THE UBYSSEY
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—doug field graphic

TAKING REFUGE, motley collection of amoral, depraved and incredibly ugly Ubyssey staffers are willingly crammed into giant Jack O' Lantern where they can perform their perverted Hallowe'en acts in relative privacy. Some trick, eh? Treat comes Tuesday when Ubyssey returns.

VCC meet boosts strike

By GREGG THOMPSON

Students at the Langara campus of Vancouver Community College voted Thursday to join with students from two other community colleges in a one-day protest strike Tuesday.

At a poorly attended general meeting of the student body, 100 students passed a resolution in support of a strike Tuesday to protest "contradictions in NDP education policy" and "inadequate" government funding.

Students at Capilano College and the Vancouver Vocational Institute decided earlier to strike against restricted budgets and resulting course cut-backs.

The resolution presented to Langara students read, "we the students of Langara are opposed to the cutbacks in educational spending which are harming the quality of our education.

"We support and will join the Nov. 4 protest by students at Capilano and VVI against the cutbacks."

Langara student council member Jane Nicholls said Thursday the poor student turnout was due to classes and a lunch hour which clashed with the time of the general meeting.

Earlier, VCC council member Brendan Boyle predicted that a poor student turnout was expected because of "basic apathy."

Less than 10 per cent of students at Capilano College have shown active support for the strike.

Bill Bell, Capilano College student council president, greeted the news of the VCC strike vote with enthusiasm.

"The VCC action is really great," Bell said.

"The only way to get the government to do something is to get a united, organized front together."

Bell said representatives of Lower Mainland colleges will meet with reps of Vancouver Island colleges Saturday to discuss tactics for the strike and a Nov. 7 meeting with education minister Eileen Dailly.

Bell said there would be a "contingent of faculty support" in the student strike.

"The faculty voted to hold no exams or have assignments due, to

See page 13: CANCELLED

Quasi cop accident?

By LEN MACKAVE

A UBC student escaped serious injury Wednesday night when a UBC campus patrol vehicle allegedly ignored a crosswalk, struck him, and then left the scene of the accident.

Stewart Wright, arts 1, said the incident occurred at the intersection of University Blvd. and the Main Mall.

"Around 6:45, I guess, I was walking to class," Wright said. "I wasn't really paying attention, as six or seven people were coming towards me from the bus stop."

Wright said this group entered the crosswalk as he approached them.

"I noticed the lights of a vehicle approaching me," he said. "But I guess I figured that I was safe, that it would stop because I was on the crosswalk."

Wright said the people passed him and he stepped onto the clear side of the road. Then he saw the patrol truck slow down a bit, but not too much," he said.

"The next thing I knew, it was right beside me, then it hit me," he said.

"I cursed and swore at him, but he just kept on going," Wright said. "He wasn't going very fast, though, and didn't run me over, he just knocked me back away."

He said he is lucky he was not hit by the front of the truck, because "the guy just kept going."

"If I would have been hit from the front, maybe he would have seen me, or maybe he did see me, I don't know, but he could have run me over," Wright said.

After the incident occurred, he said there was some concern from the passersby, and that there were some people who witnessed it, but said he was unable to identify the driver.

"I'm not really hurt, just sore, that's all," Wright said.

J.H. Kelly, UBC traffic and security supervisor, said Thursday he has "no information whatsoever" about the incident.

"Nothing has come across my desk yet" he said. "It may or may not be true, but if it is, we'll have to do something about it."

Administration vice-president Chuck Connaghan, who is responsible for traffic and security, was unavailable for comment Thursday.

U council operating in 'secretive way'

By MARK BUCKSHON

After one year, has the B.C. Universities Council achieved its purpose of making the province's three public universities open and responsive to the government and lay outsiders?

The answer is "yes" in one sense and "no" in another, more important way.

The 10 council members are effectively forcing the universities to modernize and for the first time in the province's history, are closely scrutinizing university expenses.

But they are doing their job in an arrogant, secretive and elitist way — acting opposite to the intent of the 1974 Universities Act revision.

The superbody chaired by former UBC deputy president William Armstrong has met about 25 times since it began operating last November, at a cost of more than $2,000 for each meeting.

It is responsible for examining and coordinating about $200 million in annual provincial government grants to UBC, Simon Fraser University and the University of Victoria, and deciding how much money each university will receive to hold classes and construct buildings.

Councillors claim they want to make the universities more accessible to low income and rural students and more responsible to practical social needs.

But some councillors interviewed this week appeared to be more interested in their own egos and the rights of university officials than those of students and outsiders who can't gain access.

They speak in platitudes and generalities while evading questions. They are hostile to press interference in their affairs.

"I'm not very interested in publicity," says councillor Dorothy Fraser.

Fraser, an author of unpublished books on education and a part-time teacher in Osoyoos, is chairwoman of the council's continuing education committee.

"Our annual report will be in the hands of the education minister (Eileen Dailly) soon," she said Wednesday in a telephone interview. "Then (when the report is released) you'll be able to get the information."

Her continuing education committee is one of six committees, which are intended to probe specific university problem areas and allow the universities to make their positions known.

(No university students, profs or administrators are allowed to sit on the council itself.)

The continuing education committee has 12 members. Not one is a continuing education student, Fraser admitted.

"How do you pick out accurate representatives of adult education?" she asked. She didn't provide an answer.

Fraser may be the worst councillor in talent and background. But, according to maverick councillor Betty McClurg, seven other councillors commonly vote in a block with Fraser.

Most important to McClurg is the secrecy of council meetings.

She said she has proposed on three occasions this year that the meetings be made public, and three times all the councillors except Rita MacDonald voted against her.

"I don't think we're living up to the intentions of the new Universities Act," she said.

She said she " disagrees totally" with other councillors who claim that the council is solely an advisory council to Dailly, and must not act publicly unless the minister approves.

"To me the Universities Act is very clear in that regard," she said, referring to a need for open meetings.

Councillor Ran Harding, who lives in Silverton, joined Fraser in being secretive and talking in platitudes.

"I think it's (the council) done pretty good work," he said. "On the whole the council has certainly justified its existence."

But what has Harding done of importance? What did he initiate during his term in those $180-a-day meetings? (Council members each receive that amount, plus travelling and hotel expenses, for every regular meeting they attend.)

"As a representative from the Kootenay Valley I'm interested in the Notre Dame situation in Nelson," he said.

Students and faculty at that university are awaiting word from Daily about whether the university will be turned into a subsidiary of the three major institutions, or whether it will be autonomous.

See page 3: SFU

'Tween classes

TODAY

PSYCHOLOGY CLUB
Guest speaker from Laurel house, noon, IRC 3.

SPANISH CLUB
Party organization, noon, Brock 351A.

SKYDIVING CLUB
General meeting and films, noon, SUB 215.

YOUNG CONSERVATIVES
General meeting, election of officers, noon, SUB 117.

CAMPUS CYCLISTS
General meeting, noon, SUB 211.

CHRISTIAN SCIENCE
Free lecture by Harold Rogers on becoming what you are, noon, SUB auditorium.

AMS SPEAKERS COMMITTEE
Organize speakers schedule, noon, AMS president's office, SUB.

INTER VARSITY CHRISTIAN FELLOWSHIP
Masquerade party, 7:30 p.m., St. Phillip's Anglican, 27th and Dunbar. 50 cents admission.

YOUNG SOCIALISTS
Panel discussion on postal strike, 8 p.m., 1208 Granville.

CHINESE MODERN DRAMA CLUB
Hallowe'en dance, 9 p.m., Grad centre ballroom.

SUNDAY

CHINESE STUDENTS ASSOCIATION
Car rally, 9 a.m., Queen Elizabeth Park.

MEDIEVAL SOCIETY
Instruction in music and dance of the middle ages, 1:30 p.m., SUB 207.

MONDAY

SPEAKEASY
General meeting for all volunteers, noon, SUB 117.

UBC KUNG FU CLUB
Practice, 4:30 p.m., SUB party room.

CCCM
Speakers and dinner, 4:30 p.m., Lutheran Campus Centre.

CONTEMPORARY DANCE CLUB
Dance class, 7:30 p.m., Armouries 208.

STUDENT CHRISTIAN MOVEMENT
Annual meeting, 8 p.m., Lutheran Campus Centre.

TUESDAY

PRO-LIFE SOCIETY
General meeting, noon, SUB 117.

PRE MED SOCIETY
Panel discussion on death, noon, IRC 1.

STUDENT CHRISTIAN MOVEMENT
Peter Johnson speaks on the Palestinians, noon, SUB 205.

CHARISMATIC CHRISTIAN FELLOWSHIP
Prayer and sharing, noon, Lutheran Campus Centre.

LUTHERAN STUDENT MOVEMENT
Dinner and discussion with Terry Anderson, 6:30 p.m., Lutheran Campus Centre.

VARSITY OUTDOORS CLUB
Slide show and talk on mountaineering, 7:30 p.m., IRC 2.

WEDNESDAY

JAPAN—UBC EXCHANGE PROGRAM
Meeting for interested students, noon, Bu. 217.

GRAD REPS
Organizational meeting, noon, SUB 206.

STUDENTS' INTERNATIONAL MEDITATION SOCIETY
Group meditation, noon, IRC 6-65.

CLASSICS CLUB
Irony in ancient drama, 8 p.m., 4768 West Seventh.

THURSDAY

INTER VARSITY CHRISTIAN FELLOWSHIP
Michael Griffiths, author of Cinderella with America, speaks, noon, Bu. 100.

INTERNATIONAL COMMITTEE AGAINST RACISM
Benefit concert with Billy Butler Band and Ruthie Gorton, 8 p.m., North Vancouver Centennial Theatre.

Aggression expert here

Albert Bandura, an expert on aggression and television violence, will speak to the Vancouver Institute Saturday at 8:15 p.m. in IRC 2.

Bandura, from Stanford University, will speak on new perspectives on violence. He will also speak Thursday at noon in IRC 2 on the ethics and social purposes of behavior modification.

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TUESDAY, NOV. 4 — Room 207 - 209 — Israeli Folk Dancing
WEDNESDAY, NOV. 5 — Room 205 — Israeli Folk Dancing

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65 — Scandals

WANT TO HOWL ON HALLOW'EN? Do it at the Cage Hallowe'en Party, K Fraternity, 2280 Wesbrook Crescent, Oct. 31, 8 p.m. Admission 75c. Free with costume. Full facilities. Don't miss it!

TONIGHT! HALLOWEEN DANCE at the Grad Centre. Two bands, non-stop. Full facilities. 9 - 1 a.m. Door prizes. Everybody welcome! Admission $2.00.

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90 — Wanted

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Women faculty wages probed

by SUE VOHANKA

A presidential committee has been set up to review the salaries of all full-time women faculty members at UBC.

And administration president Kenny has set aside $100,000 in the university budget to raise individual women's salaries, if the committee finds cases where women are paid less than equally qualified men.

Jim Richards, committee co-chairperson and food science prof, said Thursday the committee will do the review following procedures used by a University of Toronto committee which began a similar investigation at that university two years ago.

Richards said the Toronto committee recommended salary increases to about 20 per cent of its full-time women faculty.

And he said the $100,000 set aside in UBC's budget "would seem to be a reasonable figure, based on the Toronto experience."

Richards said letters will go out to all full-time women faculty next week, explaining the process.

"We're going to start with attempting to have the individual female members of faculty nominate a male peer — someone similar in teaching responsiblities, research, years of service," he said.

"We realize this isn't going to be simple for them," he added.

Richards said the committee will also ask the head of each woman's administrative unit to also name a male peer.

He said this would be done by deans, or more likely department heads.

Richards said the names will be submitted to the president's office and then to the academic planning office.

The academic planners will match up salaries, and return their findings to the committee.

"They'll set up the initial comparison for us and ensure anonymity," he said. "We'll try to keep things as anonymous as possible."

On the basis of the initial comparison, the committee will decide if there appears to be a case for upward salary adjustment.

The committee would then gather resumes and do a lengthy investigation of such individual cases, Richards said.

"The anonymity will have to disappear at that point," he said.

"And even if there appears to be no sex discrimination, female faculty can request a full investigation," said Richards.

After the longer investigations, the committee would make recommendations to the president's office to increase salaries.

Richards said: "There's no way that anybody's salary could be reduced as a result of our investigation. It's a game you can't lose at."

He said the procedure will "allow the female faculty member to have a voice in who she's compared with."

We're hoping we'll get go-operation all down the line."

Richards said he had no idea how the long the review will take.

He said he expects that some of UBC's 280 full-time women faculty won't want to take part in the review.

"We don't know how many women will want to participate — we expect it will be quite a load."

Richards said the committee is a direct result of a previous joint administration and faculty association committee which reported to then-administration president Walter Gage after "looking around to see what they could find."

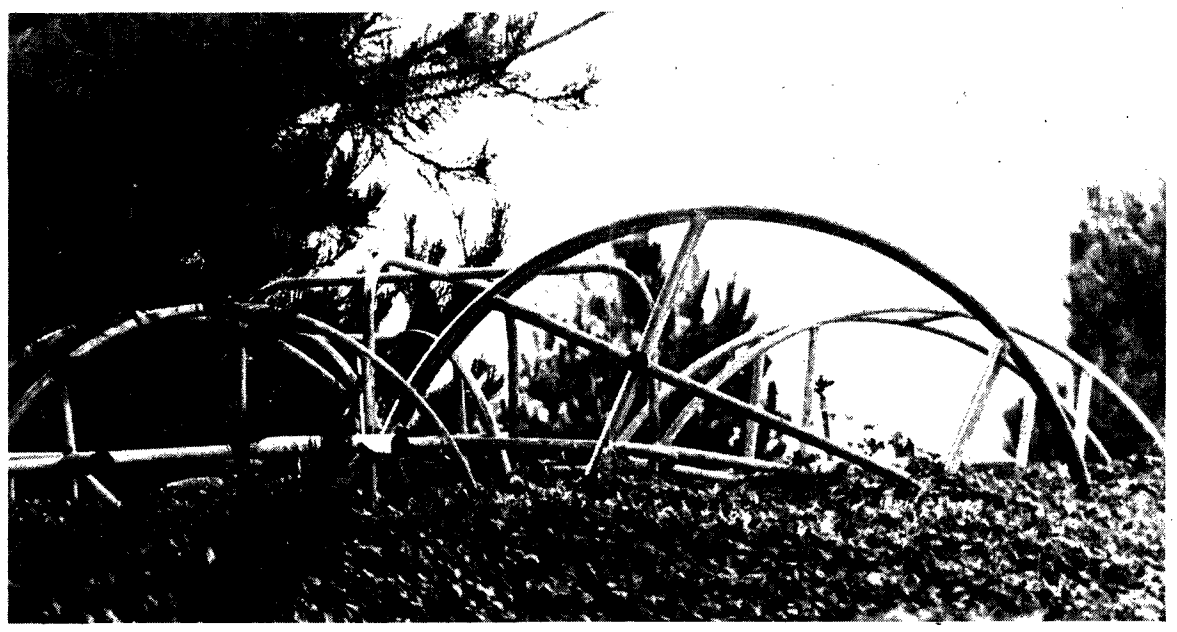
"They recommended that another committee be formed to do the hard work," said Richards.

He said he thinks the committee's task is straightforward.

"Our terms of reference are narrow enough that we can't get into any questions other than those pertaining to sex discrimination that appears in salaries," he said.

The other committee co-chairperson is history department head Margaret Prang, who was unavailable for comment Thursday.

Other committee members are political science department head Alan Cairns, education prof Penny Gouldstone, microbiology prof Julia Levy and medicine prof Donald Whitelaw.



—dennis beale photo

PLAYGROUND FOR PLANTS rises out of patch of flora near Freddy Wood theatre. Thoughtful sculptor decided greenery needed a little self expression, too, and plunked work down so ma nature could appreciate art as well as passersby.

Soul of speeches not Soule — Kenny

Administration president Doug Kenny denied Thursday reports that his assistant, theatre professor Donald Soule, writes his speeches for him.

"That's not true at all," was Kenny's reaction to the suggestion.

"Do you think I need one?" he asked. But, the idea is worthy of consideration, he added.

However, a campus source who is familiar with the inner workings of the president's office said Thursday that Soule's duties include "acting as a consultant" to Kenny on some speeches.

"The president likes to frame his thoughts and then pass on speech drafts to Soule for advice," the source told The Ubyssey.

"Look, the president is a busy man. He knows, for example, that he has to speak at the opening of TRIUMF (in late November).

"He might ask Soule to get some material on what's been happening down there and give him something to say without sounding stupid.

"What the president can usefully say, that sort of thing." the source said.

The informant stressed, however, that this might be only one of many duties Soule may perform as "assistant to the president."

"He (Soule) does whatever the president wants him to do. You can't really define it. It might include some area that doesn't fit into the job of one of the three v.p.s (administration vice-presidents who are paid $54,000 a year.)"

"This could include anything from arranging a university forum downtown to taking care of a visiting VIP," the source said.

Whatever the case, the president has more important things to do that write speeches, according to the source.

"He has bigger fish to fry," he said.

Soule came to the position of assistant to the president last July after Kenny became administration president.

Soule was Kenny's assistant when he was arts dean.

Both Soule and Kenny have in the past had difficulty in explaining what Soule's duties are.

In his capacity as assistant to the president, Soule receives an honorarium of $3,500. As a full professor in the theatre department, he draws an annual salary of $37,500.

SFU veep council 'community representative'

From page 1

But what did Harding actually accomplish?

"Personally, I'd like to see a fourth university in the area."

Harding also said he visited Notre Dame on his own time (and, fortunately, on his own money) to talk to people.

He also has presented the area residents' points of view in the closed council meetings.

Unfortunately, Harding's talk has little to do with the actual decision-making process.

The reason is that UBC continuing education director Walter Hardwick was appointed by Dailly, in consultation with Armstrong, to draft a proposal for the future of Notre Dame.

The appointment of Hardwick was not initiated by the Universities Council, council chairman Armstrong said Thursday.

"She (Dailly) said she felt we should hire someone to do the job for us and decided Walter Hardwick should do the job," Armstrong said.

Armstrong said "long-range decisions" are up to Dailly and the council doesn't have the power to do anything more than advise the minister on such important matters.

And Armstrong indicated many decisions are made by himself, Dailly and the council of six professional researchers with many of the ideas being presented to council members almost as a fait accompli.

Whatever discussion and debate goes on in council (which might have real lobbying power on the education minister if it appeared in the press) is totally unpublicized.

So it seems Harding's greatest contribution this year was to talk ineffectively to a body much removed from the decision-making in his area of concern — and he is proud of his work.

Graver concerns occur when the council's committee structure is examined in detail.

Armstrong admits the committee structures didn't turn out quite the way he had thought they would last year.

He had assumed the committees would have nine representatives including students, profs and administrators and three lay people from the "community at large."

But what actually happened is a lot different.

Stan Roberts is listed as one of eight community representatives on the ad-hoc committee on accessibility, Stan Roberts is also one of SFU's three administration vice-presidents.

Such a misleading "community representative" could be accepted, perhaps, if students — who have frequently expressed concern about the accessibility problem — were also allowed representation as "community representatives."

But students aren't on that committee, even though profs and university administrators are.

In fact, only one undergraduate student and four grad students belong to the six committees containing 64 members.

Three of the grad students sit on the 12-member graduate studies and research committee, a reasonable proportion.

One grad student and one undergrad sit on the program co-ordinating committee. This 10-member committee is responsible for co-ordinating courses and programs of the universities.

No students sit on the other committees.

Armstrong said council wanted to "get as much expertise as possible" — especially for the business affairs committee and capital planning and development committee which work on university budget matters.

Armstrong said that, when considering the lack of expertise of council members, "you really need people who know what they're doing" on the advisory committees.

And so professionals — paid salaries within the council and working in the fifth floor offices at 805 West Broadway, or sitting without salary on the advisory committees, guide the council members and help set directions.

And Dailly and Armstrong, in conversations with each other, set other directions, apparently leaving the councillors to talk into their hats.

But surely the universities council is doing something right.

There are actually some real improvements — especially in forcing universities to justify their operations and budgets.

Armstrong and McClurg both said university budgets were never before really scrutinized by the provincial government.

University representatives would come to Victoria once a year to talk over budget requests and later would get the money they asked for.

Inge Vallen, the education department's chief financial officer, has said his department never really checked over university budgets even in Social Credit days.

McClurg said she understands the university brass can't stand the council because "no one ever questioned them before."

And McClurg, in a refreshing tone, says she thinks "universities get far too much money in proportion to the number of students."

She says this attitude is shared by the rest of the council members — but since the other councillors won't talk publicly about their real feelings, her remarks are hard to confirm.

McClurg also said she is concerned that universities will drop new programs when budgets are tightened by the council and Victoria, rather than clear the deadwood.

(Unfortunately, the universities have that right. Legally, the council can't tell them what to do with the money they receive.)

Armstrong also said the council is bringing the universities closer together and, for university officials, council is "much more open" than the education department was before.

Armstrong said university officials become aware of each others' budget requests and sometimes fight each other for points.

Council helps universities "plan the cash flows" to force universities to make the best use of their money and, piece by piece, examines the validity and usefulness of the universities budget requests.

Much of this work is done by the crew of professionals in the council's office.

What else has council done?

It paid a consulting firm for a comprehensive report on student housing and helped fund off-campus housing offices during the summer. A "band-aid" solution, Armstrong admitted, but better than nothing.

Armstrong also said he is making recommendations to Dailly about revising financial aid programs to aid part-time and graduate students, which he expects will be taken before Canada's council of education ministers.

But does Armstrong's success outweigh the egotism and arrogance of most of his councillors, who proportionately each have the power to spend $20 million in taxes a year?

Resign idiots

The B.C. Universities council has been operating a little more than a year.

The verdict is in.

The council is working fairly successfully at forcing university administrators to justify their expenses and program ideas.

But the council itself is taking on some of the qualities which should have disappeared from the university system with the council's formation.

Egotism, secrecy, incompetence, arrogance.

Enter the villains:

Dorothy Fraser, Bob Schlosser, Bernard Gilley, Alex Hart, Donald MacLaurin, Frances Forrest-Richards, Frank Walden and Ran Harding don't deserve a place on a public body responsible for disbursing about $200 million of government funds each year.

They have fought, debated against and ultimately avoided public scrutiny.

Betty McClurg and Rita MacDonald are the only two councillors with the guts to demand the council face the public with open meetings and honest talk.

There is some (admittedly weak) defence for keeping meetings to discuss nuts and bolts of budget recommendations to Eileen Dailly secret, as publicity at that time might interfere with due process of the government.

But once the council has the cash from the government, and is making decisions to disburse funds to the universities, the decision-making power is completely in the hands of the 10 people and should be subject to public input.

And for the half of the year when the council is discussing non-budgetary matters, there is no excuse at all for closed doors.

Council members have a duty to face the public — not just at orchestrated "public hearings" once or twice a year.

Each of these councillors is paid $180 to attend a council meeting.

That amount isn't intolerable in itself, considering the extra homework councillors must do, but it is unjustified when the public and private behavior of these individuals is scrutinized.

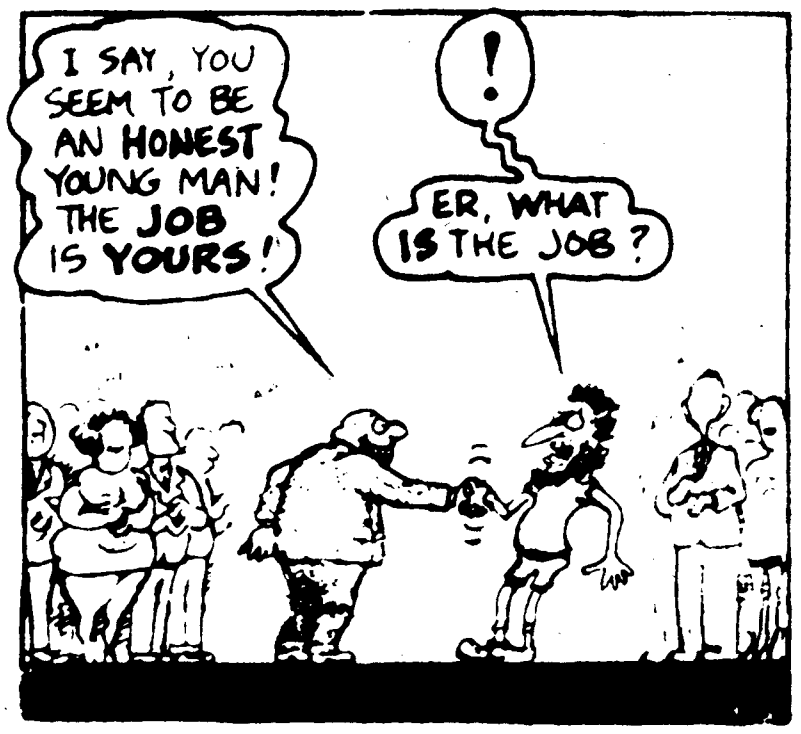
For the pay of $180 per meeting, councillors should be able to publicly express concrete ideas and carefully thought out goals they would like to see the universities move toward.

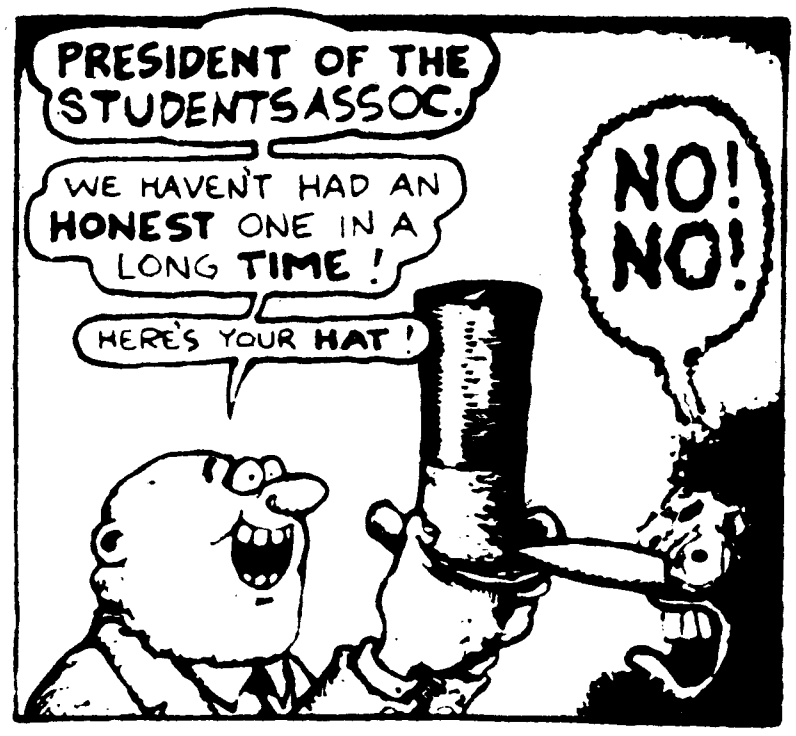
Platitudes and requests of reporters to "read the annual report" are intolerable.

Eileen Dailly has an opportunity for some housecleaning.

The terms of MacLaurin, Schlosser, Forrest-Richards and Fraser expired Oct. 15 and Dailly is expected to decide whether to retain them or replace them at a cabinet meeting next week.

They should be replaced.





Letters

Dirty word dumped on

I would like to make a few observations concerning your paper.

It seems to be suffering from a prolonged and severe case of verbal diarrhea.

For example, in the Thursday Oct. 30 issue recall the following quotes:

- 'From every angle, the weather is the shits.'
- 'Quasi cops don't take no shit.'
- 'Stink nixes cops aid.''

I don't know what you hope to gain by publishing a student paper flouting incorrect grammar and bad slang, but I doubt that anything constructive will be developed.

May I suggest that in future editions you publish articles to enlighten our minds instead of our rectums.

Charlene Bargen
education 2

You raise an interesting point. But if you read the story under the headline you cite [point 2 above] in your letter, you will find the article concerned shit. As for your third example objecting to 'stink' might we point out that the aforementioned substance has been known to smell. That's not cheap sensationism. That's telling the story. Perhaps you would like to bring your anal fetish into our office to further discuss the points you raise. - Staff.

Who me?

As is quite well known among the student body as a whole, the textbooks studied on campus tend to be somewhat irrelevant and bear very little connection to the real world.

However, after a long and extensive search I have finally found a textbook that truly reflects life as we know it at the good ol' University of B.C.

From "Adolescents: Behavior and Development" by Boyd R. McCandless and published by the Dryden Press Inc., one can find the following interesting survey results (from a survey of " . . 101 male college students, 41 addicts . , 246 convicted felons . . , and 157 convicted sex offenders.):

1. The college group ranked highest in "intensity and sex drive and interest."
2. The college group ranked second only to the convicted sex offenders in sexual frustration and maladjustment.
3. The college group scored second highest in sexual fixations and cathexes. "They admitted to a very wide range of sexual interest, 'normal' and 'not so normal'."
4. The college group scored "far, far below any other group" for repression of sexuality.
5. The college group was surpassed by only convicted sex offenders in the "loss of sexual controls."
6. For promiscuity and sociopathy the college group scored second, falling only 0.2 per cent under drug addicts undergoing rehabilitation.

In conclusion, I would like to say that the only difference between college students and convicted sex offenders appears to be that we haven't been caught yet. Keep it up, boys!

H. Wilson
education 2

Franco 1

I had my last rites several weeks ago. Yet, despite my doctor's assurances that I am in "very, very, very seriously grave" condition, I want everyone in Canada to know that I am still alive, if only medically.

I obviously have enough wits about me to translate this letter from Spanish into English and still have enough control over the country to order one of my military leaders to fly this letter especially to your publication. I did this because of the mail strike and I wanted to get this in before I go.

Yours,
Generalissimo Francisco Franco
Madrid, Spain

Franco 2

Seeing as how The Ubyssey is my favorite student newspaper, I thought I would let you people be the first to know.

I will be the next king of Spain no matter what my goddamn uncle's doctors say. That old fart has been threatening to kick off for a couple of years now and if he thinks he can keep popping Basques like they were a bunch of Valencia oranges, he's got another thing coming.

A garrotte courtesy of one of my loyal henchmen, for instance.

Hang tough, amigos. I'll ship you a couple of cases of bourbon the day I slip under the crown.

Juan Carlos de Bourbon
King

Franco 3

I hear my nephew has been communicating with you.

I just want you to know that if that snivelling little weasel doesn't watch his dago mouth, he'll be sweeping up after my horse and carriage 'til he's as old and senile as I am, no matter when I die.

Generalissimo Franco
Dictator

Alphonse 13

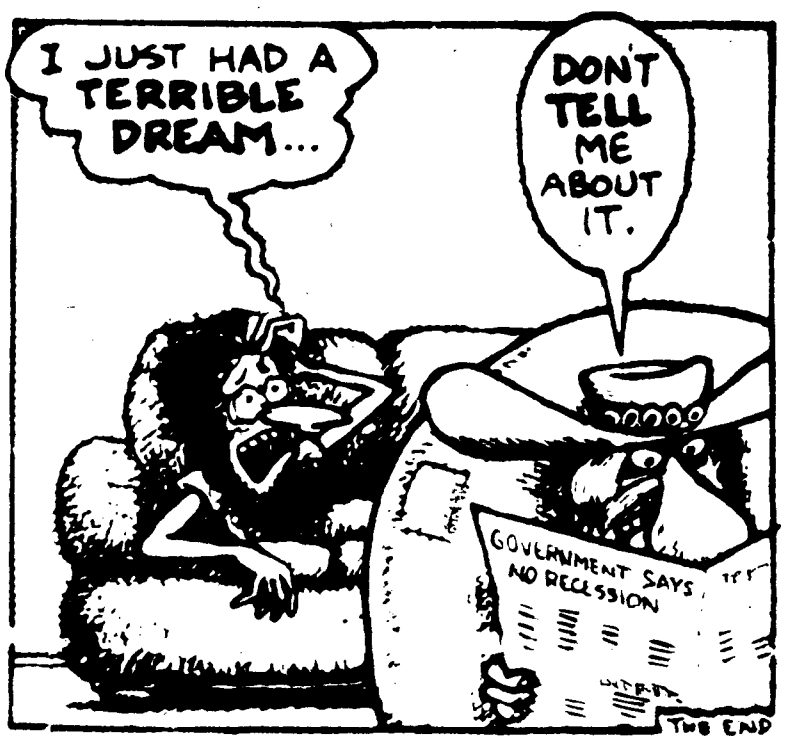
Cheer up, Franco old sock. Your prospects aren't that grim. You're joining pretty select company.

Caesar Augustus, Napoleon, Mussolini, Hitler, Stalin — they're all liberated, out-of-the-closet dead people. They're liberated, they're proud, and they've made their contribution to civilization.

Look forward to seeing you.

sincerely,
King Alphonse XIII

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



THE UBYSSEY

OCTOBER 31, 1975

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Editorial departments, 228-2301; Sports, 228-2305; Advertising, 228-3977. Editor: Gary Coull

Screams were heard from inside the haunted house as Doug Rushton pelted the goblins with pumpkin seeds after sitting on a rubber tarantula planted by Gary Coull. Chris "Werewolf" Gainor stomped around hungrily after devouring Ralph "Gnome" Maurer while Sue Vohanka, Marcus Gee, Gregg Thompson, Shelagh MacDonald and Matt King gasped in terror. Len MacKave decapitated Peter Cummings with a karate chop while Mark "Frankenstein" Buckshon was chased out of the village by angry townspeople. Doug Field, who was munching on Hallowe'en candy, watched as Heather Walker devoured her witches brew for dinner. George Baugh, Cedric Tetzel, Mark Lepitre, Tom Barnes, Carl Vesterback and Greg Strong carried the shit-covered body of Richard Yates, who had been run over by quasi cops. Jean Randall, fresh from pissing in the graveyard, was attacked by ghosts Bob Diotte, Stan Hyde, Herman Munster, Ted Collins, Judith Ince and Gord Vander Sar. Mad scientist John Ince turned Brian Gibbard and Bill Tielman into Dennis Beale.

PAGE FRIDAY

E.V. TIMMS
The Fury
The Memoirs Of
SHERLOCK
THE AGE OF
CATACLYSM
E.V. TIMMS
The Fury
Thriller of the Year!
Last Man
At Arlington
Joseph DiMona
LIVING ROOM
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THE
CONVERSION
OF CHAPLAIN
COHEN
A GARDEN
OF SAND
SUMMER
OF THE
RED WOLF
GREY SEAS
UNDER
FARLEY MOWAT
books
Patrick Mann
THE KILLING OF R.F.K
THE QUEEN
books
PETER'S
PENCE
A REQUIEM
OF SHARKS
The
Terracotta
Palace
books
ZODIAC

Good jazz played by critic's choice

BASSIST Glen Moore —doug field photo

By DOUG FIELD

I went down to Oil Can's on Wednesday night to see Oregon, winner of the 1975 Donwbeat Jazz poll.

They play an airy, acoustic form of jazz that is unlike anything I've heard before. It is free enough to allow the individual musicians to express themselves, but has enough organization to hold them together.

Oregon consists of Ralf Towner on classical and 12-string guitars, Paul Candless on oboe, Glen Moore on bass, and Colin Walcott on percussion. A baby grand piano as well as bass clarinet, violin, and various other instruments also found their way into the sets.

Colin Walcott proved to be the binding force in the band, providing a solid foundation for the others to build on. Yet Walcott was still able to express himself fully, showing not only his percussive ability but also a directing force in the band.

Paul Candless was for me the highlight of the band. His oboe work was energetic and captivating.

Glen Moore played an innovative bass. He made his instrument not merely a two or three chord machine but a legitimate instrument in its own right, able to stand equally with the rest of the band, and to solo and express itself fully.

Ralf Towner proved that the accoustic guitar when played correctly can have a sound that far surpasses that of any electric.

The band was energetic and tight whether they were playing a number from their forthcoming album or improvising. They completed the second set with a number that included solos by all the members of the band which truly showed their musical abilities.

Don't be put off seeing them because they're in oil Can's. Their music is more than capable of making you forget where you are. With Oregon to listen to you won't be bothered by the waitresses that never seem to come by your table, or the uninviting atmosphere. Just forget about what's going on around you and listen to the music.

This is your last chance to see them tonight. Tomorrow they'll be gone. So go down to Oil Can's for the first set and stay for both.

Lightnin letdown

By BRIAN GIBBARD

The Lightnin' Hopkins show at Simon Fraser last Friday was a perfect example of a potentially good show gone wrong. Bad sideman spoiled what otherwise might have been a show highlighting Hopkins' greatness.

After sitting through forty minutes of Don Freed (from Saskatoon), we were ready for some of Lightnin's famous blues and boogie. We got it, but it bore little relation to the quality blues aficianados might have expected.

The problem lay not so much with Hopkins as with his "band." The man is a sixty-ish guitarist and singer from the southern states. It was a shock therefore when he appeared on stage with two young white sidemen on bass and drums.

They were competent enough musicians. Unfortunately, they seemed completely unfamiliar with the material they were to play.

The evening became a mental battle. I tried to concentrate on Hopkins' fairly simple but nonetheless effective guitar style. The mistakes, especially the drummer's inability to follow the leader's rhythm whims, spoiled the attempt.

The music alternated between slow blues and instrumental boogie. Rock Me, Lightnin's Boogie and Baby Please Don't Go, all showed Hopkins' talents fairly well. The evening was marred by a disastrous instrumental version of Ray Charles' What'd I Say.

Don Freed was the warmup. A "folk" singer from Saskatoon, his music is marked by a thin, nasal voice, inaudible spoken introductions and incredibly trite vocals. Uh, no, I don't think he's Canada's Bob Dylan.

On the whole, it was a potentially good show gone wrong. Maybe the later shows were better. I hope that Lightnin's talent wasn't completely wasted.

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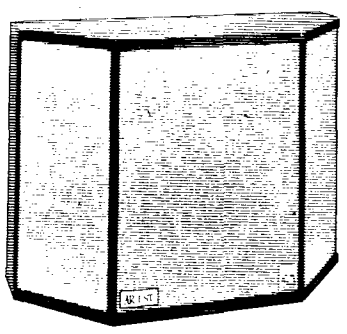

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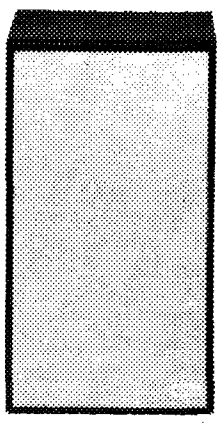

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Canadian Stories a puzzle

By RICHARD YATES

It is disconcerting to read through one of the latest collections of new Canadian short stories and be left wondering just what is particularly Canadian about those stories. Oberon Press' latest collection — the fifth in its series on new Canadian stories — leaves this reviewer in precisely this state of perplexity.

75: NEW CANADIAN STORIES
edited by David Helwig and Joan Harcourt
published by Obegn Press
1975, $3.95

An examination of this volume shows that in only three of the eleven stories in this volume are there any hints dropped by the authors that would allow us to place the story geographically in Canada. But even in these stories the fact that the setting is Canadian is largely irrelevant.

In only two of the stories are there identifiably authentic Canadian characters. Even where the characters are Canadian, this in no way plays a crucial role in developing the story line. Further, it is interesting to note that these stories are "two of the three" that have settings which are clearly in Canada.

Perhaps it is also interesting to note that from the scant biographical data given about the authors, it can be definitely concluded that four of the eleven contributors are immigrants. (But all are currently residents in Canada.)

With these facts in mind, it should quickly dawn on us that what qualifies these stories as "Canadian" is simply the fact that they were written within the geographical confines of Canada. This reviewer finds it anomalous that a literary product would be labelled on the basis of geographical origin and not on one of the more conventional bases such as author, theme, setting, style, or time period in which it was written.

Of course Canadian chauvinists may remonstrate that geographical origin is as valid a criterion for inclusion in an anthology as any of the other criteria cited above. Indeed, the Canadian chauvinist will insist, we are faced with cultural hegemony by the United States and the use of any means for fostering a national identity is justified.

The question that comes to this reviewer's mind is whether it is appropriate to try and foster a national identity through literature. That is, can it be done? And, more importantly, should literature be viewed as a tool to be used to shape the national consciousness? (Helwig and Harcourt's book seems to indicate that, as a tool for shaping consciousness, literature gathered on the basis of geographical origin is singularly ineffective.)

Leaving those questions aside, let us look at the stories in this anthology. On the whole they are readable, enjoyable, and not too adventurous in their style. The most notable observation that can be made about them collectively is that they generally rely on an offbeat ending to give them flavor.

The two most memorable stories are "Making It" by Margaret Gibson Gilboord and "Falling for Mavis" by H.R. Percy. Both explore the world through the experiences of twisted personalities. This, unfortunately, seems to be the one area of literary creation where contemporary authors do have something substantial to contribute.

Gilboord's story is presented in the format of exchanged letters between two old friends. One is a young woman with a feverish imagination and an all-too-close-to-insane perspective on life. The other is a young homosexual who is urgently pursuing a career as a female impersonator on the other side of the continent. Each is desperately searching to finally establish their lives. Through their letters we see how very close they come to finally making an appropriate life for themselves, only to have it destroyed by unforseen circumstances.

Percy's story peers out into the world through the eyes of a disabled man, a fellow who has lost both his feet in a construction accident. Throughout the story he sits at his window in a high building observing. Observing the events outside, but, curiously, simultaneously observing himself too. The actors on his world's stage constantly remind him of events in his own past. As the story unfolds, the actions around him and his own reminiscences mingle to create a strangely compelling sense of reality.

The story centers around his observation of a rape that occurs in a wood near the carnival that is set just below his window. These two settings are used to stage a series of scenes featuring the rapist, his victim, her boyfriend, the rapist's family, and eventually the rapist's death. Percy has managed to present these as a strangely inegrated but believable story. During the course of these events — and evoked by them — the deformed construction worker mulls over similar scenes from his youth and the emotions that accompanied them.

The author's story, which blends the external reality of the rape with the internal reality of the observer's reminiscences, produces a remarkable bitter-sweet experience in the reader's mind.

The other stories in this anthology are generally competent, and some are quite interesting. There is only one story that stands out as an exception to this observation: J. Michael Yates' "Something is Nothing." This story suffers from its author's attempt to be too clever and experimental.

Short stories are an excellent medium for submerging oneself quickly into experiences which take oneself well beyond one's ordinary experience. These stories provide the reader with more than ample fare to experience and then ponder.

The short story may no longer be in vogue, but David Helwig and Joan Harcourt have ably exhibited that as a literary form it is alive, exciting, and still very valuable (even in Canada).

Anglo stereotypes bared

By TED COLLINS

This is a very personal review. It is about a book that touches me, because many of the things it tells about I know to be true. It is a book about being a native Indian, about being colonized, about the consequences of being raised in what is essentially a society which is predominantly racist. I can vouch for much of what is said in the book because I am Indian myself.

PRISON OF GRASS
by Howard Adams
New Press, $12.95
1975. 216 pages

The book is called Prison of Grass, by Howard Adams. It is a historical and sociological thesis on the roots of racism in Canada. In it, Adams shows that in the colonization of the New World it was necessary for European society to create racist myths to justify their exploitation of Indians. The indigenous populations of America were depicted as savage brutes, with no redeeming characteristics. The Christian church was a powerful weapon in perpetuating these myths, because it lent moral tone to the slaughter and exploitation of the "heathen" natives.

Adams goes on to tell about the real basis of the Riel Rebellions of 1869 and 1885; how the Macdonald administration manipulated the Metis people and used their protests as a justification for the complete annexation of western Canada to eastern interests.

But to me the most important part of the book is what it says about today. Adams tells of how the colonial myths are still being perpetuated. He quotes from a Saskatoon elementary school text. "Their (the Indians) ways of living are not at all as they used to be, and now, instead of going on the warpath and scalping their enemies, they are as peaceful as all other Canadians." What is an Indian child, reading this, to believe about himself and his ancestors?

The book explains the mentality of a colonized people, and gives the reasons for this mentality. If an Indian child is raised in a situation where all the positions of authority — such as teachers, judges and Indian agents — are held by whites, they begin to see themselves and their kind as inferior, and often they do all they can to hide their Indianness, sometimes pretending, if the lightness of their skins permits, to be white, French, or any other "superior" group.

The book demonstrates how a colonized people begin to act out their stereotypes to please their colonizers. A case in point is the Calgary Stampede, where Indians live on the fairgrounds in teepees, smoke peace pipes, dress in traditional Indian garments, and exhibit themselves as though they were still living in a primitive stone age culture rather than the space age.

Whites, particularly children, like seeing this because it conforms to their stereotypes. White children come to regard Indians as quaint barbarians. In this exhibition Indians are merely made ridiculous, while any mention of their true and tragic past is carefully avoided.

This is a very important book. It tells of cultural genocide, where any Indian child is punished for using his native language in school. This is something I learned elsewhere, when my sister spoke of it in relation to the Catholic school she was sent to by the Indian Affairs Department. It speaks of poverty and despair and the indifference of government, and it explains why there is so much unrest among Indians today.

I would urge you to read it. If you are smug about the lack of racism in Canada, this will end your smugness. If you are genuinely interested in the position of Indians in today's society, this will give you information. If you are ignorant of the whole Indian problem, this will tell you why, of all ethnic groups, the suicide rate is highest among native people. This is not a book to build complacency, and for that reason alone it should be required reading.

Layton's fire re-kindled once again

By JEAN RANDALL

Irving Layton is a most prolific writer. This latest publication is his second to come out this year but unlike the first publication of 1975, it is a selection of his better poems taken from 1945 to 1968. It is at least obvious that his publishers are trying to capitalize as much as possible on Canada's most famous poet.

Unlike Leonard Cohen's, Layton's poetry is eminently readable. It has none of the obscurity or illogic of Cohen. Layton is not difficult to understand.

THE DARKENING FIRE
poems by Irving Layton
McClelland-Stewart

What is difficult, or even impossible is to ascertain from this selection of poems a coherent philosophy. He cannot be labelled an atheist, or a man of God. He has been called a male chauvinist pig, but many of his love poems clearly refute such a claim. He can be as passionately romantic as Keats or Shelley, or more vulgar and disgusting than the worst used car salesman.

Being very much a poet of the twentieth century he is aware that he is not a man with answers. The implicit frustration of his predicament is evident in many of his poems. One, in particular, expresses his deepest desire for intellectual certainty. In, If I Lie Still, he imagines himself able to wait a thousand years,

with my head toward the sun
Till knowledge and power
have become one;
then I shall write a single verse,
achieve one flawless deed
Then lie down again.

It is obvious from the above poem that Layton must be his own worst critic. He is not necessarily, therefore the arrogant egotist he has been labelled on occasion.

If ever there was a pitiful apology for his chosen profession it is in the last stanza of Keewaydin Poetry Festival. He proceeds to scorn, however gently, his fellow poets, and end with a rather sentimental justification of his craft:

Our names told quietly across
These waters, having fixed this moment
In a phrase which these trees, flowers, birds
The tragic warring creatures that here have breath
Are reconciled in the partnership of death;
And death's akin to art, and artist's please
To the measure they have stilled the contraries.

For all their self-assertion cannot do.

Such is the irony of human existence, which is one of his strongest themes.

Imagist poetry refers to the illusive art of the metaphor. The mark of good poetry still tends not to be the most complicated or deeply thought out commentaries on the human condition through expressions of pantheism, the life-cycle or the antinomial flux. Rather we may find ourselves looking for new, fresh images. Take for example, one of the oldest vehicles for expression — a wave crashing in on shore. It has been described hundreds of times by hundreds of poets, yet Layton has at least four very different ways of describing a wave. One which is characteristically simple, and yet done to perfection is from, The Sweet Light Strikes My Eyes:

and the blue-grey water of the Mediterranean
as it unrolls itself wave after wave
upon the shore in bolts of translucent silk.

There are seemingly endless examples of his passion, violence, lust, contempt, and love. Politically, he is a little left of nowhere. Back in the '40s he was a Marxist, but he outgrew propaganda to settle on building monuments to experience.

The final poem of the collection, The Graveyard, is one of many poems commenting on the significance of death, another of his strongest themes. In a style reminiscent of something Alexander Pope might have written:

—dennis beale photo

womenwomwnwomenwomenwo

Lot's wife; powerful

By JUDITH INCE

When Lot's Wife opens, Helene, the narrator, is on the verge of suicide. She seeks her salvation through writing this novel, creating some synthesis of her past: "I shall devote the next two months to recording this experience of collapse. I'll force myself to find meaning in my life through my own words."

Lot's Wife by Monique Bosco
translated by John Glassco
McClelland and Stewart Limited
Toronto, 1975
149 pages

A sense of alienation dominates Helene's life: she has always been *"an outcast of religion and love."* As a child in Paris, Helene felt like an intruder on her parent's supposedly perfect relationship which excluded the love of anyone except the other: Helene was always confronting the two of them, alone.

"A taste for annihilation" has shaped Helene's love affairs. At university, her craving for love leads her to Claude, who is debonair, rich and homosexual. Helene and Claude tacitly agree to avoid a confrontation over his sexual proclivities, however, because they need one another. She, for an illusion of love, and he, in order to preserve the illusion of heterosexuality in the eyes of his parents, who would have stopped his hefty allowance and inheritance, had they suspected their son's sexual preferences. Eventually, this grotesque farce reaches its predictable conclusion, and Claude and Helene marry. The wedding night is one of horror, when Claude's mercenary instinct asserts itself and he rapes Helene in order to "make the marriage indissoluble" as he tells Helene in the course of the attack. As soon as Helene determines that she is not pregnant, they part.

After a stint and the Sorbonne, Helene ensnares herself in another self destructive relationship based on need rather than on love. Pierre, her new lover, is a married man, whose obsession with respectability and the accumulation of material possessions obliterate any ability to love. To him, Helene is a trinket, to be discarded at will.

Pierre's final decree that the relationship is over triggers Helene's thoughts of suicide and lamentation of the past. At the beginning of the novel Helene describes herself as a modern Lot's wife, "a foolish old woman surveying what had been." Unlike Lot's wife, however, Helene's backward glance turns her into a pillar of strength, rather than one of salt. This look at her past saves Helene, because in examining its heartaches and horrors, she unexpectedly finds a meaningful road to the future, and "the idea of suicide slips away like the lover of a night."

Monique Bosco . . . rich in images

Lot's Wife held my attention to the end. Bosco's writing is powerful and rich in brilliant images, which reinforce the emotional intensity of Helene's story and capture the reader's imagination. Lot's Wife is a remarkable book, and justifiably received the Governor General's Award for Fiction in 1971: we have waited four years too long for this translation.

Dance stumbles

By MERRILEE ROBSON

A large brown bag performed last weekend with the Toronto Dance Theatre at the Q.E. Playhouse.

In "Untitles Solo," choreographed by Peter Randazzo, the bag, also named Peter Randazzo, moved in a blue-green light to loud gurgling noises. My friend said it reminded him of shit flushing down a toilet.

The bag danced to groups of mumbled words, interrupted by the gurgling sound effects which, I suppose, represented people talking above the plumbing. Then just when I was getting fond of the brown bag, a naked male emerged from it. It wasn't much of a shock.

However, another piece, "L'Assassin Menace," was fun. It's a detective story based on the painting by Rene Magritte and featuring a mustachioed tap dancer. The hero commits a murder and his victim reappears as a sort of teen angel. Unfortunately the angel knocked over a chair in her final dance.

A third piece, choreographer David Earle's "Boat, River, Moon," was a ritualistic contest involving a Boatman, a Warrior, a Woman and a Priest.

The Toronto Dance Theatre company is fairly new. It was formed in 1968 when Peter Randazzo and David Earle joined Patricia Beatty's New Dance Group of Canada.

These co-directors are former students of Martha Graham and all have previously worked with Jose Limon. Since forming the company and school they have choreographed fifty original works and commissioned over thirty scores from Canadian composers.

The Toronto Dance Theatre may not be the greatest event in the history of contemporary dance. They haven't changed my life. But they're worth an evening and (golly) they're Canadian.

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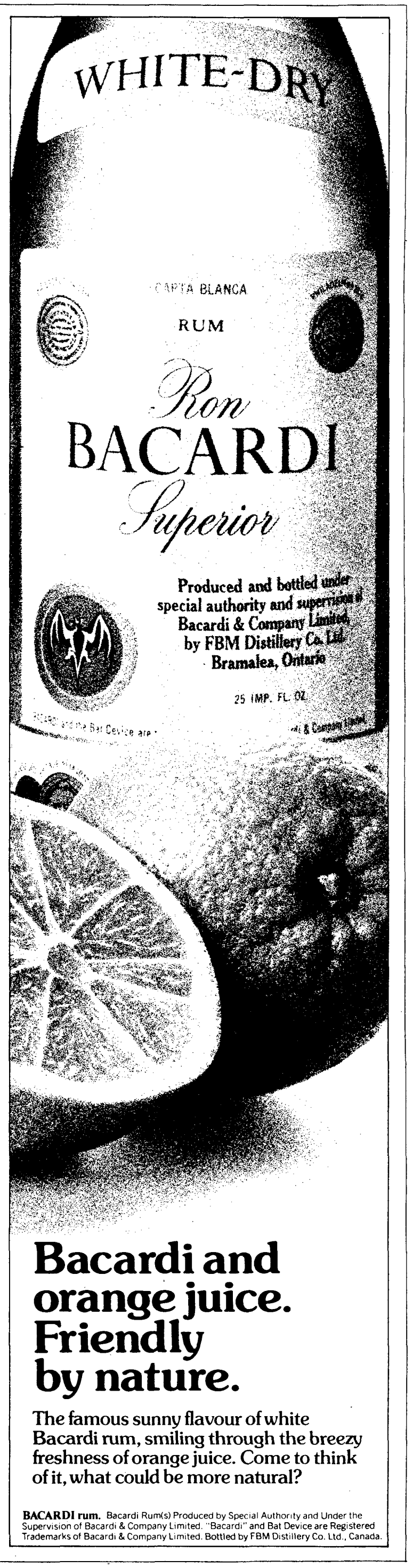

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PF INTERVIEW

Part Two of an interview by PF reporter Greg Strong with Bob Hunter, current director of Greenpeace Foundation.

PF: You describe the Greenpeace as an ecologically-oriented moralistic group.

Hunter: Well, yeah. It ranges from people who are into it on a spiritual level to people who are in it on just a practical, purely political level. People from left and right and centre and so on and so forth and that exactly reflects the nature of what we're trying to do. We're not political in any of those conventional senses. As far as I can see, the environmental thing goes well beyond either left or right. But everybody will have their opinions, depending on what part of the spectrum they're on, about what the whole solution is and whose fault it is. This is really a grass roots thing. We don't really give a damn as long as someone isn't a fascist or a violence freak. Where their head is at in terms of what kind of a political structure we will ultimately have in political Utopia, 10,000 years from now is not what we're dealing with. We're trying to deal with the problems at hand. We don't have an ideology worked out and that is one of those things that makes it possible for us to do things. We don't have to get 4,000 people together and all agree on the party line.

PF: No, it gets a bit dogmatic when that happens.

H.: Yeah, so we're free. All we have to do is look at a specific problem that is really there and whether we can do anything or not. There are increasingly areas where we can do something and we got to the point where we've got an international reputation. That means there's a kind of energy or power that other people can acquire. There's a group that started up on the Great Lakes, Greenpeace Great Lakes, and they're trying to get the Great Lakes declared a non-military zone.

PF: Non-military zone. What exactly is a military zone doing on the Great Lakes?

H.: Oh, the Great Lakes are just crawling with warships and some of them are nuclear powered. There're nuclear reactors being built all over the shores.

PF: I know about the reactors but warships — that's something that isn't common knowledge.

H.: Oh, yeah. I didn't know about it either.

PF: I thought that whole area was demilitarized. "The longest undefended border in the world," you know.

H.: Turns out it's not. I didn't know that either.

PF: Is it co-operation between Canada and the U.S.?

H.: Presumably. I really don't know that much about it. I know these people (Greenpeace Great Lakes) set out in a boat and protested a bunch of ships. Then they wound up painting some slogans on the side of a nuclear reactor and they all got busted and thrown into jail. But, fair enough, because that was where we are at. They can go ahead and use our name and that's just a way of more people being activated, right?

The problem you run into is that you get half way there, (to a solution) and then almost by default, a lot of people say — it's being taken care of, somebody's doing it. Then you're stuck with the position that if you don't do it, having pushed that far, the whole thing tends to collapse. So you wind up with more responsibility than you started with. It behooves you to finish it off. David McTaggert was a good example of someone who followed right through on a thing.

PF: You mean the incident at Murora Atoll. (The Greenpeace IV, protesting the French atmospheric tests in the Pacific, was rammed by a French naval vessel.)

H.: Yes, this is years later and he's still going in after them.

PF: Still in the French courts trying to collect damages?

H.: Well, it's more than that. It's plugged into the political things in France; whether the military establishment is going to prevail or whether it isn't. And he's got them on the ropes. They're in a very bad corner and it's kind of like the Watergate thing, once you get things turning. It's going to have some ramifications here as it becomes clear what exactly the Canadian government's role was in all this. There's a beautiful scandal there that will take quite a while to sink in on people, but I think it will have an effect.

PF: What exactly was that role? Just their non-stand, right?

H.: Not just their non-stand. Their collaboration with the French.

PF: To get rid of McTaggert, who was an embarrassment?

H.: Well, first of all, having discussions with various French people at the time that Greenpeace was in that area to the effect that it became clear to the French that they wouldn't face any reprisals from Canada.

PF: No matter what they did?

H.: Yes, in fact the Canadian government's only concern was that they not thrash McTaggert too badly because it would look bad and that was about it. And the other part was Trudeau sent letters promising to espouse his (McTaggert's) cause and then in fact the External Affairs department backed off, and made efforts to steer him right off course. An example was, they told him not to worry about putting his case together because he had a long time, when in fact he only had about a week to get that thing in there. The Canadian government tried to derail him at every point and the reasons for that are simple. They're making deals all over the place; to sell uranium to France and it goes on and on.

If you heap it up it's a pretty gross picture. Beyond Canada's conspiracy with France, it goes further because of Canada's sales of the CANDU reactors.

In a sense when the name Greenpeace Foundation was put together — that was on the way back from the Amchitka trip. Up until then we'd been the "Don't Make A Wave Committee" and had a boat named Greenpeace because that was a nice word. Then we were kicking around what to do from there. Somebody suggested that we organize and keep it going.

I came up with the idea of "Greenpeace Foundation," partially as a joke because I'd read Isaac Asimov's Foundation series and that book took the view that there was going to be a collapse of the empire and 30,000 years of Dark Ages would follow and their only hope, to be able to shorten it to a thousand.

So I thought that was a pretty reasonable way of looking at things and at a certain level I still hold that in my head. I would hope that by the time we've run our particular course we would have set down some models of behavior for people later. And to have presented a new way of relating, it's not going to be unique idea or system that we're going to try and come up with, but basically to try and change the attitude of viewing the earth as a thing to be exploited and all creatures as something you can trash at will.

Traditionally, everyone is so hooked into the violence, bang-bang, shoot-shoot ethic that they think. . .

PF: That they think violence will bring about revolutionary change?

H.: They think that the only thing to do is to pick up a gun. We could have lobbed grenades from our Zodiacs onto the Russian ships. We could have shot at the French. We could have done all these things.

PF: But that isn't your point?

H.: That isn't our point and also at this stage of the game those would be totally impractical. You can't fight a guy whose got thermonuclear weapons, unless you've got them too, if you want to go into that rage. Then you're part of the problem. So I feel that we're forced into taking a non-violent approach at this stage out of the sheer practicality of it. If we'd used violence at any point along this (the latest Greenpeace mission), we wouldn't be around right now. Not just individually, but as an organization; we wouldn't be. Certainly we wouldn't be providing an avenue for other people to move into it and be catalyzed themselves 'cause the only people you'd attract then are the violence crazies.

Now the environmental movement is in a delicate position right now because the revolution in the States is obviously crushed. The Black Revolution has moved into a different stage. Upward mobility on the part of American blacks for the most part and the other ones are still squashed in their poverty.

PF: With respect to these other movements, are you saying that the Greenpeace has come at a bad time?

H.: No, I think it's a delicate time. It's been my feeling that these other movements would have to transcend. They would have to get to the point where they would start dealing with the basic problems which is our relationship to the earth, not our relations among ourselves. We can work those out later.

PF: Right. The non-political relationships.

GREENPEACE CREWMEMBER . . . among Russian trawlers.

H.: Well, I'd say they're political. You're dealing with the politics of evolution and air. Those are political relationships if you strictly define politics.

PF: Political relationships; what do you mean by that?

H.: Well, my relation to a whale as a human being has many political economic overtones. It's part of my cultural program to assume that other animals have no rights. That's political conditioning. I've been taught to believe that only human beings are important and only a human being's life has any value.

PF: The politics of mankind?

H.: Sure. In fact, I take a completely different view. All you have to do is to start viewing our relationship to all creatures in terms of the total environment. And that's quite a radical change from where people were and are at.

If you have the feeling, as I do, that whales are a being, a self-conscious entity of some kind on a par with us, killing them is genocide. And I think that kind of change in attitude has to happen before people realize that we've got to expand our moral system to include all other forms of life because otherwise it's just an agreement between human beings. Like a self-interest club. And we're not gonna survive as a species if we don't keep all the other species intact — that's the first teaching of ecology. The whole thing or virtually nothing.

PF: Man is a part of it, rather than controlling the system. It seems that historically, that kind of idea has been downtrodden. When you think in terms of the Biblical idea of Genesis: "Go forth, be fruitful and multiply, replenish the earth;" the type of idea where man is seen as the guardian of the entire earth.

H.: Yeah, there's that. I used to criticize Christianity and the Bible quite a bit for its effect on the environment. But then I got taken back by a number of theologians who pointed out that there are many statements in the Bible that say the opposite. One of them, that phrase, "To have dominion over the earth," that can also be translated as to have trusteeship, which is quite different from having dominion. Tend the earth as a responsibility to the creator rather than trying to take over and be a God. And there's repeated references to "all God's creatures." So it's a theological issue on a certain level as well as being a political, economic and social issue.

PF: Are you rediscovering Christianity? Do you see it as a basis for what you're doing?

H.: Well, yeah, I've gone back to a lot of it to re-examine it. I was raised as a Catholic and got out of it and got very anti. . . .

PF: Right. I suppose I'm at that stage now. A kind of a reaction to the hypocrisy of the whole thing.

H.: Yeah, so it's been very hard for me to get back to starting to consider all the mystical, metaphysical and spiritual questions. But I'm back to doing that a lot and I see increasingly that the environmental problem can be dealt with as a spiritual issue.

PF: It seems that in Vancouver we're getting this whole idea of new consciousness. Of guru consciousness. Do you have any thoughts on that, or any special thinkers you can relate to?

H.: Well, there's been a lot of gurus who've stomped through town, here. And I've gone to see some of them and have tapes of some. There's obviously a spiritual revolution of some kind that is going on. Christ, there's more pure people and righteous people and spiritual people than there ever was. And maybe that's where our only course lies, eventually.

I tend to agree with the Tibetan Buddhist view that the guru in the Tibetan language doesn't apply to a person, it applies to a

See HUNTER PF 8

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Flashy flick fine film

By STAN HYDE

Readers of Tom Brown's Schooldays will need no intro duction to Harry Paget Flashman, the bully who was kicked out of Rugby School for drunken and scandalous behavior. George MacDonald Fraser decided to demonstrate how an honorless, worthless young bully could turn into an honorless, worthless here — with paragraphs in "Who's Who" devoted to him and citations from several governments for his "bravery."

ROYAL FLASH
directed by Richard Lester
starring Malcolm McDowell; Oliver Reed
Orpheum Theatre

The movie "Royal Flash" is based on the second packet of the Flashman papers, which Fraser is the "editor" of. Supposedly found in an attic where they had been hidden because of his relative's embarrassment, there have been five publications following Harry Flashman after his expulsion from Rugby. They are, "Flashman," "Royal Flash," "Flashman at the Charge," and "Flash for Freedom." The fifth, serialized in the last three issues of Playboy, will be available early next year — "Flashman and the Great Game."

For people unfamiliar with the series, or the movie based on it, I should point out that the advertising lies! Captain Harry is not the "Greatest Swordsman of them All." Only luck enables him to hold his own against the flashing blades of devils like Rudi von Starnberg, played by Alan Bates in the film. What Flashman is, briefly, is a cheater, liar, bully, bigot, thief, with a crude, cruel sense of humour and an eye for women. In the course of his life Flashie (as friends call him) manages to wind up on the wrong side of almost every military disaster of the 18th century. Regardless, his incredible luck and very sensitive yellow-streak pull him out of carnage as varied as the doomed British retreat from Afghanistan, Little Big Horn, and even Balaclava.

"Royal Flash" briefly recounts the events of the first book, explaining how Flashie became part of the Afghan conflict. Piper's Fort is being stormed by rebellious tribes; the only man left alive is Flashman. He lowers the Union Jack and tries to give it to the enemy yelling, "Take it! Take it! I don't want the bloody thing!" A falling hunk of debris knocks him unconscious. Seconds later a British unit retakes Piper's Fort and they find Flashie senseless with the flag hugged tightly to his chest — "Defending" British supremacy to the last.

Malcolm Macdowell, (Alex in Stanley Kubrick's "A clockwork Orange") slides into a part that is, admittedly, form-fitted for him. Nevertheless, the Captain Harry he portrays isn't just Alex warmed-over, and he plays it with the right amounts of maliciousness, cowardice and lechery. Oliver Reed, most recently seen in "Tommy," is a perfect Otto Von Bismark, proud and utterly ruthless. The characterizations in general have been faithfully retained from the book, not surprising since Fraser also authored the screenplay.

"Royal Flash" begins several years after Flashman's "heroic" tour of duty in Afghanistan. The action switches quickly from London to Germany. Bismark's dream is to unite all of Germany under one rule. But to do this he must have time.

The Duchess Irma of Strakenzi is due to wed. However, her fiance has contracted a "social disease" Bismark embarrassedly explains.

"You mean he's got a dose of the clap!" Flashman laughs. "Well, boys will be boys!"

If there is no wedding in Strakenzi there will be revolution, something that Bismark is not yet ready to deal with. Flashman, as you may have guessed, looks exactly like the indisposed duke. Once he has been given a few scars with the "schlagger" (a German duelling sword with which young men often fought, mostly to receive facial scars as marks of honor) and a few lessons in princely behaviour, he is ready to wed Irma, "The best bit of tumble" he's seen in years.

The readers of Victorian novels, or people who have seen any one of the three movies based on "The Prisoner of Zenda" may notice that the plot seems familiar. It is; as Fraser explains in the book, Flashie related his adventures in Strakenzi only once, while drunk, to the author of "Zenda."

Director Richard Lester is developing a fine style for humorous, swashbuckling adventure. The director of the old Beatles' movies and one with John Lennon entitled "How I Won the War," Lester has recently been lending his talents to action films. "Juggernaut" and the "Three" and "Four Musketeers" revealed a flare for exciting but witty adventure films. Working with the satirical content of Fraser's stories he has perfect material. His photography, sets, and on-location castles are beautiful; perhaps even more incredible is his eye for background detail occurring around the main focus of action. Occasionally his taste for slapstick gets a little obvious. Sometimes his pace gets away from him, and at the end of "Royal Flash" events seem to happen too fast. Nevertheless, these problems don't mar the film too much.

Royal Flash is one of the most exciting, entertaining films I've seen. Escapism making no excuses for itself, created by excellent craftsmen. See the movie, and if you've got the time, pick up the other adventures of Flashie for some excellently-written historical satire.

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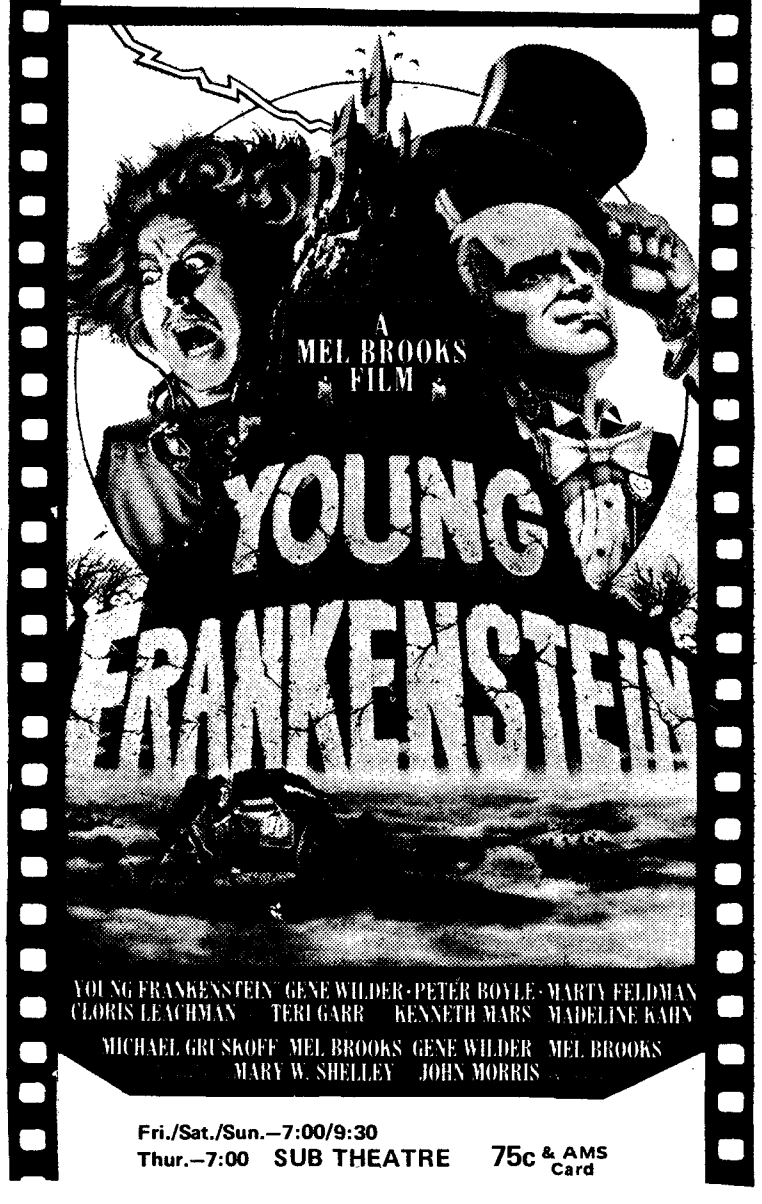

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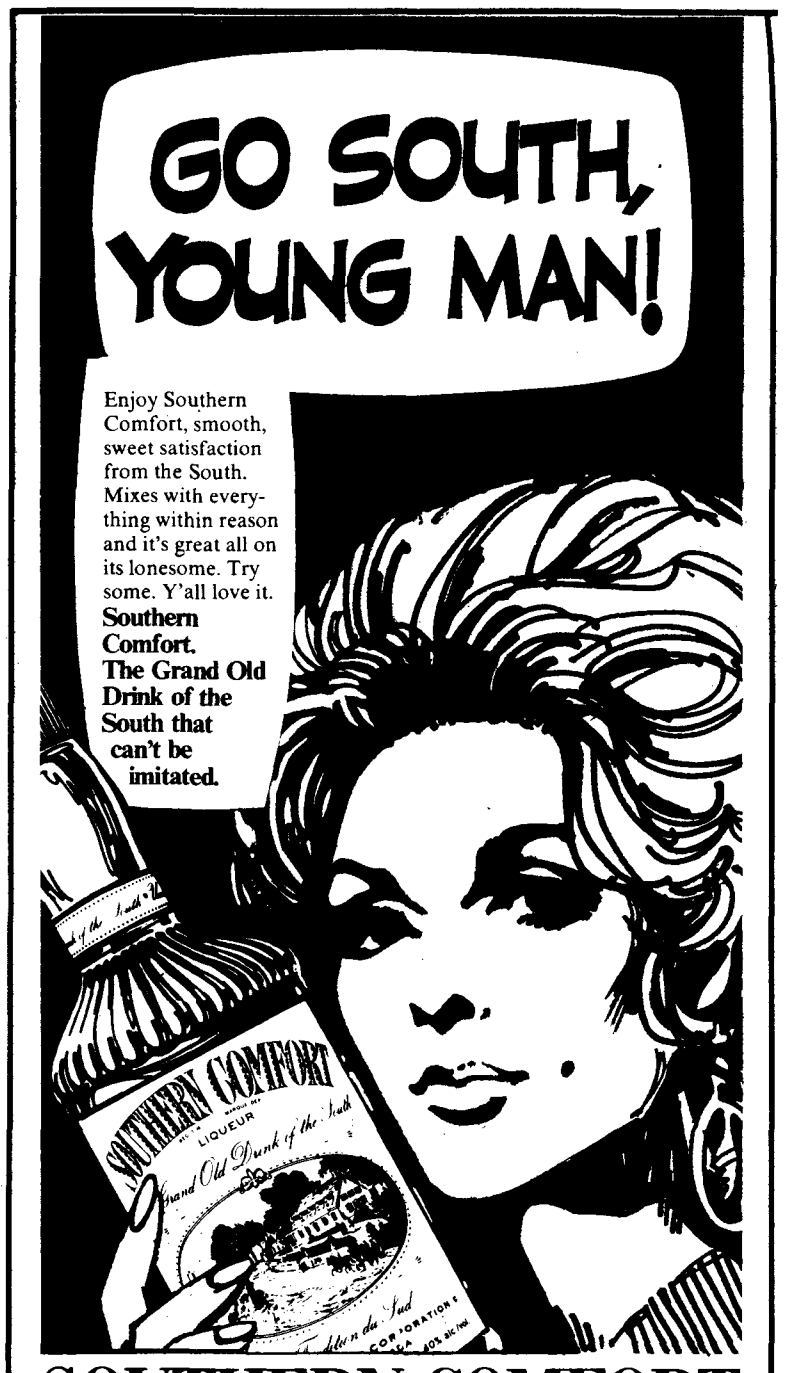

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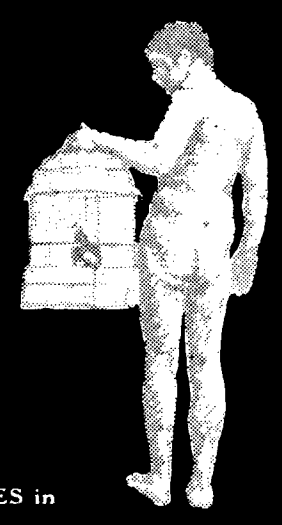

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Hitler Youth: twisted ideals

By HERMAN BAKVIS

What is your image of the Hitler Youth? Young, blond, blue-eyed Germans marching through the streets? Youngsters dressed in Nazi regalia diligently studying Mein Kampf?

The Hitler Youth: Origins and Development 1922-45
H. W. Koch
London: MacDonald and Jane's, 1975, 340 pages
Book supplied courtesy of the Vancouver Public Library

H. W. Koch confirms some of these stereotypes but rejects others in his fascinating book, a study of the Hitler Youth, an organization ostensibly devoted to training 'political' soldiers of the future. As well Koch gives us unique insights into the tragic history of Weimar Germany, the workings and machinations of the Nazi party and the mad genius of Adolf Hitler.

Anyone who fancies social, political and military history will find this a compelling work. For the academically inclined, Koch's study can be seen as a major contribution to our understanding of youth movements and generational conflict.

Koch argues that the origins of the Hitler Youth lay in the youth movements of the late nineteenth century in Germany, as exemplified by the 'Wandervogel,' a literary-cum-camping club for young people. More generally its roots lay in Wilhelmine Germany, a period of rapid industrialization, economic boom and financial affluence for the middle classes.

Younger generations, however, rejected the bourgeois respectability of Wilhelmine Germany and the authoritarian state apparatus which had largely been responsible for the economic boom. Instead young Germans of that era enthusiastically latched onto the cult of a 'Landschaftskultur,' a culture which in a "rhapsody of irrationalism," combined the love for the pure, unadulturated German countryside with the traditions of German idealism.

On weekends young students and workers left home to hike through Germany with tent and rucksack. At the same time they sought to revive ancient folksongs and the larger-than-life heroes they found in the writings of German idealists such as Goethe and Schiller.

According to Koch, Germany's loss in the First World War intensified the growth of the German Youth Movement during the beginning stages of the Weimar republic. Many of those returning from the trenches, who had gone to war four years previously with the belief that it would result in a new Germany, were severely disillusioned. Large numbers of them, feeling that Germany had been stabbed in the back by the politicians, joined extreme groups of either the left or the right. And among the young generation, the spirit of the 'Wandervogel' was stronger than ever.

Though not politically militant at first, German youth after the war nevertheless displayed a disdain for bourgeois life and its politics. Youth organizations proliferated. The 'Young Conservatives,' the 'Young Protestants,' were but a few of the autonomous organizations that mushroomed overnight. Prior to the First World War most youth organizations were very loosely organized, but now they began to be marked by definite organizational structure. The concepts of military style leadership and hierarchy gained currency. Many established institutions, such as the Catholic Church and the Social Democratic Party, developed and expanded their youth organizations.

Ironically enough the Hitler Youth itself got a rather late start. Hitler at first did not want a youth section in his newly founded National Socialist Party thinking that it would be too much of a strain on the fragile resources of the party. Nevertheless a 16-year-old piano polisher by the name of Gustave Lenk pestered and badgered Hitler and other party officials until in 1922 they allowed him his wish to organize a youth wing of the NSDAP.

Unfortunately Lenk was imprisoned only a short time later by the Bavarian police. Hitler, however, had quickly recognized the value of the fledgling youth organization and appointed an energetic young law student, Kurt Gruber to take over its leadership.

Throughout the 1920's the NSDAP youth wing grew slowly. There were considerable problems involving finance and the lack of a specific ideology. Because there were several nationalist youth movements in Germany at the time, the Hitler Youth had trouble developing a unique identity of its own. At the same time, lacking a set of traditions, it had to borrow liberally from other organizations. For example, the song Today belongs to Tomorrow and Tomorrow Belongs to Us (you may remember it from the film Cabaret) was actually a song appropriated from the Catholic Youth organization.

Gradually Gruber's diligent organizational efforts paid off. The Hitler

LEADER von SCHIRACH . . . with Youth

Youth absorbed other youth organizations and began to attract defectors from Communist, Catholic and Protestant youth groups. The Hitler Youth developed an unusually potent militaristic ethos which forced other groups to compete with it on similar terms. When rifle shooting became part of the Hitler Youth program, the Catholic Youth organization also adopted rifle shooting to prevent further erosion of its membership.

One of the more interesting aspects of the Hitler Youth was its socialistic period, a phase which reached its height during Gruber's tenure as leader. At one time the full title of the Hitler Youth was *Hitler Youth, League of the German Workers' Youth,* and its appeals, especially in industrialized areas were cast in strong proletarian tones. For example one promotion went:

Young Workers. Cast off the shackles of international world capitalism. Must we perish as the paid slaves of the capitalist world clique? Working Germany . . . shake off your chains.

Koch describes one Hitler Youth unit where middle-class members, in order to cure them of their bourgeois habits, were sent out to do chores for working-class families. Other Hitler Youth units, however, tended to be much more middle-class in character. After 1933, when Gruber was replaced by the colorless Baldur von Schirach, the left-wing tendencies within the Hitler Youth were actually repressed.

The appeal of the Hitler Youth did not lie so much in its ideology but rather in the pageantry and range of activities offered — the parading of drums, the fluttering of flags, the striking color of uniforms. Even after 1933, when membership in the Hitler Youth became compulsory for all German youths, little effort was made at ideological indoctrination.

There were still too many diverse tendencies within the Hitler Youth and Nazi ideology itself was unformed and incoherent. Hitler Youth leaders, especially at the lower levels, were for the most part as ignorant of doctrine as their young cohorts. Furthermore, with the continual emphasis on action, there was little time for inculcating Nazi beliefs.

According to Koch, official publications for the use of the Hitler Youth, although carrying reproductions of Hitler's utterances in stylized Gothic lettering, devoted most of their space to describing Hitler Youth activities in various parts of the country. In terms of reading material, Hitler Youth members favored adventure and war stories. Hitler's Mein Kamp proved to be too indigestible for young minds and generally gathered dust on the shelves of Hitler Youth libraries.

Even the elite NPEA schools, designed to train the more promising members of the Hitler Youth into the future leaders of Nazi Germany, were based not on the principles of Nazi ideology but modelled after the British public school. During the 1930's some of the NPEA schools even managed to achieve an exchange program with Harrow, Rugby and St. Paul's, three of the better known English public schools.

The continuous activity and the stress on developing endurance and leadership qualities did have one result, however. Young people were conditioned to be continuously on duty on behalf of the Fatherland.

One element of the ideological training that did get through was the blind belief in Adolf Hitler. It was a combination of these factors that led many Hitler Youth members to perform selflessly many paramilitary tasks during the war, acting as air-raid wardens, manning search light stations.

Koch's book encompasses most youth activities in Germany during the period in question. Perhaps his discussion is too wide ranging. At times in the book there is some confusion as to whether or not the activity being described can legitimately be considered part of the Hitler Youth phenomenon.

A more serious shortcoming in the book is the lack of a comparative perspective. This is forcefully brought out in Koch's conclusion when he briefly considers the German student movements of the 1960's. He describes them as being international in origin rather than specifically German phenomena.

This, in turn, however, raises a question: How uniquely German were the youth movements of the interwar period?

Youth movements during this period abounded in countries like Britain and the Netherlands, movements also characterized by a longing for a more romantic, heroic past and the purity of the countryside. In France during the 1930's there were several right-wing youth groups which helped set the stage for the collapse of the Third Republic.

Koch, nevertheless, makes virtually no comparative references to these non-German movements thereby casting some doubt on his arguments concerning the importance of German culture and specific events such as Germany's loss in the First World War.

As well, one wishes that Koch had spent some time attempting to generalize on issues concerning generational conflict and change. Much of Koch's argument, especially as it relates to the early German Youth Movement, seems to suggest the revolt of German youth against parental values. Yet Lewis Feuer's famous work (or infamous if you like), the Conflict of Generations, is nowhere mentioned.

Nevertheless, all in all, Koch's study must be considered an excellent piece of work. The research is thorough and precise. Along with the extensive explanatory notes there are several striking photographs. One particularly memorable photo shows a group of American boy scouts, on a visit to Munich, saluting a Hitler Youth parade.

Among Koch's more valuable contributions is his description of how Hitler manipulated various factions and leaders with respect to the Hitler Youth, playing one off against the other in order to further and consolidate his power.

Of greater consequence, perhaps, Koch shows how the idealism and energy of youth can be exploited for pragmatic and amoral purposes. In our present context of social and economic change, when authoritarian political solutions sometimes appear to be attractive panaceas to problems, such insights can not be considered unimportant.

Liszt lacks taste

By RICHARD YATES

The surreal vernacular is a difficult medium for artistic expression. It is not easily mastered by the artist, nor is it easily comprehended by the consumer of the art. It can contain the seeds of a vision that carry a genuine revelation which explodes in the mind of the audience. Or it can contain the arrogant nonsense of poor talent and bad taste clothed in cryptic reference and outlandish imagery.

LISZTOMANIA
directed by Ken Russell
starring Roger Daltry
showing at the Varsity

Ken Russell's Lisztomania, a surrealistic biography, fails more than it succeeds. A bare skeleton of biographical facts about the famous nineteenth century pianist is clothed in a garish display of Liszt re-interpreted as a rock star.

Russell attempts to keep a tension between the historical Liszt and his fictional creation, Liszt, a pop figure of the nineteenth century. Emerging as a surreal exemplar of nineteenth century cultural contradictions, Liszt is buried historically in the intrusions of Russell's private visions.

Russell gives us grotesque caricatures of leading nineteenth century figures who slip from reality into images of a dream-like extension of reality and back again. All of this is muddled by Russell's determination to interpret Liszt as a rock star.

Any film which attempts to interweave biography, satire, caricature, and surreality into a harmonious whole is obviously threatened with incoherence. It is to Russell's credit that his film does not fall victim to artistic chaos. However it does stumble badly, for it is an inhomogenous whole.

Roger Daltry portrays Liszt with all the flair of an untalented, un-enthusiastic, but photogenic amateur actor. Daltry, who starred in the film Tommy, has failed to go but a few faltering steps beyond his previous anemic performance. In this film, he once again fails to convince the viewer that he is any more than a decorative addition. Indeed his acting style completely fails to engage the viewer's imagination.

One of the oddities of this film is its depiction of Wagner as a vampire, archetypal Nazi, and — in his youth — a communist. Each of these, of course, is a gross exaggeration of very real aspects of Wagner's life.

Many of Russell's biographical references are as obscure as the ones that could be found in some dry and dusty tome of scholarly work. How many viewers, for example, can understand why Wagner wears a sailor's hat with Nietzsche's name embroidered on it? This is an interesting piece of elegant historical reference, but just what is the viewer to understand by it?

One aspect of the film must be praised. Ken Russell has once again produced a rich visual salad that will please even the most critical eye. There is a graphic richness and a depth of imagination that is rarely attained by other directors.

Woody Allen used the technique of making sexual satire through the use of grossly distorted anatomies. (Recall the enormous breast that was used in the film All You Ever Wanted to Know About Sex, But Were Too Afraid to Ask?) Russell uses this same idiom but to an even more effective end: the guillotining of an enormously inflated Lisztian penis. The scene succeeds because it comes across as intensely real and therefore painful and frightening while, at the same time, retaining a humor.

On the whole, this film is a disappointment. It is very much similar to Russell's previous effort, Tommy. That film was an overblown phantasmagoria of pop culture passed off as a serious film. This film, in its own way, reproduces all the faults of Tommy.

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Brothers spoiled?

By JOHN INCE

Has success spoiled the Allman Brothers? Has Cher, Chivas Regal, and super-star status, transformed the band into just another rock group? One is forced to ask these questions after listening to the Brothers' latest LP: Win, Lose or Draw.

There definitely is something missing. The passion and intensity of their masterpiece Live At The Fillmore is completely absent. Gone too is the sparkling buoyancy of their last LP, Brothers and Sisters.

Side one is a mixture of styles and genres. It begins with Muddy Waters' blues number Can't Lose What You Never Had. The band sets the mood perfectly, but Gregg Allman on vocals sounds weak and disinterested.

Next is Dicky Betts' Just Another Love Song, a fast tempoed country-rock cut. Dicky leads on vocals and has the enthusiasm but lacks the strength.

The band does a fine job on the title cut Win, Lose or Draw. Written and sung by Gregg, the ballad is slow and sad, evoking a feeling of despondency. Gregg is comfortable in this medium, and the depth and quality of the song reflects this. Louisiana Lou, a Dicky Betts road song finishes the first side, and shows Betts' passion for the rambling man, who in this case also happens to gamble.

I was far more impressed by side two. It is dominated by a fourteen minute instrumental High Falls. Here the band comes very close to reaching the musical heights of former albums. Some feel it is Betts' best since Elizabeth Reed.

Lamar Williams on bass sets the pace, soloing occasionally. Chuck Leavell on electric piano, shows his considerable talent as he develops the delicate theme. Gregg's organ hovers in the background.

The percussion section, Jai Johanny Johanson and Butch Trucks, with cymbals, highhats and tympani create a beautiful musical image of the high falls' splashing water. Betts on lead guitar is brilliant throughout, weaving in and out as the other members are taking the stage, and then finally taking the lead himself with a tantalizing guitar solo remiscent of old days.

With this LP the Allman brothers Band seems to have lost a sense of purpose and direction in its music. Hopefully this is only a temporary set-back for this talented group.

Hunter...

situation. The situation is the Guru. So, in other words, if you can see what is going on in front of you, never mind the things you're programming; but if you can really see what's going on in front of you, never mind your opinions and your biases; but if you can really see it — the actual reality of what is happening in front of you — that's the guru; the situation that tells you what to do.

PF: There's one or two last things I'd like to ask. Could you tell us some of the projects the Greenpeace has planned for the future?

H.: Oh, sure. Specifically, we've got to get another boat together for next year (the next anti-whaling trip), faster and bigger. And then we've got an anti-sealing campaign in March; six people out on the ice floes off Labrador, to spray a certain type of dye on the seals to throw a monkey wrench into their (sealing) operation. But we're pinned down right now. We don't have very much money.

If we could get enough people into it, I'd like to get going on closing the border off to try and stop that Trident missile base from happening down in Bangor. It would be nice to have 10,000 people down there, say around Easter, and just close the border between here and the States. To let them know that we're not too happy about it.

Another thing is the super tankers coming through the Straits of Juan de Fuca. We've already said we'll try and get a hundred boats to block it.

What we're doing now is that we've started a membership drive, but anybody who wants to, just has to phone our office. The membership doesn't cost much but it gives us a little money and it gives us support. Otherwise we just issue posters, T-shirts and all the usual stuff. And we're organizing benefits.

PF: You don't want people marching down here and volunteering, do you?

H.: Oh sure. I mean it's to be a 'people thing.' We have to rely on people. So to a certain extent we can't really do anything unless there's support for it.

The Greenpeace Foundation is on 2007 W. 4th Avenue. 876-9656.

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FALL LECTURES BY VISITING PROFESSORS

Norman MacKenzie

A return visit to UBC by one of the U.K.'s most provocative academics and authors. For many years an editor of "The New Statesman", Prof. MacKenzie has just completed, with his wife, a biographical study of Bernard Shaw, Sidney and Beatrice Webb and other founders of the Fabian Society. He is currently director of the Centre for Educational Technology at the University of Sussex, England.

FABIANISM IN BRITISH POLITICAL THOUGHT, 1880 — 1914
Wednesday, Nov. 5
Friday, Nov. 7
Wednesday, Nov. 12
Thursday, No. 13
A Series of Four Lectures
All in Room 106, Buchanan Building, at 12:30 p.m.

THE NEW WOMAN — DILEMMAS OF BEATRICE WEBB
Saturday, Nov. 15 In Lecture Hall 2, Woodward Instructional Resources Centre, at 8:15 p.m. (A Vancouver Institute Lecture).

Albert Bandura

A leading researcher into the importance of television violence as a cause of aggressive behavior, Dr. Bandura is the immediate past president of the American Psychological Association and a professor of psychology at Stanford University. Through his efforts, television violence has become recognized as a social problem. He is the author of several books and numerous articles on aggression and behavior modification.

NEW PERSPECTIVES ON VIOLENCE
Saturday, Nov. 1 In lecture Hall 2, Woodward Instructional Resources Centre, at 8:15 p.m. (A Vancouver Institute Lecture).

THE ETHICS AND SOCIAL PURPOSES OF BEHAVIOR MODIFICATION
Thursday, Nov. 6 In Lecture Hall 2, Woodward Instructional Resources Centre, at 12:30 p.m.

Esther Lucile Brown

An expert and consultant on psychosocial aspects of patient care, Dr. Brown has published numerous books on new developments in health services and the nursing profession. She received her doctorate in cultural anthropology and sociology from Yale University and has worked extensively for the Russell Sage Foundation in New York City.

PSYCHOLOGICAL FACTORS THAT RETARD DEVELOPMENT OF HEALTH-CARE SERVICES
Thursday, Nov. 13 In Lecture Hall 2, Woodward Instructional Resources Centre, at 12:30 p.m.

René Girard

An international figure in the field of comparative literature, Dr. Girard is expanding the traditional approaches to literary criticism. His latest book, *La Violence et le Sacré,* combines anthropology with literature and has received the prize of the Académie Française. He is a Distinguished Professor at the State University of New York at Buffalo. His lectures will interest classicists and anthropologists as well as those interested in comparative literature.

MORE THAN FANCY'S IMAGES: A READING OF A MIDSUMMER NIGHT'S DREAM
Monday, Nov. 24 In Room 106, Buchanan Building, at 12:30 p.m.

CURSES AGAINST THE PHARISEES (MATTHEW XXIII)
Wednesday, Nov. 26 In Room 106, Buchanan Building, at 12:30 p.m.

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Profs debate controls

By HEATHER WALKER

The effectiveness of the federal government's wage and price controls was questioned by four economics professors in a debate Thursday.

Both sides agreed that controls would only be effective if the rest of the government's economic policy was consistent with the controls.

Stuart Jamieson, arguing in favor of controls, said price controls should be part of a long-term policy.

However, commenting on the recent federal government controls, he said they were "better late than never" and that the liberal government is conforming to what he calls Jamieson's law — "no problem is recognized and dealt with until it is already insoluble."

Jamieson said Canada's current inflation is caused by attempts by various sectors of the population to maintain their relative income positions.

In the '50s, workers in service industries were unorganized and those in goods producing industries were organized, Jamieson said.

Consequently, wages for service industries were much lower, and in approximately 1965 service industry workers organized and began to demand higher wages in an effort to decrease the gap.

Workers in goods producing industries then demanded higher wages to maintain their relative incomes, he said.

Bob Evans argued against controls on the grounds that they would not stop inflation.

He said the government should instead look at longer term changes to make the economy more efficient.

He also said inflation in Canada was not "true inflation" but "relative inflation."

All prices rise in true inflation, he said, but in relative inflation some prices go up relatively more than others. In Canada's case food and fuel costs are increasing more than other costs.

Jonathan Kesselman made the same point about relative inflation earlier in the debate.

Philip Neher said controls were necessary to prevent the labor market from pricing itself out of the existing market. If this happened, the unemployment rate would go up, Neher said.

Kesselman said controls were undesirable because they "hide what is happening in the economy. You can't sww what's happening until the lid's off, and then there's a rise in inflation."

Kesselman said the inflation could be foreign and not domestic, caused by foreign demands for Canadian products and the cost of goods imported to Canada.

He said demands for exports were falling off, which would lead to a decrease in inflation. Controls would not then be needed, Kesselman said.

Cancelled

From page 1

book off sick, to hold study sessions and in some cases, to cancel classes and march in support of the strike," Bell said.

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S35547 — Villa Lobos: Bachianas Brasileiras No. 2, 5, 6, 9
S35711 — Beethovan: Sym. No. 6, Op. 68 (PhilA/Klemperer)
S35880 Mendelssohn: Overture "The Hebrides" Symphony No. 3 in A Minor. Op. 56 ("Scotch") The Philharmonic Orch. Cond. by Otto Klemperer
S36006 — Bach: Concerto in D Minor For Two Violins And Strings, BWV T 1043; Vivaldi: Concerto in D Minor For Two Violins, Cello And Strings, Op. 3, No. 11 (Milstein/Morini).
S36010 — J. S. Bach: Two Violin Concertos; Vivaldi: Concertos — Nathan Milstein.
S36019 — In The Classic Style: Christopher Parkening, Guitar.
S36026 8 West Meets East, Vol. II: Y. Menuhin, A. Rakha, R. Shankar, H. Menuhin.
S36041 — Parkening Plays Bach: Christopher Parkening, Guitar.
S36046 — Dvorak: Cello Concert & Silent Woods, Jacqueline De Pre/Chicago Symphony/Daniel Barenboim, Cond.
S36051 — Laurindo Almeida: Duets With The Spanish Guitar, Album 2 — Recorded in the U.S.A.
Songs Of Stephen Foster: Roger Wagner Chorale (The Roger Wagner Chorale, Roger Wagner cond. Arrangements by Roger Wagner. Recorded in the U.S.A.
S36074 — Scott Joplin: Palm Leaf Rag — Ralph Grierson, (The Southland Singers with Ralph Grierson piano. Conducted by George Sponhaltz. Recorded in the U.S.A.
S36078 — Scott Joplin: Magnetic Rag; The Southland Singers with Ralph Grierson (piano). Conducted by George Sponhaltz. Recorded in U.S.A.
S36101 — Vaughan Williams: Fantasia On A Theme By Tallis; Fantasia On Greensleeves; Elgar introduction and Allego For Strings, Op. 47; Serenade in E Minor, Op. 20 (Sinfonia of London cond. by Sir John Barbirolli).
S36103 — Bach: Concerto in D Minor For Violin And Oboe; Handel: Oboe Concert; Numbers 1, 2 and 3; Vivaldi: Concerto in B Minor (Leon Goosens, oboe; Yehudi Menuhin/Robert Masters/Bill Goren and Sydney Humphreys, Violins/The Bath Festival Orch. Dir. by Yehudi Menuhin).
S36108 — The Complete Orchestra Works of Ravel — Vol. 1: (The Paris Conservatoir Orch. cond. by Andre Cluytens).
S36123 — Berlioz: Harold in Italy, Op. 16 (Yehudi Menuhin, viola).
S36128 — Mozart: Symphony No. 35 in D Major, K.385 (Haffner) Symphony No. 36 in C Major, K.425 (Philharmonia Orch. cond. by Otto Klemperer).
S36129 — Mozart: Symphony No. 38 in D Major, K.504 (Prague), Symphony No. 39 in E Flat Major, K.543 (Philharmonia Orch. cond. by Otto Klemperer).
S36146 — Chopin: Ballads (Malcuzynski).
S36148 — Haydn: Concerto in E Flat Major; Divertimento in D Major; Divertimento in E Flat Major; Serenade Adante Cantabile (Pro Arte Chambre Orch. of Munich cond. by Kurt Redel).
S36153 — The Baroque Concerto: (Oboe, R. Zenfini, flute, P. Rospili/The Virtuosi Di Roma/Cond. by Renato Fasano).
S36162 — J. S. Bach: Chorus And Chorales From St. Matthew Passion (The Phil. Choir/Boys or the Hampstead Parish Church Choir/Phil. Orch. cond. by Otto Klemperer).
S36173 — Handel: edited by Boyling: The Water Music (Bath Festival Orch. directed by Yehudi Menuhin).
S36443 — The Glory Of Venice/Brass and Choral Music of Andrea and Giovanni Gabrieli: The Ambrosian Singers with String & Bass Ensemble. Cond. D. Stevens.
S36459 — Erik Satie: Piano Music, Volume 2. (Aldo Ciccolini, piano).
S36482 — Piano Music of Erik Satie: Volume 1.
S36528 — Marc-Antoine Charpentier: Midnight Mass For Christmas Eve — Purcell: Te Deum (April Cantelo, Helen Gelmar, James Bowman, Ian Partridge, Christopher Keyto with King's College Chapel Choir and English Chamber Orchestra conducted by David Willcocks).
S36599 — Handel: Concertos (Simon Preston, organ; Menuhin Orch., cond. Y. Menuhin.
S36643 — Richard Strauss: Seven Songs; Mozart; Four Concert Arias; Elisabeth Schwarzkopf (soprano); London Symphony Orchestra, George Szeil cond. with Alfred Brendel (piano) & Edith Peinemann (violin).
S36689 — Schumann: Symphony No. 3 in E flat, Op. 97 (Rhenish, complete). Overture to Goethe's Faust (New Philharmonia Orchestra conducted by Otto Klemperer).
S36700 — Handel: Organ Concertos, Vol. 11, Concerto No. 2 in B flat, Op. 4, No. 4; Concerto No. 3 in G minor, Op. 4, No. 3; Concerto No. 9 in B flat, Op. 7 No. 3; Concerto No. 15 in D minor (Simon Preston, organ; Menuhin Festival Orchestra conducted by Yehudi Menuhin).
S36711 — Montserrat Caballe: Puccini Arias; Montserrat Caballe (soprano). London Symphony Orchestra, Charles Mackerras cond.
S36717 — Grace Bumbry: Casta Diva; Grace Bumbry (mezzo-soprano). Bavarian State Opera Orchestra, Aldo Ceccato cond.
S36719 — Walton: Viola Concerto (1929) & Violin Concerto (1939); Yehudi Menuhin (viola and violin). New Philharmonia Orchestra, Sir William Walton cond.
S36789 — Peter Rabbit and Tales of Beatrix Potter: (Royal Opera House Orchestra, Covent Gardens; John Lanchberry).
S36790 — George Malcolm/Menuhin: Concerto No. 4 in A, S.1055 — Concerto No. 3 in D. S.1054 — Concerto No. 6 in F. S.1057. Recorded in England.
SFO36806 — Shanker Concerto for Sitar and Orchestra: Ravi Shankar. London Symphony Orchestra, Andre Previn conducting.
SFO36810 — Previn Plays Gershwin: Andre Previn, London Symphony Orchestra. Side 1 — Gershwin: Rhapsody in Blue — 2. Gershwin: An American in Paris. Side 2 — Gershwin: Concerto in F — 1. Allegro — 2. Adagio Andante con motto — 3. Allegro agitato. Recorded in England.
S36840 — Mozart: Horn Concertos — Barry Tuckwell — Side One: Mozart — 1. Horn Concerto No. 1 in D, K.412; I. Allegro; II. Rondo (Allegro). 2. Horn Concerto No. 2 in E flat, K.417: 1. Allegro maestoso: II Andante; III Rondo — 3. Concert Rondo in E flat, K.371 (arr. Tuckwell) — 4. Concerto No. 5 in E (fragment), K.494A — Side Two: Mozart — 1. Horn Concerto No. 3 in E flat, K.447; I. Allegro; II. Romanze, III. Allegro — 2. Horn Concerto No. 4 in E flat, K.495; I. Alleggro moderato; II. Romanza (andante); III. Rondo (allegro vivace) — Academy of St. Martin-In-The-Field — Neville Marriner, conductor. Recorded in England.
S36857 — Mozart: Flute Concertos — James Galway (flute) & Fritz Helmis (harp); Berlin Philharmonic Orchestra, Herbert Von Karajan cond. Recorded in Switzerland.
S36885 — Berlin Philharmonic Orchestra, Herbert Von Karajan conducting — Tchaikovsky: Symphony No. 5 in E minor, Op. 64.
S36886 — Berlin Philharmonic Orchestra, Herbert Von Karajan conducting — Tchaikovsky: Symphony No. 6 in B minor, Op. 74.
S36887 — The Johann Strauss Orchestra of Vienna, Willi Boskovsky conducting — Music of Vienna Album 2 — Lanner: Strauss: Suppe:Ziehrer:Komzak.
S36889 — Orchestre De Paris: Gennady Rozhdestvensky conducting — Russian Concert — Side 1: Borodin, Orchestra Rimsky-Korsakov & Glazunov; Polovtsian Dances from Prince Igor — 2. Rimsky-Korsakov: Capriccio espagno, Op. 34. Side 2: 1. Rimsky-Korsakov: Russian Easter Festival Overture, Op. 36 — 2. Mussorgsky, Orchestra Rimsky-Korsakov: Night on Bald Mountain.
S36914 — Paul Bernard: (at the organs of Santa Maria Darocca and San Jaime, Calatayud). Sounds Of Spain — Sounds of XVIth Century Spain (Historic Organs of Europe). Recorded in Spain.
S36915 — The English Chamber Orchestra with Pinchas Zukerman (violin and conductor). **Mozart:** Serenade No. 7 in D, k,250 (Haffner). Recorded in England.
S36953 — Florent Schmitt: Psalm 47 — Jean Martinon. Side 1: **Florent Schmitt:** Psalm 47, Op. 38 (Andre Guiot, soprano & Gaston Litaize, organ: French National Radio Orchestra & chorus: Chorus Master, Marcel Couraud. Side 2: **Florent Schmitt:** La Tragedie de Salome, Op. 50 (after poem by Robert d'Humiere). Recorded in France.
S36954 — Rachmaninoff: Symphony No. 2 in E Minor — Andre Previn. Op. 27. Complete version (London Symphony Orchestra). Recorded in England.
SFO36962 — Peter And The Wolf — London Symphony Orchestra. Andre Previn cond. Side 1: **Prokofiev:** Peter and the Wolf, Op. 67 — A Musical Tale for Children (Mia Farrow, narrator). Side 2: **Britten:** The Young Person's Guide to the Orchestra, Op. 34 — Variations and Fugue on a Theme of Purcell (Andre Previn, narrator). Recorded in England.
SFO36968 — Music Of The Thirties — **Yehudi Menuhin & Stephane Grappelli.** Alan Claire Trio, directed by Max Harris, (A Fine Romance, Jalousie, Love Is Here To Stay, Pick Yourself Up, Night and Day, I Can't Believe That You're in Love With Me, These Foolish Things, Lady Be Good, Jermyn Street, Cheek To Cheek, The Lady Is A Tramp. Recorded in England.
S36973 — Herbert Von Karajan Cond. — **Richard Strauss:** Sinfonia Domestica, Op. 53. Berlin Philharmonic Orchestra. Recorded in France.
S36975 — Victorian Songs — Andre Previn (The Dickey Bird and the Owl; The Trumpeter; Annabelle Lee; Cigarette; Tom Bowling; Saved From the Deep; Excelsior). Robert Tear, tenor; Benjamin Luxon, baritone. Recorded in England.
S36979 — Villa-Lobos: Bechianas Brasileiras — Paul Capolongo. Side 1: 1-4 — Orchestre de Paris; 3 — with Marcel Galieque (trombone); 5 — Michel Debost (flute) and Andre Senedat (bassoon). Side 2: 1 — Michel Debost (flute) and Andre Senedat (bassoon). 2+3 — Mady Mesple (soprano); ensemble of eight cellos from the Orchestre de Paris (solo cello, Albert Tetard), Paul Capolongo, cond. 4 — Strings of the Orchestre de Paris, Paul Capolongo cond. Recorded in France.
S36980 — Shostakovich: Symphony No. 8 in C Minor, Op. 65. London Symphony Orchestra, Andre Previn cond. Recorded in England.
S36985 — Quintet Hot Club Of France — (Exactly Like You; Ain't Misbehaving; Runnin' Wild; Body And Soul; Hot Lips; When Day Is Gone; Rose Room; Liebestraum No. 3; Miss Annabelle Lee; Tears; Mystery Pacific. Recorded in Paris (Originally released as Capitol TBO1/2-10226 & T-10457).
S36990 — Tchaikovsky: The Nutcracker, London Symphony Orchestra, Andre Previn cond. Recorded in England.
S36991 — Holst: The Planets, Op. 32, London Symphony Orchestra, Andre Previn cond. with The Ambrosian Singers (Chorus Master: John McCarthy). Recorded in England.
S36995 — Saint-Saens: Symphony No 1 & 2 — Jean Martinon cond. Saint-Saens: Symphony No. 1 in E flat, Op. 2: Saint-Saens: Symphony No. 2 in A minor, Op. 55 (Orchestre National De La RTF). Recorded in France.
S36996 — Neville Marriner cond. (Telemann: Horn Concerto in D. Forster: Concerto in E flat for Horn & Strings. Weber: Horn Concerto in E minor, Op. 45. Mozart: Concerto in D for Horn & Strings, (Barry Tuckwell, horn; The Academy, St. Martin-In-The-Fields). Recorded in England.
S37009 — Pierre Dervaux cond.: Saint-Saens: Tone Poems, Orchestre de Paris; Luben Yordanoff (solo violin). Recorded in France.
S37010 — J. S. Bach: Concertos — George Malcolm. J. S. Bach: Concerto No. 1 in D minor, BWV 1052; J. S. Bach: Concerto No. 2 in E. BWV 1053 (George Malcolm, harpsichord; Menuhin Festival Orchestra, Yehudi Menuhin cond. Recorded in England.
S37014 — Itzhak Perlman: Bartok: Violin Concerto No. 2. Itzhak Perlman (violin); London Symphony Orchestra, Andre Previn cond. Recorded in England.
S37015 — Oscar Ghiglia Plays Scarlatti & Other Baroque Masters. Oscar Ghiglia (guitar). Recorded in France.
S37016 — Mendelssohn: Die Erste Walpurgisnacht, Op. 60. Leipzig Gewandhaus Orchestra, Kurt Masur cond. with Eberhard Buchner, Siegfried Lorenz, Siegfried Vogel; Leipzig Radio Chorus (Chorus Master: Horst Neumann with Edda Maser). Recorded in Germany.
S37019 — Telemann: Suite In A Minor; Sammartin: Concerto in F; Handel: Concerto in B flat, Op. 4, No. 6. David Munrow; Academy of St. Martin-In-The-Fields, directed by Neville Marriner; Christopher Hogwood. Recorded in England.
S37030 — Sir Adrian Boult Cond. — Holst: Choral Symphony, Op. 41, Felicity Palmer (soprano). London Philharmonic Choir (Chorus Master: John Alidis & London Philharmonic Orchestra, Sir Adrian Boult cond. Recorded in England.
S37032 — Brahms Symphony No. 2 in D, Op. 73. London Philharmonic Orchestra, Sir Adrian Boult cond., with Janet Baker & male voices of the John Alldis Choir (Chorus Master: John Alldis). Recorded in England.
S37063 — Herbert Von Karajan Cond.: Four Trumpet Concertos by Vivaldi, Telemann, Mozart and Hummel. Maurice Andre (trumpet), Berlin Philharmonic Orchestra, Herbert Von Karajan cond. Recorded in Germany.
S37064 — Jean Martinon cond. Debussy : Orchestral Music. Albumb 1. Children's Corner — Petite Suite — Danse (Tarentelle styrienne) (Orch. Ravel), Berceuse heroique. French National Radio Orchestra, Jean Martinon cond. with John Leach (climbalom). Recorded in France.
S36076 — Duets With the Spanish Guitar: Album 3 — Laurindo Almeida, Salli Terri, Martin Ruderman & Vincent De Rosa.
S36892 — Mozart: Sinfonia Concertante in E flat, Violin concerto No. 2 in D — David Olstrakh/Igor Olstrakh/Berlin Phil.
S37017 — Chopin: The Four Scherzos; Fantasia in F Minor — Garrick Ohlsson.
S37070 — Wine, Women and Song: Favorite Waltzes of Johann Strauss — The Johann Strauss Orchestra of Vienna/Boskovsky.
S37077 — Faure: Requiem, Op. 48; Pavane, Op. 50 — Dietrich Fischer — Dieskau (bar.)/Sheila Armstrong (sop)/Edinburgh Festival Orch. & Chorus De Paris/Barenboim.
S40264 — Tchaikovsky: Symphony No. 4 in F minor — Moscow Radio Symphony Orch./Rozh Destvensky.
S37091 — Music of Praetorus: Dances from Terpischore; Motets from Muses of Zion — The Early Music Consort of London/Munrow.

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Soccer 'Birds in tough series

By CEDRIC TETZEL

The UBC Thunderbirds soccer team will be fighting to retain their Canada West crown today at Edmonton.

The reigning champions will face the University of Saskatchewan Huskies today and will play the University of Alberta Golden Bears tomorrow.

The 'Birds have already lost their opener against the University of Victoria Vikings 4-0 last week.

In order to qualify for a berth at the national championships later this month, and a chance to defend their national title, the 'Birds will have to blank the Huskies today, demolish the Golden Bears tomorrow and hope the Vikings get dumped by either of the prairie teams.

UBC coach Joe Johnson calls this "a tall order," but he is at least a bit happier than he was earlier in the week, when he dropped a few of the veterans from the team because they were playing below par. The "stars" for the past few days have shown considerable "hostility" according to Johnson and are actually playing better than they ever have this season. As a result of this and the fact that some of the original players are unable to make the team because of exams, two veterans were recalled to the team. Utility man John Nelson and forward Ken Beadle will be activated today against the Huskies.

For the benefit of those with short memory, this is the third time this year Johnson has dropped and recalled his unpredictable veterans. Every time he threatens his players with the axe they play better for a game or two only to slip back into the comfort of nonchalant and imaginary superstardom.

If the team decides to put everything they have against the Golden Bears and the Huskies, they have a better than average chance of coming up with two wins. But with a team that is more temperamental than George Best and Rudolph Nureyev put together, there is little the 'Birds fans (wherever they may be) can do but pray.

As for the Vikings, the last time they met the Bears, they could only manage a draw. In fact it was through the generosity of the 'Birds that they can go into Edmonton with a 1-0 advantage.

All this merely means the 'Birds are not yet out of the running. With a little bit of luck and a bagful of discipline and fight they can bring it off.

* * *

Also in Edmonton today are the UBC cross-country runners. The team won the event last year and went on to take 2nd place at the national championships, finishing behind the University of Toronto.

This year the team will be made up of returnees John Wheeler, Gerry Lister, Chris White and newcomers Robert MacKenzie, Dave Taylork Doug Webber and Justin Marples.

* * *

The Thunderbirds hockey team will play two games against the North Shore Hurrykings in their second exhibition series. They won the first two games against the Powell River 11-3, 11-3.

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V'ball home action

By MARK LEPITRE

The Thunderbird volleyball team will be fighting for their undefeated record this Sunday.

The 'Birds have played three matches thus far, and have won all of them. Their 9-0 record puts them on top of the B.C. Senior Men's Volleyball League.

On October 19 the 'Birds massacred Vancouver Community College 15-1, 15-3 and 15-6 in a no-contest match.

Last Sunday the 'Birds were in Victoria, where they played two matches. The first was against UVic Vikings. The 'Birds overwhelmed the unsuspecting Vikings 15-4, 15-3, 15-8.

Their second match last Sunday was against the B.C. Olympic's second team. The 'Birds had little trouble handling BCO's, defeating them 15-10, 15-4, 15-1.

This Sunday the 'Birds will again be playing two matches. The first goes at noon in War Memorial Gym, against Richmond. Richmond is said to be one of the strongest teams in the league this year. They have Ken Witzky, an ex-Canadian National team player.

UBC's new volleyball coach and staff instructor, Lorne Sawula, said the team will win or lose on its service reception, as always. If the team receives the serve well they will give Richmond a good game.

The second game is against University of Victoria Vikings at 2 p.m. at War Memorial. The Vikings will be looking for revenge due to their humiliating loss to the 'Birds last Sunday. They will certainly be no pushover this time.

Coach Sawula again believes that service reception is of the utmost importance. He said, "service reception is the most important part of our game. Unless we do this properly we can not win games."

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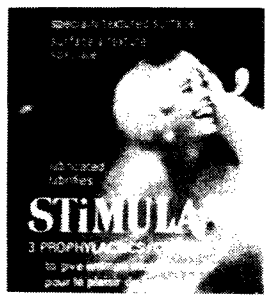

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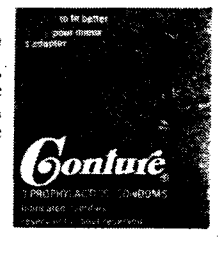

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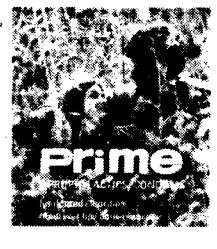

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SPORTS

Football showdown in Calgary

By TOM BARNES

The Thunderbird football team's encounter with the University of Calgary Dinosaurs tonight in Calgary is the most crucial game played by a UBC football team in well over a decade.

The victor tonight will have the inside track for the Western Intercollegiate Football League crown.

UBC has not won a football title since 1962 when the 'Birds were champions of the old Western Canadian Intercollegiate Athlete Association.

For their part the Dinos have yet to win a WIFL crown either. They currently hold down first place with a 5-1 record, the sole blemish on their record a 17-15 loss to UBC.

The 'Birds are in second spot at 4-2, having lost on the road to the University of Saskatchewan Huskies and the University of Alberta Golden Bears.

If UBC wins tonight both clubs will be tied for top spot. By virtue of their two wins over Calgary the 'Birds would get the nod.

As the Dinos close out the season against the hapless University of Manitoba Huskies it will be imperative that the 'Birds finish the regular schedule off with a win in their final game with the Golden Bears.

The 'Birds take with them to Calgary the most potent offense in the WIFL, averaging 30.67 points per game. The passing attack keyed by quarterbacks Dan Smith and Greg Gardner has grown more awesome each game. Up the middle the running of fullback Gord Penn has been devastating to every opponent.

Defensively the 'Birds have given up an average of 22 points per game. The defense has been improving each time out. The line has been putting pressure on opposing quarterbacks consistently. The 'Birds led by Marshal MacLeod have posed continual problems for opposing rushers.

Marshal MacLeod was named defensive player of the week in the WIFL following the game with the Huskies.

The Dinos offensively have used the passing of pivots Don Siler and Greg Watson very effectively. But it has been with the running of Dan Diduck that they have lived or died. The 'Birds defeated them earlier this year by stopping Diduck cold. If they have any hope of winning they are going to have to do it again.

The question is how. In Calgary the Dinos play at McMahon stadium which is outfitted with artificial turf. With the sure footing the synthetic surface provides, Diduck has been overpowering.

Chances are UBC coach won't be heard grumbling tonight if a freezing rain causes the field to be a little slick around game time.

Statistically the Dinos are impressive. They have averaged 29.67 points for and 18 points against thus far this year.

A UBC win would, coupled with their two exhibition wins, give them seven on the season, an all-time UBC high.

UBC basketball ready for great season

By CARL VESTERBACK

With the first game of the season only a day away, Thunderbird basketball coach Peter Mullins is optimistic that this year's team will be better than last year's.

"The experience we've gained plus some new talent will make us stronger," he said in comparing the current troupe with the team which last year advanced to the national finals.

Watching the 'Birds practice gave the immediate impression of added height. The biggest addition is 6'8" Jan Bohn, a VCC transfer. Bohn was an all star in the B.C. high school tournament three years ago with Point Grey. Another addition is 6'3" strongman Dave Kirzinger, an SFU transfer who carved up the Kamloops giant Allan Chapple when Oak Bay took the provincial title in 1974.

Big men returning from last year are 6'8" Bob Dunlop, and 6'11" Mike McKay. McKay has shed some weight over the summer, adding to his jump and making him quicker on his feet. Hopefully the experience of last year will have added to his poise in traffic. Dunlop will get some time relieving McKay and Bohn. If his shot has improved, he could be dangerous.

Last year's league-leading scorer, Steve Pettifer, is back and looks as sharp as ever. The smooth shot from the corner that destroyed opposition zone defences last year is still potent.

The starting back court men will be Chris Trumpy and David Craig. Craig played for UBC two years ago, but took the de rigeur year off last winter. He will be this year's captain. He shows fluid moves and a sure instinct for the open man. Trumpy should blossom this year as a potent scorer, as the talent which has been revealed in tantalizing glimpses becomes apparent.

Despite the added height, and the theoretical slowness of big men, Mullins thinks his team will be faster this year.

"I hope to be able to press later this year," he said. A plan for which speed is a prerequisite. Last year's 'Birds seldom pressed.

While happy with his own material, Mullins remained respectful of the opposition his team will meet this year.

"Victoria, which won the league title last year, has all its players back. Calgary will be very strong, and Alberta has a very good forward line."

The first game for UBC is 8:30 p.m. Friday against the Vancouver Capilanos at War Memorial Gymnasium. The first league game won't happen until November 14-15 in Alberta against the Golden Bears.

* * *

The hoopballers also need a manager for their J.V. team and anyone interested can see "Buzz" Moore at the Men's Athletics Office.

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