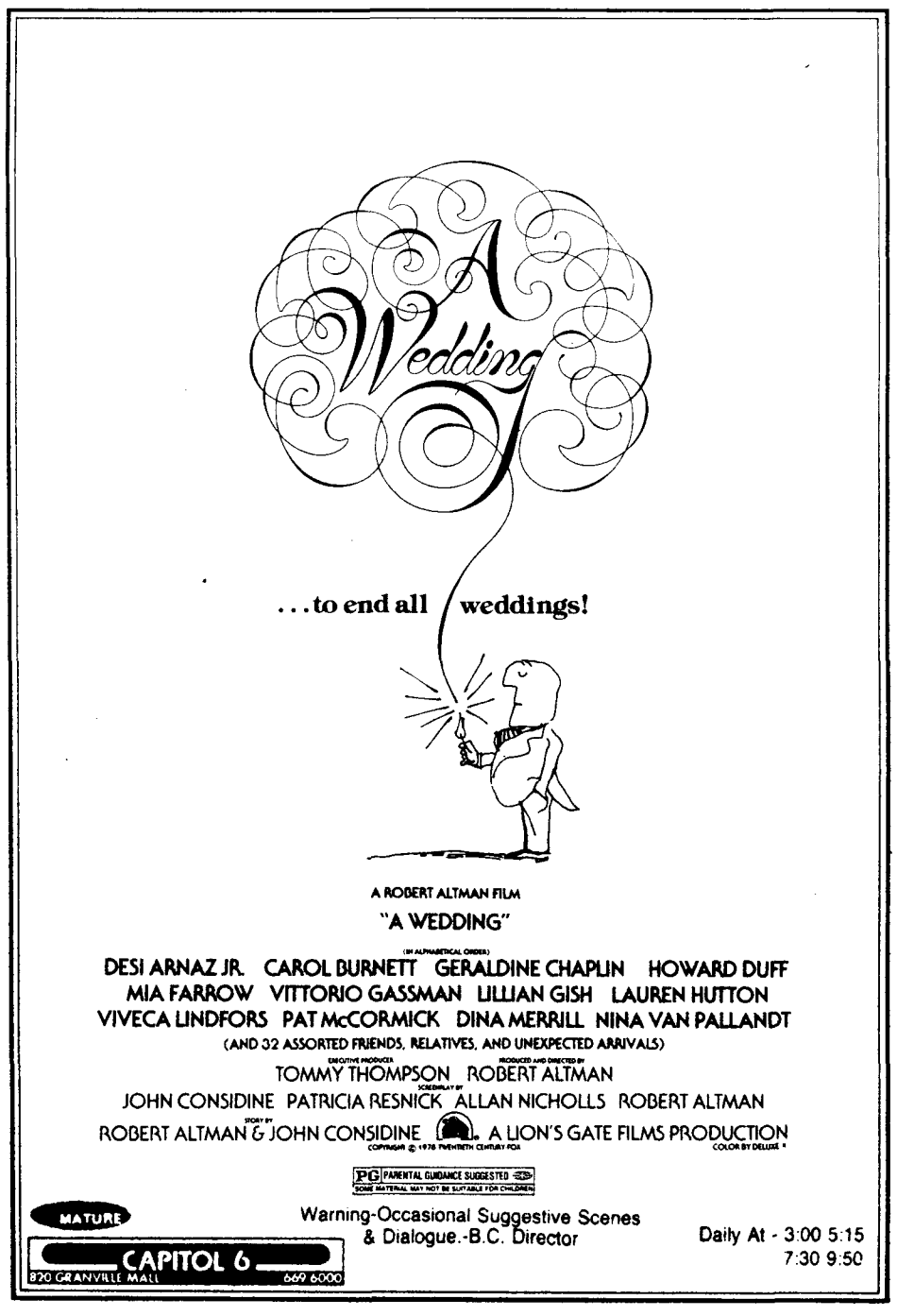
THE DRIVER
RYAN O'NEAL · BRUCE DERN · ISABELLE ADJANI
SHOW TIMES: 12:15, 2:00, 4:00, 6:00, 8:00, 10:00 — Sunday 2:00, 4:00, 6:00, 8:00, 10:00
RESTRICTED
WARNING: Frequent Violence—B.C. Dir.
odeon
881 GRANVILLE
682-7468

NATIONAL LAMPOON's
ANIMAL HOUSE
MATURE
WARNING: Occasional Nudity, Suggestive Scenes, Coarse Language Throughout —B.C. Dir.
SHOW TIMES: 12:10, 2:05, 4:05, 6:05, 8:05, 10:05
SUNDAY: 2:05, 4:05, 6:05, 8:05, 10:05
CORONET 1
851 GRANVILLE
685-6828

The song was scandalous. The movie is hilarious!
Harper Valley PTA
MATURE
SHOWTIMES: 12:00, 1:45, 3:45, 5:30, 7:35, 9:40
SUNDAY: 1:45, 3:45, 5:30, 7:35, 9:40
CORONET 2
851 GRANVILLE
685-6828

ISABELLE HUPPERT
The Lacemaker
Falling in love can be the most beautiful, lonely feeling in the world.
MATURE
Warning: Occasional Nudity—B.C. Dir.
SHOWS: 7:30 9:30
VARSITY
224-3730
4375 W. 10th

ACADEMY AWARD WINNER
Simone Signoret
in
MADAME ROSA
MATURE
In French-English Sub-Titles
SHOW TIMES 7:30 9:30
dunbar
DUNBAR at 30th
224-7252



Guthrie gets itch to rap with full house

By MARIO LOWTHER

A long time ago a young lad with a famous father and famous friends wrote a little piece of history in the famous song Alice's Restaurant. This lad, himself, became famous, one of the leading translators of protest into music.

Now, eleven years later, the hapless kid of Alice's Restaurant is just good old Arlo, the preserver of folk, blue grass, and on stage humour.

Rock is taking a beating these days. Disco is infecting the airwaves, even our once untouchable FM stations, punk is invading the music industry faster than an arms race, heavy metal has long needed an injection of fresh ideas, and the rest of rock is travelling down the MOR road to the "great gold record in the sky", to quote Justin Hayward. Throughout it all, Arlo Guthrie has been playing the folk and bluesy music that he grew up with, always leaving satisfied audiences behind him.

He did this recently in Vancouver before a packed house at the Queen Elizabeth Theatre. The three-hour show opened promptly at eight with Guthrie's band, Shenandoah, a tight and highly competent aggregation that has changed little since their last visit here with Guthrie almost three years ago.

Guthrie arrived on stage without fanfare, joining the band on piano, and the magic begins, because you know, with Guthrie sitting placidly before you, sooner or later, he's going to get the itch to rap with his audience.

Whereas some bands barely even glance at the audience, Guthrie delights in creating a musical campfire for everyone to sit around, as he spins his yarns.

Before he finished the first part of the show, Guthrie had already offered soliloquys on squashed goundhogs, and why most people couldn't understand the Zulu and Hebrew songs he was singing because they were in Zulu and Hebrew. The set ended with City of New Orleans, weaker than the single, now six years old, but still tasty.

Then Arlo Guthrie turned to his faithful guitar, and one could sense the anticipation in the audience. A child started wailing in the back of the hall. Still tuning his guitar, Arlo said, "This song's for you, kid." in his famous nasal twang. To his band, he remarked, "Kid's gonna be a great singer." The house cracks up.

This hilarity subsided only when the matter was too serious to inject cheap humour into it. There was a song about Victor Jara, the Chilean singer murdered by the fascist junta in 1974 and it was solemnly and heartily received.

The songs were short, but they blended amazingly well, no matter the sound, temperament or flavor. It was definitely not a greatest hits performance. There was a Hoyt Axton song, a few by Pete Seeger, Lenon-McCartney's Falling, and several by his "old man", the father of folk, Woody Guthrie, whose shadow Arlo still wallows in.

Such a complicated forum of music would constrict and befuddle the average performer, but to Arlo Guthrie it comes naturally. After all, he grew up with this music, has been playing it for years.

See his consummate ease as he drives the 3,000 faithful to distraction, instructing them on how to sing along to Walking Down The Line.

"The first line's easy. Y' just sing 'I'm a-walking down the line'. The next line's a bit more complicated. It goes 'I'm a-walking down the line'."

He is not above stopping in midsong to rap with the audience while the music literally withers around him.

Who else but Arlo Guthrie could command the riveted attention of a packed house while relating a revised version of the old tale of early American settlers and the monster clams, complete with souwesters for the band. The stage becomes Columbus' ship and Guthrie is the alert ship's watch who is armed with an authentic clampoon. Meanwhile Shenandoah sang sailing songs. At the end of all this, when Guthrie finally decided to break into song, the chorus of 'Clamzo me boys, Clamzo' shook the walls.

Unlike the show back in January 1976 at the UBC War Memorial Gym, Guthrie never went solo, Shenandoah always backed him and he backed them. They were tight, melodic, harmonious and obviously having a lot of fun.

There was, of course, a catch. Almost as well known as Guthrie's on stage humor is the cry at each concert for the music that started Arlo Guthrie on the road to legendary status. For most of the concert, the wails for Alice's Restaurant and the Motorcycle Song did not surface until the band returned for an encore.

Then it started, and for an awkward moment, Guthrie stared, seemingly in disgust, at the audience. Coolly, he said, "Hey, we know what we're doing!" and the cheers were enormous.

Refusing to play his own sixties songs for the encore, he covered another's. The original Paperback Writer by the Beatles is, of course, classic, but the closest Guthrie and Co. got to hard rock was Writer and not a bad job of it either.

A lot of sand has shifted since Alice's Restaurant and Woodstock.

GUTHRIE . . . leaves his musical past in the sixties

The brash lad who once laughed to 300,000 people that New York Throughway was closed has grown up, matured, found his creative niche and his musical satisfaction.

He shuns Alice's and the Motorcycle Song because that is music he wrote for a different era. The revolution is over and he doesn't want to be known or remembered for two or three songs written then.

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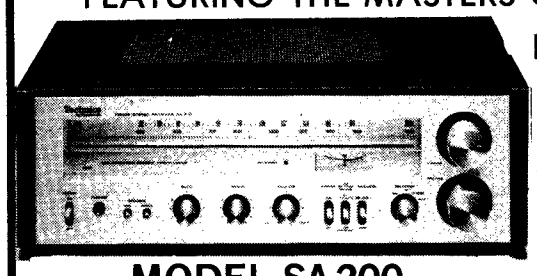

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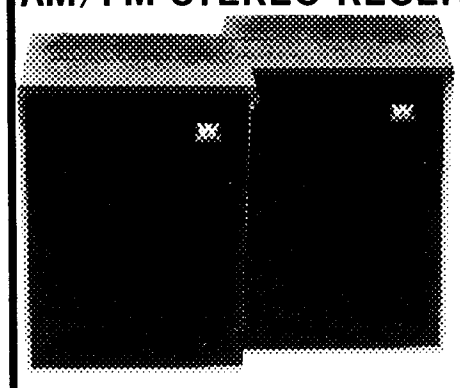

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"THE FINEST FOR LESS"

10 CC takes audience on musical ride

By JOHN WOUDZIA

"That's us" says Graham Gouldman, lead vocalist bassist for 10 C.C. "we're the bloody tourists!"

Last Tuesday night Gouldman and company conjured up some impressive musical wizardry that strongly suggested that 10 CC has at last arrived. The main reason for their long overdue recognition seems to be "Bloody Tourists", their latest album release.

10 CC is a band that defies categorization. With a sound built around highly textured combinations of sophisticated pop and tempered rock, the band has had a tough time trying to fall into an accessible mainstream.

However, "Bloody Tourists" is the band's most lyrically accessible album to date and promises to give their sound more tangible definitions from now on. The dry wit and tongue in cheek aphorisms so characteristic of earlier works such as "Rubber Bullets" and "How Dare You" still remain but the overall complexities that often confused the intended ironies have been eliminated.

The result is a more straightforward and listenable 10 CC sound which can appeal to the conventional rocker as well as the pop affectionate.

As the evening began, two mammoth screens descended from the sides of the stage and each projected a jet plane preparing for liftoff. As the lights dimmed, a computerized stewardess' voice came over the air advising as all to "fasten our seat belts" in preparation for 10 CC. Whether we liked it or not, it looked as if we were all destined to be "bloody tourists" for the night.

The assumption proved correct as Gouldman, Stewart and company proceeded to treat the audience to tasty bits from their latest offering, segmented by a number of prime cuts from the past.

The newer tunes included For You And I, Last Night and Shock On The Tube which were polished in their delivery but overamplified. The more recognizable highlights of the night included Good Morning Judge, The Things We Do For Love and that monumental masterpiece of melodrama, Feel The Benefit.

In keeping with the 10 CC tradition their latest album is once again a concept effort this time dealing effectively with the comic but tragic situation of the perpetual traveller.

The songs, like the cover of their latest album illustrate the absurdity of the tourist who travels the world over seeing virtually nothing but a continuous stream of Holiday Inns, guide maps and airport lobbies.

In the event however, 10 CC develope this motif to such startling extremes that they expose themselves as the essential culprits, guilty of the same folly that plagues the weary traveler.

Touring and life on the road ends up being an endless enigma of booze, rip-offs and one night stands as songs like their most recent hit Dread-lock Holiday readily signify.

Last Tuesday night marked the first appearance of 10 CC in Vancouver after an absence of nearly seven years. Since then, the band has undergone a number of significant changes owing primarily to the departure of two of the original four members, Lol Creme and Kevin Godley. This void left Eric Stewart and Graham Gouldman as the surviving veterans of 10 CC who remain up to today the dynamic force behind their distinctive sound.

Stewart and Gouldman proved to be two highly versatile musicians and vocalists whose songwriting brilliance is reflected in their impressive but deceptive Bends album.

Although 10 CC has often been accused of sounding perfect and clinically clean to the point of being antiseptic in the studio, it is primarily this dedication to exactness and a preciseness of sound that has made them such respected musicians among their peers. Stewart and Gouldman perform virtually all the tracks on their albums aside from drums and percussion.

In any event, their performance last Tuesday night was proof positive that 10 CC are as competent a touring band as they are studio perfectionists.

As the last echoing refrains of I'm Not In Love faded off into oblivion, no one in attendance could deny them this affirmation.

Perhaps the best way to appreciate a band like 10 CC whose genuine willingness to endure and perfect their craft despite their all too absent recognition is to look at the powerful statement made in "Feel The Benefit";

If all the people in the world lost their reason
What would we see, what would they be
If all the entertainers in the world lost their music
What would they play, what would they say
To pacify the crowd, to justify themselves
You won't feel the benefit

What else can you say to that except "Bloody Right!"

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Gay community reaches out to campus

By PETER MENYASZ

UBC has a gay community.

Although there are those in the university environment that would like to ignore it as well as those that are actively hostile, the gay community will not disappear or go into hiding.

Conservative statistics indicate that four per cent of the general population is gay. There should therefore be approximately 1000 gay students at UBC. Why is it then that the Gay People of UBC have only fifty or sixty people attending their weekly meetings, and why is this the best attendance the group has had in its short history? Why is the Women's Office so sparsely supported by the women that it represents?

To find the answers to these questions, it is necessary to ask the people that are involved with these organizations, and fortunately they are both willing and able to express their opinions.

Tim Stevenson has answers to some of these questions. Stevenson is public liaison person for the Gay People of UBC. As public liaison for the group, Stevenson is responsible for organizing and publicizing the group's activities, but there is much more that he feels he has to do.

. . . "like being in a totally dark room where someone may come in holding a small candle" . . .

Stevenson feels that he must also help other gay people to reach an understanding of their sexuality, and to promote an atmosphere of understanding between the gay community and the general population of UBC.

There are several different groups within the gay community, Stevenson says.

"There are those that have accepted themselves and are comfortable and can take risks to change things."

"There are those that recognize their sexuality, but are afraid of repercussions that it may cause in their future careers."

"There are those that are still struggling with their own sexuality. Either they recognize it but don't know where to turn or are afraid of alienation from their family and friends."

Fear is the key word. Although the federal government has enacted legislation that legalizes homosexual relationships between consenting adults, this has done little to ease the social pressure that is exerted on gay people.

. . . "Homosexuality has nothing to do with morality. It comes about as part of a developmental process a biological one" . . .

Life is "like being in a totally dark room where someone may come in holding a small candle" for most gay people, says Stevenson. The person holding the small candle may or may not help the gay person to come to grips with his or her own sexuality, but at least it confirms that there are others in society with the same feelings. The gay person experiences a feeling of total loneliness, compounded by the negative input that society provides.

"The gay person assimilates the oppression of outsiders and turns it inward. And what do you do with this pent-up anger . . . wallow in self-pity or channel it into changing things? Some people divert all of their energy into their work or their education."

It is not hard to imagine the tremendous pressure that sexual repression can cause. For most men, there is a natural progression after puberty, beginning with dating girls and usually ending with marriage. This development is not always problem-free, and much of the blame for sexual disorders is given to the repression of instinctive impulses that society imposes. For the gay man, his sexuality is a source of frustration — something that he must hide from public view. This repression leads to the inner conflict that very few gay people resolve successfully.

"The people that survive the conflict are very strong; they have to be to get through the pressure that society exerts."

The high failure rate in resolving the conflict accounts for much of the depressing behaviour that some gay people exhibit.

"Opponents like Anita Bryant say that gay people are sinful, that they are suicidal, alcoholics, and drug abusers." These behaviours are not proof of abnormal personalities, but merely symptoms of the repressed emotions that gay people are forced to endure.

The decision to accept one's homosexuality is not a simple one to make. "No one should ever be forced out of the closet," says Stevenson. "It's a matter of personal choice, as there are great risks involved, and it's the duty of those who have come out to make the risks less."

"We need more gay professional people that are open to provide help and a peer group to which other gay people can relate."

This is where the conflict becomes most intense in the university environment. Gay students that are considering a profession in law, medicine, or teaching in particular, must decide whether or not to publicly admit their sexuality. If they do admit it, they risk being denied their education and their career, and if they do not, they risk their psychological health.

Tim Stevenson and the other members of the Gay People of UBC have made their decisions to be open about their feelings, and that is why they make themselves available to other gay students for advice, counselling or simply reassurance.

Richard Summerbell is the chairperson of the Gay People. Summerbell feels that much of the conflict that gay people experience is due to their religious convictions or the conditioning that society has imposed upon them.

He commented on Anita Bryant's belief that homosexuality can be spread from person to person and that this is a matter of religious concern.

"Homosexuality has nothing to do with morality. It comes about as part of a developmental process, a biological one." This is perhaps one of the most important issues standing in the way of society's acceptance of the gay community. As long as the misconception is carried on that homosexual people are participating in immoral practices, the oppression will continue.

Summerbell is convinced that there are many first-year students that have to contend with an inner struggle with their sexuality as well as the confusion of adjusting to university life. Many of these students live at home, and the family environment is a strong motive for repression of gay sexuality. Many live in residence, and the residence environment is even less conducive to a gay person's being open.

"Very few people come out in residence," says Richard, and this is not difficult to understand when one considers the following example.

Involved is a first-year student who lived in residence and who came under suspicion of his floor-mates as being gay. This resulted in abusive writings on the washroom walls and other personal affronts. Feeling that this kind of harrassment was unnecessary, he consulted with the residence authorities, and then made an open statement to his floor-mates admitting his sexuality and his pride in it. This in turn led to a number of "practical jokes" which became too numerous to be considered playful or funny.

This particular gay student stuck with it and did not give in to the pressure, but there are probably very few that would have the strength to do so. This kind of incident makes it easy to see why gay people prefer to remain hidden.

Richard explains the aims of the Gay People of UBC as being primarily those of educating the student population and providing activities where gay people can get together and meet each other in a non-hostile environment.

"University students are an elitist group" says Richard, and this is why educating them about gay people is so important. If university students can be shown that gay people are not a threat, and that they are competent, responsible members of society, then perhaps societal pressures against gay people will decline with each successive generation.

Gay men are not the whole gay community of UBC. There are a lot of gay women as well, although they remain somewhat better hidden.

Gay women are not in exactly the same situation that faces gay men, according to Sally Thorne of the Women's Office.

"Since our society is still male-oriented, gay women have no validity because they have no relationship to men."

Being discriminated against as women and as gay, freedom for gay women is closely related to the liberation of all women. This double discrimination adds on an extra dimension to the dilemna that gay men face.

"Most gay women are primarily interested in the women's movement in the belief that its general aims will achieve their main goals as well," Thorne adds.

. . . "Since our society is still male-oriented gay women have no validity because they have no relationship to men" . . .

The Women's Office includes gay women, and their open admission of this has been one of the most significant factors keeping university women away. "Dyke" is a horrible label for a woman to be tagged with, and there is a fear that being involved with an organization that includes gay women may be a reflection of a woman's own sexuality.

The goals of the Women's Office, says Thorne, "are educating everyone, fighting particular cases of discrimination, and providing an environment where women can have enjoyable experiences with other women." Education is vital, as Sally perceives the university population as being "young, uninformed, and heterosexual."

Traditionally, there has been little cooperation between the men's and women's gay movements. At UBC, however, the two groups are planning to work in conjunction, in the belief that their common experiences provide grounds for a combined effort.

Society's attitudes towards gay people are presently in a state of turmoil. There is a reaction in the United States against gay rights. Gay communities in Seattle, San Francisco and other centres are fighting to preserve the fragile rights that they have at present, in the face of proposed anti-gay legislation. It is obvious that although psychiatrists no longer consider homosexuality as a mental disorder, the general public is not yet convinced.

. . . "Take off the masks of repressed anger, self-pity, sexual deceit, hypocrisy, social exploitation and spiritual arrogance" . . .

How do UBC students relate to gay people? How is it possible to reach an understanding of their problems? The only way is to overcome the prejudices that society has built up towards sexual preference, just as we are learning to overcome our racial prejudices. By learning to accept one another as simply people, we will be able to erase the labels that we use to define one another.

There is no way to know why some people are gay and others are not. It is a mystery that is beyond understanding, and there is no possible justification for censoring the expression of a person's love. In the words of Malcolm Boyd, a gay Episcopalian priest:

"Gay has something of universal meaning to say to everybody. Take off the masks of repressed anger, self-pity, sexual deceit, hypocrisy, social exploitation and spiritual arrogance."

—john glaboff photo

NE CHI ZU . . . symbiotic growth in threatened art colony

Parks Board closes in for kill as Jericho artists hang on

By JOHN GLABOFF

The sound of carving blends with the casual jazz as you walk out of the sun into hangar six. There's a sense of anticipation and purpose among the artists and visitors at Jericho beach where the threat of eviction has recently been the cause of demonstrations and a legal battle.

The issue is the fate of hangars five and six. The Vancouver Park Board has proposed to remove the buildings to extend the Jericho-Locarno parks. Meanwhile, the artists of the Ne Chi Zu guild see the hangars as an artistic center and in their words, "could probably build a better park than the parks board."

Ne Chi Zu is a Nootka phrase loosely translated "to see ourselves as others see us". How they are viewed by Vancouver is obviously a major concern and they encourage people to wander through to experience an open artistic feeling that may not always be around.

Page Friday visited the hangars and talked to some of the artists to see how the area is progressing as an artistic center and how it will fare in its battle for survival. The people are noticeably friendly and receptive. Visitors stroll through to watch the artists at work and generally seem pleased with the workshop, gallery atmosphere that opens up onto the sea facing Stanley Park and the real city towers of the west end across the bay.

But perhaps what is most important is the interchange of ideas and inspiration among the artists who group here to work. Signs offer free carving lessons to anyone interested and the invitation has been extended to UBC students to come down and utilize some of the studio space.

The artists first started working around the Jericho hangars at Habitat and a few stayed afterwards to complete carvings and large projects that could be best worked on at the site. At the time the parks board allowed the artists to stay since it seemed the most reasonable of the suggestions then being proposed, but that opinion has obviously changed.

The guild has been notified that they and their works must be out by Nov. 20. A short time ago, the parks board, which is in charge of the land, removed hangar three before anyone knew what was happening.

And on Oct. 6 a non-violent demonstration was organized by the Ne Chi Zu guild to protest the dismantling of hangar five. Demonstrators held hands outside the hangar to block workmen and machinery but they were removed by the police. Members of the guild say that the police also stopped sympathizers at the gates, turning them away from what is supposedly a public park.

Meanwhile, workmen went ahead with the dismantling of the theatre seating area, leaving the building to stand in accordance with a city injunction. This was a key move to eliminate support from the many theatre groups that had hoped to utilize the Jericho facilities.

A visit from the fire marshall, who the guild members are convinced is working in conspiracy with the parks board, meant the removal of the stoves, which, they say, are the only things that kept them warm.

However, the attitude of the artists seems to be to "get the politics cleaned up so we can really get into something". They seem convinced that a whole school of art could be developing here like nowhere else in Canada.

One carver explained his hopes to "get students down here who are into landscaping reclaiming something that's valuable . . . open spaces." He suggests that combining the open park land surrounding the area with a sense of creativity is essential in an environment such as ours.

"The ways cities are going, they're becoming really dangerous for people. It's getting so that more and more people will go to an apartment because it's a small enclosed space and it's very roomlike. But what's happening is that a lot of human creativity and energy and drive is being lost by that because instead of being out doing things, they're watching TV and learning that the image is the most important thing."

"There are some people who can handle that but there are a lot of people who don't and they get laced out on valium and librium and then what happens? They're backing up that whole big drug oriented industry.

PF: But aren't the buildings an eyesore to the people up the hill?

"Why is it an eyesore? Because the paint on it is peeling. Have you looked at the front of this building, seen the lines on it? It's art-deco. It's a really neat building. Forty years and the roof still dón't leak. Who makes a roof that doesn't leak after forty years, you know.

You look at this building. It's really square, really strong. Open up the gates and let us bring in the paint so we can paint it. It's a public park and they lock the gates. There's a lot of positive energy here and it'd be a shame to see it all obstructed, you know, put down because it's a saniflush generation."

PF: How far does the water come up?

"It comes right up to under the pier. That's the one engineering job that would have to be done. This pier needs to be shored up but that's not such a hard job. It needs to be jacked up at one end of the building but that's a hell of a lot cheaper than knocking it all down. And it'd be a good thing for engineering students to do, get first hand experience at practical engineering.

He and his dog took us on a wall outside and explained how a certain area here is still sacred Indian ground and was once the scene of an Indian demonstration against Parks Board landscapers. Pointing out hangar five from the top of a series of large earthmounds which he described as parks board earth sculpture that didn't work, he explained why the theatre groups were interested in it.

"At Habitat they built an amphitheatre in this hangar here and equipped it to handle translation in three different languages. Well, they ripped all the wiring for that out and now they're starting to take the amphitheatre down. Well, need I say anything about the acoustics in the building?"

"This could all be landscaped, make a nice place for people to walk. It's like cleaning the Aegean stables, eh? The task of Hercules was to clean the Aegean stables and he, what, diverted a river? They could get a whole river of people coming down here just like ants, could you imagine? An organized wheel-borrowing. Well, that's a bit absurd, but that's an idea."

"Well now, you see that little fenced off area over there? That's their new soccer field with built-in sprinkler system. It only cost $122,000, it's fenced in and they don't like people lying on it. Sometimes they even have men around it with guard dogs. It's a strange thing, to pay a guy to watch a field."

Walking out on the beach side of the hangars again, one notices large piles of wood and garbage apparently awaiting disposal. He said that parks board workers brought this garbage from the far end of the pier to pile it up here in front of the hangar so that people would see that the place was a mess and should probably be completely revamped.

To further complicate things, a couple weeks ago the parks board auctioned off the materials from the buildings themselves to a Vancouver salvage company. The afternoon of our tour, the lawyer representing the Ne Chi Zu guild, who has volunteered his services because of an appreciation of what is happening within the Jericho artistic community, was by to review the situation and draw up affidavits for the upcoming legal battle.

—john glaboff photo

CARVERS . . . face expulsion by Parks Board

"Down-and-outers" construct fantasy world in boiler room

By MAYO MORAN

Freddie the Freeloader is alive, well and living in Canada! In fact, he's living in the basement of the Provincial Hotel, along with Aggie Rose and Pete. Thinly disguised under the name of Sprugg, Freddie is one of the main characters of Rex Deverell's new play Boiler Room Suite which is now playing at Presentation House in North Vancouver.

"Boiler Room Suite"
a play written by Rex Deverell
directed by Elizabeth Ball
until Nov. 3 at Presentation House

In Boiler Room Suite, Deverell revives the slightly archaic tradition of Red Skelton and Charlie Chaplin, and gives it a modern consciousness. Thus we have two of society's "down-and-out"s eking out a bare existence, and living for their dreams.

The audience is quickly transported into the world of the Boiler Room Suite by the shrill sound of boilers which announce the commencement of the play. Amidst the usual collection of garbage, empty wine bottles and old furniture, the play begins. Two hobos descend into the dimly lit boiler room, Sprugg, and Aggie Rose.

True to the tragi-comic tradition, both Sprugg and Aggie Rose have seen better days. Sprugg was once an aspiring poet, and is still obviously trying to maintain his dignity. Aggie Rose was once a promising actress and somehow got sidetracked on her path to stardom and ended up in the boiler room of a hotel. Like Sprugg and Aggie Rose, the Provincial Hotel which houses the Boiler Room Suite in its basement, is in the process of decay.

The first act of the play is almost exclusively devoted to the development of the "Freddie the Freeloader" tradition. Sprugg and Aggie Rose are seen, not only as hobos, but as tragi-comic heros. In spite of their demeaning existence, they manage to escape into a world that is not harsh and cruel, the world of fantasy.

Overused situation and typecast characters aside, these first fantasy scenes of Boiler Room Suite are nonetheless effective. Making ingenious use of old clothing and other articles around the boiler room, Sprugg and Aggie Rose leave their earthly identities far behind as they journey into the land of fantasy and magic. Now grand lady, now prime minister, now God, Sprugg and Aggie Rose show us the hobo as the sensitive, tragic hero. Like Freddie the Freeloader, they reject the world of reality and live in the whimsical but noble world of the imagination.

However, this is Freddie circa 1978 and the reign of blissful ingorance and the happy hobo are over. Reality invades the boiler room and shatters the fragile world of the imagination that Sprugg and Aggie have constructed.

The intrusion of reality takes the form of the entrance of Pete, the janitor of the hotel. Pete, who is the antithesis of Sprugg, believes that the most important thing is to "face the facts". He forces Sprugg and Aggie Rose to face the reality of themselves and their situation.

Pete is the modern consciousness in the land of the happy hobo. As a result of Pete, Sprugg and Aggie Rose must come to terms with a situation that never seriously plagued the likes of Freddie the Freeloader.

This collison of the worlds of fantasy and reality results in a predicament that neither Aggie Rose, nor Sprugg can face. No longer able to journey at will between the worlds they must make a choice. However, a choice is impossible. Sprugg and Aggie rose find that they are rejected by reality, and utlimately abandoned .

So, in the final analysis we find that the happy hobo went out with the fabulous forties. In Boiler Room Suite, it is the tragedy rather than the comedy that is apparent.

However, Deverell provides us with no solution to the problem, but instead, an image of Sprugg, Aggie Rose and Pete in the final moment of the play, torn by the conflict of fantasy and reality. A less idealistic, but perhaps more noble vision of the hobo.

With the play, Boiler Room Suite, Regina author Rex Deverell won the Canadian Author's Association Award in drama. Presentation House's production is Vancouver's first chance to see this award winning play. With Carosel Theatre's Elizabeth Ball as director and Des Smiley as Sprugg, Shellah Megill, Aggie Rose and Barney O'Sullivan, Pete, the production as a whole is a success.

Special mention is worthy of Doug Welch, the designer of the very convincing set of the play. In adddition, the special effects were excellent. These effects such as steam noises, whistles, and lighting, while not obstructive, combined with the set of the play to make the persentation very effective.

Another aspect of Boiler Room Suite that is worth mentioning is its virtual lack of violence or sexual overtones. The play makes a good case for non-violent, non-sexual drama that is nonetheless, not short on either impact or contemporary meaning.

VISTA

Music fans can look forward to a busy month in November.

Billy Joel heads a long list of rock and pop artists scheduled to play the Coliseum this month. Joel plays Wednesday, November 8th, at 8:00 p.m. Tickets are $7.50 and $8.50 reserved seating, available at Woodward's Concert Box Offices.

Studio 58 presents Paul Zindel's **The Effect of Gamma Rays on Man-in-the-Moon Marrigolds** from October 28th to November 18th. Reservations are advised.

The sculptures of versatile artist David Marshall are on display at the **Burnaby Art Gallery**, 6344 Gilpin St., Burnaby. There are over twenty pieces on display in wood, marble, and slate. The artist will lead an informal discussion of his work on Sunday, October 29th at 2:30 p.m.

For **Hallowe'en** with an intellectual touch, there's "A Creepy Night at the Literary Store front" on Tues., October 31st. Costume recommendations: "come as your favorite character from a book!" A bar and dance, plus some "special effects". Admission $1.50.

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The number of "Notices of Recommended Award" are now available for students who applied for B.C. Student Assistance prior to Sept. 25th.

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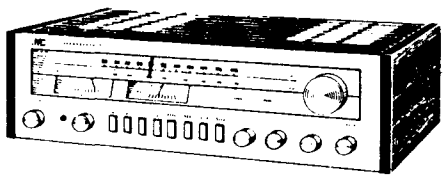

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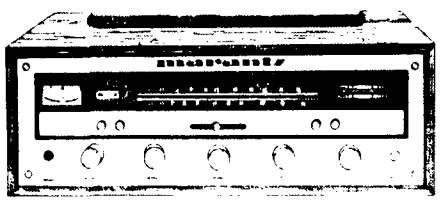

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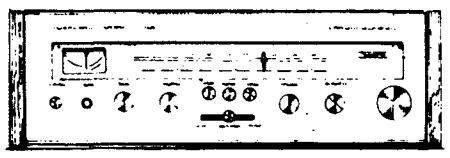

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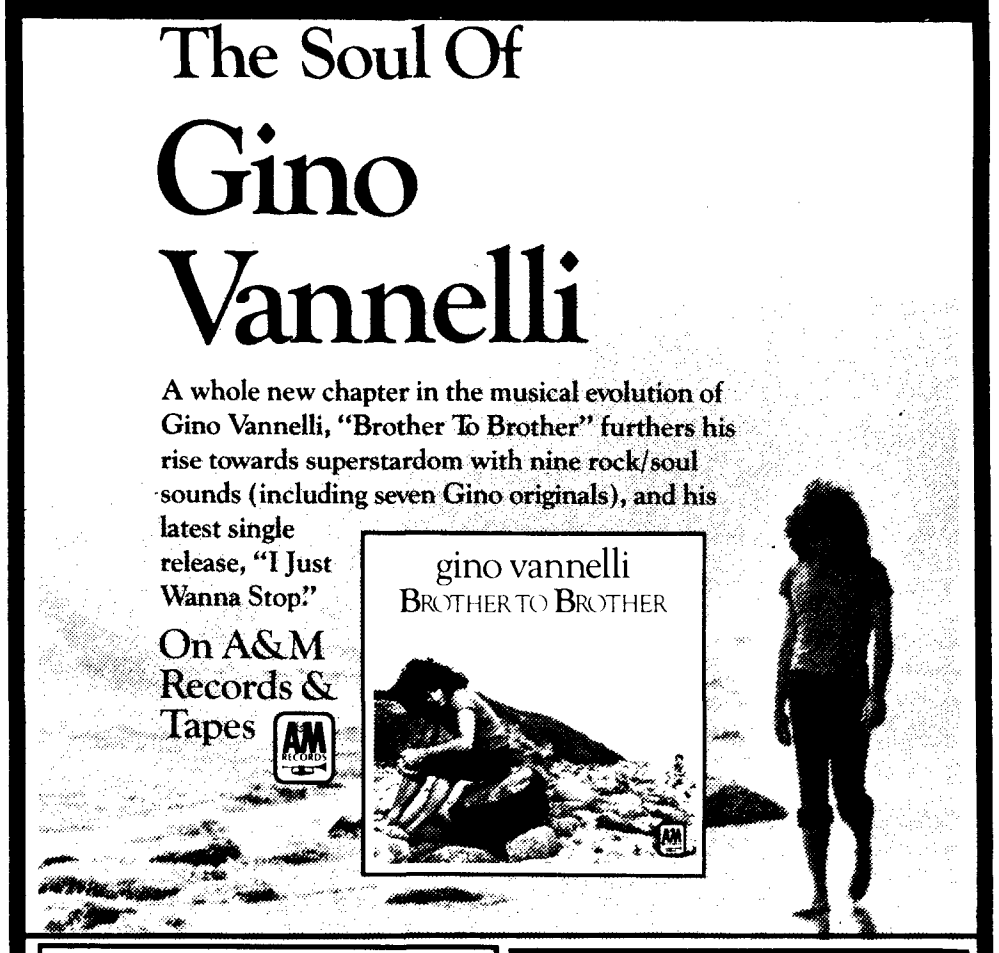

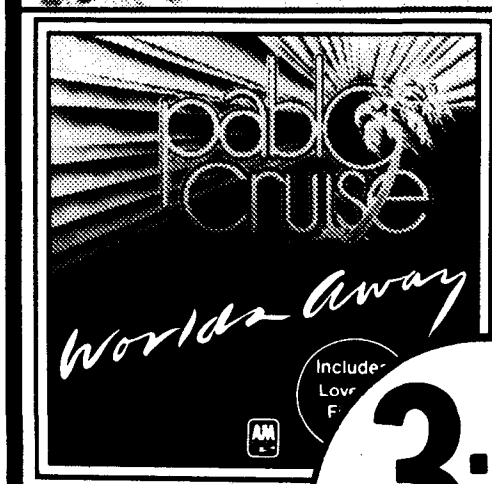

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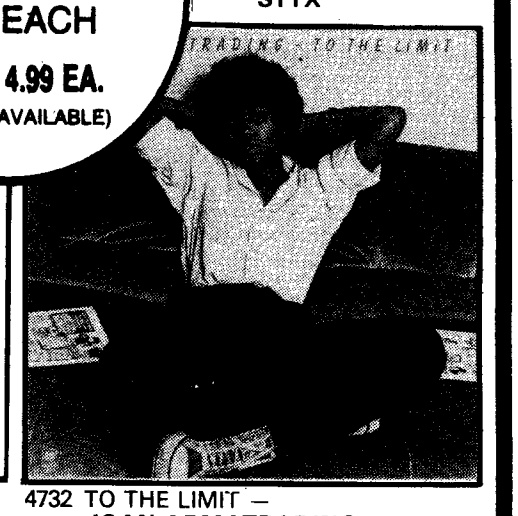

4732 TO THE LIMIT — **JOAN ARMATRADING**

4518 CHASE THE CLOUDS AWAY — **CHUCK MANGIONE**
4588 JOAN ARMATRADING — **JOAN ARMATRADING**
4616 ANYTIME . . . ANYWHERE — **RITA COOLIDGE**
4625 A PLACE IN THE SUN — **PABLO CRUISE**
4634 EVEN IN THE QUIETEST MOMENTS — **SUPERTRAMP**
4637 THE GRAND ILLUSION — **STYX**
4658 FEELS SO GOOD — **CHUCK MANGIONE**
4663 SHOW SOME EMOTION — **JOAN ARMATRADING**
3647 CRIME OF THE CENTURY — **SUPERTRAMP**
9033 ECLIPSE — **CANO**
4707 DREAM — **CAPTAIN & TENNILLE**
4557 BELLAVIA — **CHUCK MANGIONE**
4714 BLAM — **THE BROTHERS JOHNSON**
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