Gov't funds key to pool

By BERTON WOODWARD

Government funding remains the biggest question mark hanging over plans for the proposed indoor pool, a pool debate audience was told Thursday.

Pool committee member Doug Aldridge told about 80 people in the SUB auditorium that the committee, in charge of all pool planning, is relying heavily on grants yet to be approved by the provincial and federal governments to build the pool.

Aldridge said government officials will closely watch the outcome of next week's pool referendum to see whether students still support the pool.

The referendum, drawn up by the ad-hoc pool committee, will ask students next Wednesday and Thursday if they support cutting off further student funding of the pool.

Aldridge was replying to charges by ad-hoc committee member Stefan Mochnacki that "large amounts of money are going to be spent (on the pool) without any assurance that the government is going to come in with a grant."

Mochnacki said that under the pool's proposed financing the government must pick up all increases above the pool's original capital cost projections.

In a referendum two years ago, students approved spending $925,000 for capital funding of what was then to be a $2.8 million pool. The administration agreed to match the student contribution.

The cost of the pool has now risen to $4.5 million with the student and administration contribution still locked in at a total of $1.95 million.

Gordie Blankstein, Alma Mater Society president and a pool committee member, said in an interview following the debate that the committee has asked the two governments for a total of $3.3 million.

"We're relying on the government but the responses I've had to date (from government officials) have been very good," he said.

Angus . . . pro pool

The committee has made formal applications to three government funding programs, he said. These are:

- The federal finance department's Winter Works program, for $2 million;
- The federal health and welfare department's Sports Canada program, for $1 million; and
- The provincial recreation

See page 2: POOL

'Where did the art go?'

By DENISE CHONG

The alleged $33,000 art heist from the Brock Hall Canadian art collection is neither the case of the missing key nor of the unsealed vault.

What's really missing from this cops and robbers caper are effective security precautions and clear-cut management responsibilities.

The Ubyssey reported Thursday that paintings valued at $33,000 were either missing or stolen from the collection currently stored in the SUB art gallery vault. The actual number of art works missing was a mystery. One source reported 18 had disappeared, another source claimed only eight could not be accounted for.

In actual fact, the missing paintings have a six-year history, dating back to the days when the paintings hung on the now graffiti-walled hallway adjoining Brock Hall and the Crane Library.

The thievery continued when the collection was moved from Brock Hall to SUB until, on the recommendation of SUB building manager Graeme Vance, all paintings were removed from SUB hallways and offices.

Of the 53 paintings in the collection, 12 could not be accounted for when the SUB art gallery program committee took inventory in September of this year. Four were found in a basement storeroom of the Lassere building.

That leaves eight paintings either missing or stolen, committee chairwoman Alice Rich said Thursday, not 18 as suggested by Lynne Orstad, a member of the collection's purchasing committee.

Rich added that the $33,000 figure reported in The Ubyssey Thursday was erroneous. The exact value of the missing paintings is unknown she said, since the collection itself has not been appraised for some time.

None of the missing paintings have been recovered, except for the one not discovered as stolen until it was reported found three years ago.

In that case, a phone call inquiry from a former UBC student led Vance to check and discover a painting missing from a SUB hallway. Following up on a second phone call, he later retrieved the painting from a vacant lot in Kitsilano.

"Some kids had built a little house down by the railway tracks," Vance said, "What they didn't know was one wall of their house was worth $8,000."

After the police investigation turned up nothing, the damaged six by four foot painting was turned over to restoration experts and along with 44 other paintings, now sits in storage in the vault.

See page 3: NEW

THE UBYSSEY

Vol. LVI, No. 23 VANCOUVER, B.C., FRIDAY, NOVEMBER 1, 1974 48 228-2301

—marise savaria photo

NOBLE HEROES TO THE RESCUE is the call as firemen put out blaze in truck near SUB Thursday. Two fire trucks roaring past the Main Library to their destination arrived just a wee bit too late it appears. Fire was already almost out but the truck's engine block was a shambles. See story p. 20.

Record 1973-74 budget balanced

By DOUG RUSHTON

The following is a brief analysis by The Ubyssey of UBC's financial statement for the fiscal year 1973-1974. The statement itself is published by law and is available at the bookstore.

Although UBC both received and paid out record amounts of money in the fiscal year ended Mar. 31, 1974, a preliminary glance at the financial statement reveals an operation worth almost $200 million that somehow manages to balance itself.

Income from all sources except the euphemistically titled ancillary enterprise operations, totalled $111,564,560.

The ancillary enterprise operations, the business ventures the university operates administration president-designate Doug Kenny has termed "the company town," include the bookstore, food services and residence operations.

These operations injected a further $8,253,665 into UBC's coffers.

But don't get the idea that running these businesses is a profitable venture . . . although some are more profitable than others — bookstore revenue increased more than 200 per cent in one year — total expenditures amounted to $8,309,102.

However, the potential loss of $55,437 was reduced to $22,309 by applying a net reserve fund of $33,128 to the loss.

The most interesting figures are those that pertain to what students more or less have to pay, after tuition fees of course, towards campus "services:" books, food and, for about 3,500 students, residences.

See page 6: BOOKSTORE

UBC brass cash details

The UBC financial statements include a section on remuneration and expenses paid to faculty and staff for the year ended March 31, 1974.

For those students who have ever wondered how much the prof droning away at the head of the class, or the bureaucrats and technocrats who try to run this university, are paid The Ubyssey below reveals their salaries. This includes benefits paid for services rendered in addition to regular duties.

Administration president
Walter Gage $51,500

Administration president-designate
Doug Kenny $38,075

Deputy administration president
Bill White $42,500

Administration treasurer
Allen Baxter $27,250

Acting arts dean
Robert Will $30,750

Science dean
George Volkoff $37,875

Education dean
John Andrews $27,375
plus expenses $ 5,712

Applied science dean
Liam Finn $40,025
plus expenses $ 5,763

Commerce dean
Noel Hall $29,050

Medicine dean
David Bates $39,875

Law dean
Albert McClean $33,375
plus expenses $ 2,299

Grad studies dean
Ian McTaggart-Cowan . . . $37,900
plus expenses $ 2,153

Dentistry dean
Wah Leung $35,800
plus expenses $ 3,085

Agriculture dean
Michael Shaw $35,800
plus expenses $ 2,645

(To be continued Tuesday)

Blankstein, Aldridge, Fuller speak

AMS pros debate covered pool money

From page 1

department's community recreation facilities program, which funds up to one-third of the first $1 million cost of a project.

Blankstein said it was necessary to wait until pool plans had been completed to make the applications because the funding programs require at least preliminary drawings and, in one case, a copy of the recently-approved pool management contract to be submitted.

"It's like the old chicken and egg thing," he said, with some expenditure necessary to make an application for the grant that will make or break a project.

Blankstein said that if the governments did not come through with funding, the committee would turn to the Alumni Association and private industry to try to get funding.

However, he said the lack of government money would probably mean the end of the pool.

The committee has so far collected roughly $200,000 from students in the $5 pool fee during the last two years, and has received a matching $200,000 from the administration.

This gives the committee money for excavation, but the government money must come through by about next February when construction would likely begin if the anti-pool referendum fails, he said.

Blankstein said that if there is a shortfall of government money, the committee also has contingency plans built into the pool design that would allow deletions and provide for later completion of some parts of the structure.

During the debate, ad-hoc committee member David Fuller, an AMS council grad rep, said the central issue in the controversy is not whether there should be a covered pool but whether students should fund it.

He said university administrations elsewhere, such as the Simon Fraser administration, have totally funded covered pools.

Pool committee member Bob Angus told the audience that this is one of the pool opponents' strongest arguments but said "the comparison isn't exact."

Students at the other universities pay considerably higher athletic fees than at UBC, he said. The fees range between $7 and $45 across Canada, with an average of $16.75, he said.

Aside from the $5 pool fee, the UBC athletic fee is $5.

Angus also countered opponents' charges that the pool decorations are "extravagant." He said that while the design "looks nice", the decorations cost only $30,000.

Ad-hoc committee member Ron Walls pointed out that while students are guaranteed nine hours of use each class day of one-third of the pool, the area of the ancillary pools amounts to about one-third.

Thus, he said in a lighthearted presentation, students, during their nine hours, could be denied use of the main 50-metre pool area.

"So you can bask in a pool 2 feet 6 inches deep, flounder in 12 feet or stand on your tiptoes in six feet," he said, referring to the depths of the three ancillary pools which branch off from the main pool area.

Angus said in an interview later that control of where students swim is up to the 50 per cent student-controlled pool management committee.

He termed Walls' speculations "insane" and said students likely would be given the whole pool, which would use up three of their one-third-section hours, during lunch hour.

Aldridge told the audience that "the biggest 'pro' is the pool itself."

He outlined its advantages as being the 50 per cent student control, its seven-day week opening hours, its nine-section hours of student use per class day and its infinite lease.

"As long as there is a pool on campus, students will run it," he said.

If the administration was relied on to provide the student share of funds, "I'd make a conservative estimate of 15, 20, 25 years before you see a pool on this campus," he said.

Fuller said the pool committee should have pressed the administration harder at the outset to provide the student funding share. Administration funding now is "maybe" not impossible to obtain, he said.

Fuller said the AMS has become preoccupied with helping to put up campus buildings with student money. These include Thunderbird winter sports centre, SUB, the grad student centre, the War Memorial gym and Brock Hall.

The AMS is left no time to deal with more important student issues, he said.

The debate was interrupted for a short time about half way through when about 40 engineers marched into the auditorium playing kazoos. They doubled the audience size.

Aldridge and Angus stood smiling as the engineers played O Canada to "officially open the meeting" while the pool opponents remained firmly seated, glumfacedly watching the proceedings.

The gears' unidentified leader, who conducted the ensemble in the anthem and later in God Save the Queen, told the audience the redjackets were there to make sure students rejected the anti-pool referendum.

Time mag, Digest split on tactics

MONTREAL (CUP) — While the federal government is considering cutting tax concession to the Canadian editions of Time magazine and the Reader's Digest, the two magazines do not appear to be sticking together in their defence.

Current legislation allows Canadian businesses to deduct from their taxes money spent on advertising in Canadian periodicals. Pressure from the American government helped the Canadian government decide to allow Time and the Digest the same tax concessions when their legislation was passed in the 1960s. They are the only two American magazines who have this concession.

In the past when the concessions have been threatened, the two magazines have worked together to face the threat. Even this year E. P. Zimmerman, president of the Reader's Digest Association (Canada) Ltd., was reported to have been lobbying Bud Drury, the federal minister of public works to prevent any changes in tax laws.

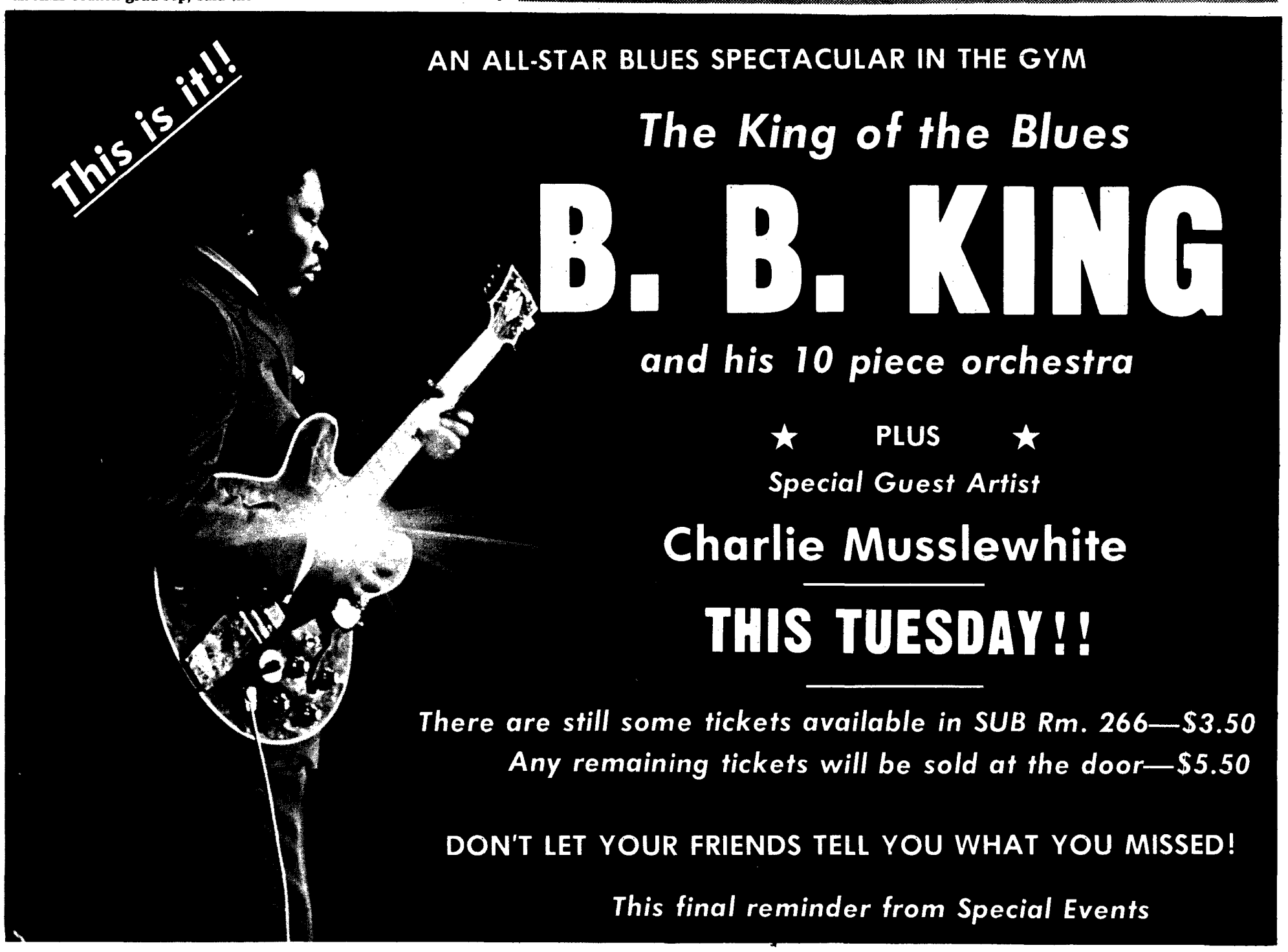
At the annual meeting of Reader's Digest Canada, in Montreal last week, Zimmerman hinted that he felt Time should face harder measures than the Reader's Digest in Canada.

At a press conference he said that there is no comparison between the two magazines in Canada, that the two magazines are different, and that different action by the government toward them would be appropriate.

Zimmerman outlined several ways in which he felt the company was Canadianized and "serving the Canadian purpose." He mentioned the fact that 32 per cent of the Canadian editions stock is available to the Canadian public through the stock market, although the parent company itself does not sell shares.

He said the magazine is working toward a goal of 30 per cent Canadian content with every word in the editions now being edited by Canadians. The magazine also publishes in Canada in both official languages.

In spite of all its efforts to Canadianize, the Digest still makes more than $5.5 million in advertising yearly from Canada, and another $25 million from products sold through its Canadian subscribers.



New locks, alarm planned for gallery

From page 1

Although no paintings have been stolen from either the art gallery or the vault, there certainly is no iron-clad security barring either entry to the vault or discouraging would be thieves other than the lock on the door.

This year's program committee, however, is working on better security measures.

Work orders for lock changes on the gallery doors and the gallery vault were sent in on Tuesday, Rich said, and plans and cost estimates have already been made for a sound-scanner alarm system similar to the one used at the Vancouver Art Gallery.

Once in operation, during gallery hours any painting either touched or lifted off the wall will trigger the alarm. After hours the alarm is set to go off upon any tremor in the gallery, including even the lightest of footsteps.

In the meantime, the vault containing the Brock Hall collection is only as safe as a key on a ring.

The first of four keys to the vault given out to members of the art gallery committee was signed out on August 4, 1972. This excludes the seven other keys to the vault in the possession of AMS business manager Bernard Grady, Vance and the five SUB proctors or building supervisors.

Supervisor Ed Trewin hesitated Thursday about opening the door to the vault for a Ubyssey photographer and reporter, he himself having been in the vault only once or twice.

Trewin admitted the security of the vault sounded "pretty loose" but said he was under the impression his key to the vault door would only be used in "a dire emergency, if there's smoke or water coming out from under the door."

The Ubyssey gained access to the vault through Vance.

Inside the vault the paintings are boxed in cardboard and well protected against dust. This was done only as of last year, Rich said, because last year's program director found the paintings in a neglected condition, unwrapped and carelessly piled.

She said most were restored, and committee members were taught how to clean and care for the paintings before putting them back into storage.

The responsibility for the storage, cleaning and maintenance of the paintings as well as adding new works to the collection lies "constitutionally" with the Brock Hall committee, as distinct from the program committee, which is only responsible for the exhibition of the paintings.

Over the years, however, this responsibility has gone back and forth like a yo-yo, the result being no single person or committee has emerged as ultimately responsible for the Brock Hall collection.

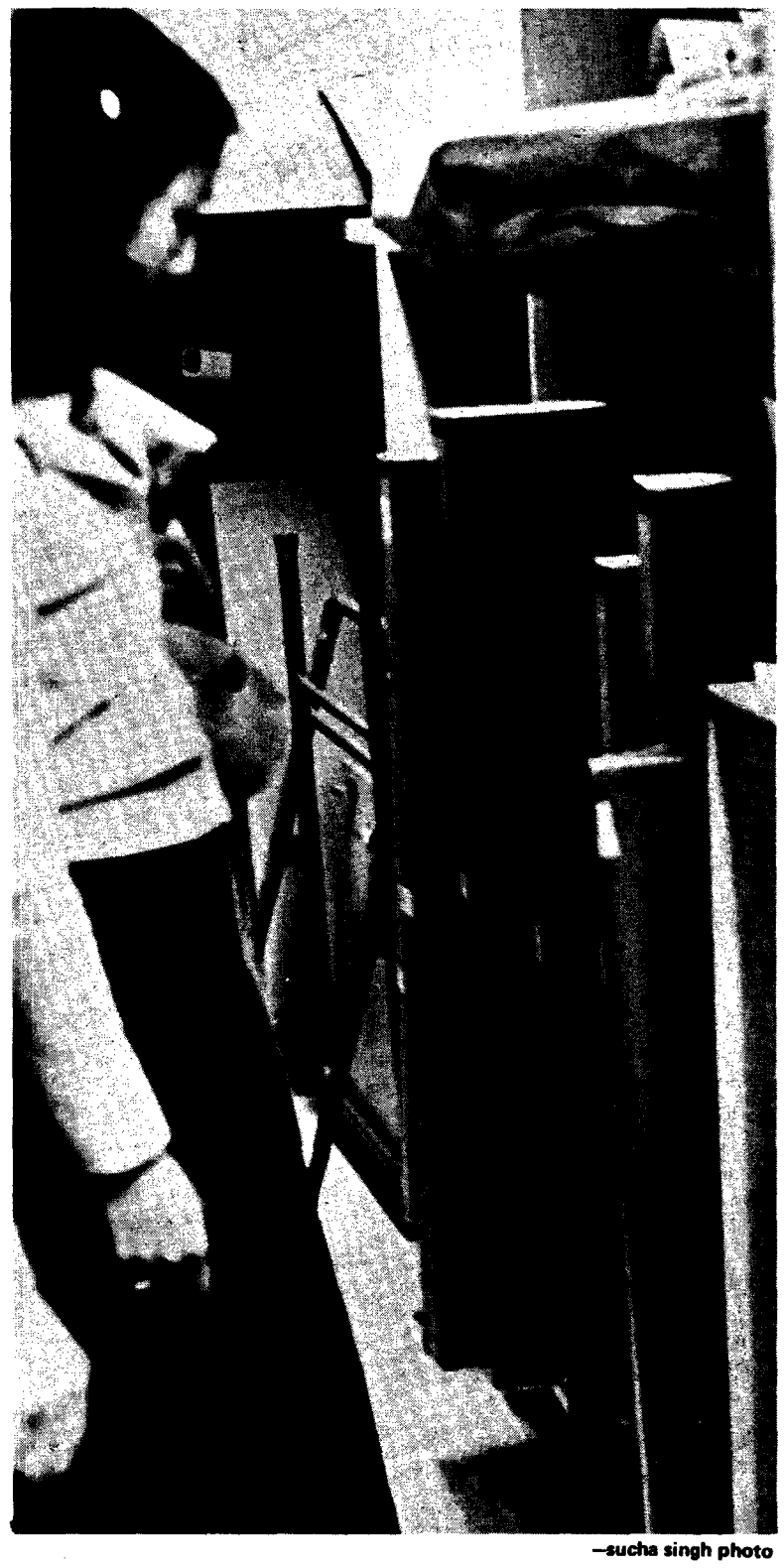
Rich said this year's program committee aims to get the collection into "top-knotch condition", by not only cataloguing the paintings but, with the help of experts, undertaking restoration work as well.

To give an idea of the work involved, Rich said the "Rembrandt" signature pencilled on one of the paintings would take eight months to restore, the time necessary to properly age the new paint made necessary by the erasure.

"Students can help too," Rich said. "People think that I'm asking too much of them when I ask them not to smoke or bring food and beverages into the gallery."

"Smoke creates a film which has to be removed. And we have four paintings that have coffee spilled on them."

"With proper respect and concern for an art gallery, nothing like this would happen."



—sucha singh photo

UBYSSEY REPORTER DENISE CHONG investigates vaults in SUB where paintings are stored. Works of art are now protected by cardboard covers to protect them from vandalism and theft. Paintings are bought by the Alma Mater Society for showing in SUB art gallery.

NB law gives jail to non-APE gear profs

FREDERICTON (CUP) — The University of New Brunswick senate is looking into the possibility of asking the institute board of governors to provide funds for the legal defence of professors brought to court because of a new piece of provincial legislation.

The New Brunswick legislative assembly passed legislation concerning the professional engineers. It states that all teachers of advanced engineering courses must be members of the Association of Professional Engineers of New Brunswick. Penalties for those who aren't include a six month jail term.

The act also regulated the practice of engineering and could also affect the present course structure at the university.

There are about 15 or 20 engineering professors at UNB who aren't members of the Association. According to the Dean of Engineering, this infringes on the academic freedom of the professor and the autonomy of the university.

The Senate is also considering petitioning the government to have the offending clauses removed.

The university president John Anderson, said he thinks the university may be protected from the legislation under its own act. He said he will seek a legal opinion on the matter.

The dean will be meeting with his faculty and members of the APENB to discuss the problem and will be reporting back to the Senate.

Figure one could make figurehead

An election for UBC chancellor next February will depend on whether apathy has spread to administration circles.

If more than one candidate is nominated there will be an election Feb. 18, 1975 when the four convocation members to senate are also elected.

But under the new Universities Act if only one candidate is nominated that candidate will be declared elected.

Nominations, opened by senate Wednesday, must be filed by members of the convocation to registrar Jack Parnall not later than Dec. 2.

The convication is defined by the act as the chancellor, the president, faculty, senate, graduates and all whose names are added to the convocation roll by senate regulation.

All members of the convocation may vote in the election, if held.

The nominations for chancellor must be restricted, under the act, to persons not employed by a university and must be signed by at least seven eligible convocation voters.

Chancellor Nathan T. Nemetz, current holder of the unpaid post, has announced he will not be available for re-nomination in 1975 due to a heavy work load as B.C. supreme court justice.

Under the act a chancellor is eligible for re-election but cannot hold the office for longer than two consecutive three-year terms plus any unexpired time from the immediate predecessor.

The chancellor is a member of both the board of governors and the senate and is responsible for social functions such as greeting distinguished visitors to the university.

Law theft puzzles

It will be a rough job to solve the recent robbery of the Law Students Association's food storeroom, a campus RCMP spokesman said Thursday.

Constable Gary McCormick said he began an investigation Wednesday and so far his only success has been to confirm the basic facts reported in Tuesday's issue of The Ubyssey.

McCormick has confirmed that $877 was stolen from the storeroom but said he could not confirm the theft of "inordinate amounts" of coffee reported by LSA food service committee member Kevin O'Neil.

McCormick has interviewed all the members of LSA food committee with access to the storeroom in an attempt to find what happened to the lost key which thieves used to enter the locked room.

"Anyone could have done it", McCormick said, "It would have been very easy to pick up the key and try the lock. It was probably dropped right near the door. The key may have even been left in the lock where someone could just turn it and walk in."

McCormick told The Ubyssey he was unsure what his next step in the investigation would be.

"I am certainly not going to interview 200 law students. That would be pretty well impossible."

However, McCormick said he will continue with his investigation until he finds the culprit.

"The case will be open for as long as it remains unsolved," he said.

Muffins: pleasant bag lunch change

Another alternative to food services grub is provided here today in a recipe for bran muffins.

Often relegated to the breakfast table, bran muffins make a nice change from sandwiches when eaten with cheddar cheese or other fillings like peanut butter and honey.

This recipe calls for one quart of buttermilk but we usually make half a recipe, store it in a two-quart container in the fridge and make the muffins fresh each morning.

The ingredients are:

2 cups of sugar (or use honey if you prefer)
1 cup of margarine or butter
3 tblsp. of soda
1 tsp of salt
1 cup of boiling water
4 eggs
2 cups of raisins
2 cups of dates
2 cups of natural bran
4 cups of bran flakes
1 quart of buttermilk
5 cups of flour

Pour the boiling water over the bran and let stand. Cream margarine and sugar well, adds eggs and beat well. Add buttermilk, bran mixture, soda, salt and then folk in flour and bran flakes. Add raisins and dates. Store in covered bowl, do not use the first day. Bake at 375 for one-half hour as needed.

Depending on your taste more natural bran than bran flakes can be added. As well we often throw in some wheat germ.

Humming nets Yanks fine

LONDON (ANSI-CUP) — At the Old Bailey in London two men have been fined for their part in a swindle organized by an American.

The company, set up by the men, used something called a "money hum" to extricate $250 million from the public.

Public meetings were arranged in hotels and the audiences were liberally sprinkled with company members who would start humming.

The hum would rise to a peak, and everyone would then shout "Money."

Art theft (?) just symptom

Art committee head Alice Rich says if students had proper respect for the Brock Hall collection none of the vandalism reported in today's paper would have happened.

One thing needs to be added.

If the Brock Hall committee has proper respect for the collection — and students' money invested in buying it — the unknown number of paintings wouldn't be missing.

The situation is an example of neglect.

There's been an alarming amount of neglect of duties around lately. It crops up in little things.

Like Alma Mater Society president Gordie Blankstein presenting his executive report to council about summer activities two months late.

Like AMS secretary Duncan Thompson not contacting ballot printers in time to get the ballots printed for the pool referendum first proposed. And so on.

It's really symptomatic of some major troubles in the AMS. Now the art gallery problem has been building up over a number of years, so it's obvious the problem has existed a long time too.

The problem is this:

Quite simply the AMS executive and their committees are forgetting their responsibilities to their constituents.

Now it's obvious they aren't forgetting the constituents themselves, because the effort put into keeping up a good front is tremendous.

But the sense of responsibility (yes class, this might sound familiar) is missing.

The AMS executive and council, along with the committee members were elected for a purpose.

They're supposed to perform certain duties they assumed in obligation to the student who elected them.

The art gallery committee should have catalogued paintings long ago. They should have ensured proper storage and sought an appraisal. All that is obvious.

What isn't so obvious is the responsibility put on the shoulders of the AMS hacks. At least the responsibilities don't seem obvious to the hacks.

They shouldn't be building up their images or their chances at a cushy job sometime in the not-too-distant future. They shouldn't be pipe-dreaming about creating underground shopping malls between SUB and the library. Or about getting themselves personally appointed to the board of governors.

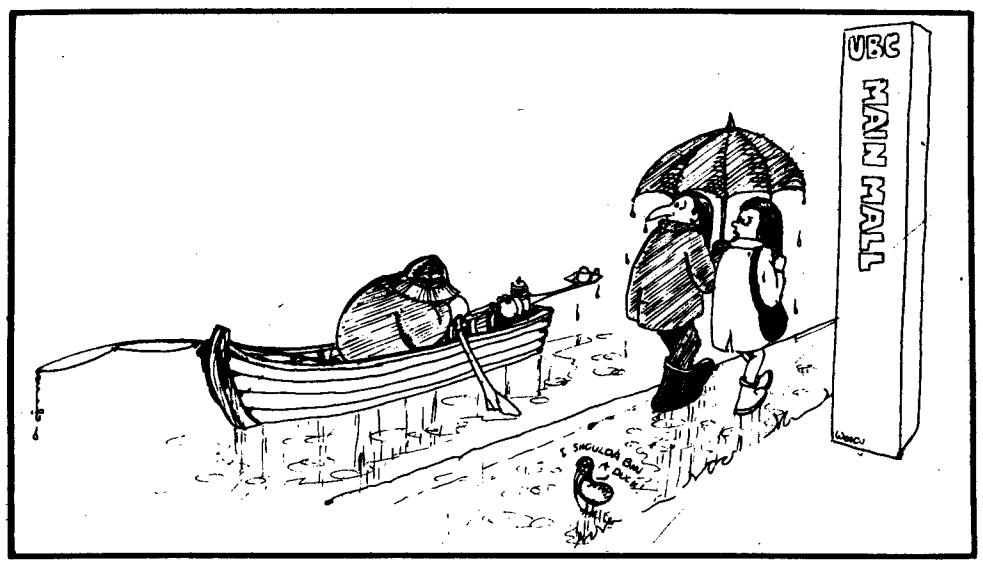
Instead they should be working to improve the quality of education on the campus.

This means bringing in intelligent speakers who could offer alternative ideas to on-campus professors through a well-managed speakers and education committee.

It means fighting for student control of committees — not just being satisfied with 25 per cent committee representation. And it means getting people working on those committees once they're on to achieve the original purpose of representation — to change the place so it becomes more than a perpetuator of the status quo.

All this out of a little mismanagement of the art collection, you say.

Indeed, we answer sagely. The gallery mismanagement is a symptom of the whole mess. And until we start investigating the causes and demanding changes, the whole mess is going to continue. And that's our money and our four years out here they're wasting.



Letters

Incredibly boring

Professor Geoffrey Durrant's outstanding lecture, "The Educated Man", was so badly reported in The Ubyssey (Oct. 29), I must protest. Not only did your reporter fail to convey the important content of the lecture, concerning the need of human beings to express themselves in precise, vigorous language, but he provided a false report of Professor Durrant's words. The penultimate paragraph of your report reads:

> Durrant said the fashionable "cultivation of a lack of articulateness," is the result of man ceasing to be a verbal animal and becoming a visual animal.

This is innacurate. Professor Durrant said the exact opposite. He made it clear beyond a doubt that man is essentially a verbal animal. He said that despite visual aids, such as television, the spoken and written word is of paramount importance not only to an understanding of the world but to self-understanding and to man's need for communication with others.

In your next issue, I trust you will correct the misinformation you printed in Tuesday's Ubyssey. Thanking you for your kind attention.

Joyce R. Lewison
Grad studies

Since your communication indicates you were in the general vicinity of The Educated Man's lecture, perhaps we may ask you to delve into your memory instead of your imagination. Yes, Durrant made it clear to his entaptured audience that man is essentially a verbal animal [no doubt he included women in this pronouncement as a considerable number of the gender were also present].

But he must have got his signals mixed because if you were listening closely about 15 minutes later, you would have heard him tell you that man has ceased to be a verbal animal and become a visual animal. Very strange. However, your letter indicates there is hope for the species. And is penultimate your idea of "precise, vigorous language?" — Staff.

Pool

I have just found a Ubyssey that reached the far north corner of the campus.

What is this I read about yet another pool referendum? I have attended UBC for six years and I know that four or five years ago, after innumerable trips to the ballot box, a majority of motivated students finally succeeded in achieving the first step in a democratic exercise of student power. We agreed to commit ourselves and future students to paying the sum of $5 per student per year towards a fund for a pool.

Hallelujah!

Student interest finally accomplished something constructive, regardless of ridiculously worded ballots. (Look out Virginia, here comes another) It was elating to escape those circular arguments about UBC becoming a "relevant" (remember that word?) and "socially conscious" campus and become active, so to speak.

We fully realized that we as contributors were unlikely to receive personal benefit but as a group we agreed to make a small yearly sacrifice for the betterment of students and the community as a whole.

I would stress whole community. As a swimming instructor I know that anyone from a handicapped person to an athlete can enjoy the water if he has the opportunity and decides to use it.

I now here, some four or five years after our little accomplishment that one Stefan Mochnacki, amplified by a group of equally niggardly grad students and Alma Mater Society reps., is out to halt further payment into the new pool fund and put the existing monies towards "some other use".

Hell! I, and many others like me have already chosen our "worthy cause", namely the pool.

We do not want, I do not want my $20 to be diverted into "some other" cause by what appears to be a headline grabbing busy body. (In the Ubyssey yet).

For four years many like me paid cheerfully on the condition that the money go into the pool fund. When I voted for the pool fund I had no intentions of ever permitting this money to be frittered away through more voting, more obscure ballots, and more empty headed harangues while another "worthy cause" was selected.

If this ever comes to pass, I and a lot of others will want a refund.

The major arguments put forth by Mochnacki and friends, if I can credit them with arguments, are I believe as follows.

1. We, the present contributors won't benefit because the pool will not be finished in time for our use. We never would have SUB is that was the prevailing attitude of UBC students.

2 .Mochnacki and Co. have dressed up the above argument to make it a little more socially acceptable with the "inflation" plea. I am as impressed with their business acumen as I am with my own.

So what? Let the yearly contributions continue to accumulate for another 20 years if need be. Sooner or later the curve/spiral has got to come down. At the end of it all there should be a considerable sum ready to go to the immediate construction of a new pool. No matter what the inflation rate, no one sneezes at a sizeable chunk of available cash.

3. Here it comes, the oft wailed argument "Those naassty jocks will get it all!" Sure they will, if you artsies, myself included, won't get out there and show your stuff. You have some you know. Make lots of noise/ Demand your guaranteed hours and use them! Make known what you want done with your 50 per cent student control.

At any rate there is no pool that is being under-used in Vancouver today. Therefore, benefit the community, lessen the strain on the local pools and keep those drinking, smoking students from influencing our innocent little darlings in their dubious efforts to 'relate' to the 'real world'.

In conclusion, if you Mochnacki honestly believe that the money is not being properly put towards the pool, let us know precisely by whom and how it is being misused.

I will be the first to admit that there have been some strange figures published. For example, Bob Angus reports that $7,500 has been spent on programming a non-existent pool in the October 29 issue of the Ubyssey.

The vacillations on the architects fees are not much appreciated either. But Mochanacki and coherts, in your touching concern for either Angus or our money do not destroy what could amount to a fine and worthwhile accomplishment for all UBC students.

As it appears now, I do not appreciate your efforts in urging the student body to break a contract and run to Dave Barrett for the resulting unpaid student portion of the pool.

What a disgraceful waste of effort, time and money. Perhaps some of my learned friends (amazing — it appears they volunteered) will find the procedure "legal" but it would definitely be immoral — Yes Virginia, I said. immoral.

Heather Manning
law 2

THE UBYSSEY

NOVEMBER 1, 1974

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Editor: Lesley Krueger

Open shot of prints faded to a daguerrotype yellow of young man blown along city streets, past trolley cars, pedestrians, to an office marked "The Ubyssey". Up the stairs, pan in shot changing to moving footage of a newsroom in action. The darkroom. Marise Savaria leers briefly out the door, waving a bottle of CC and in passing pinching the bum of fashion writer Mark Buckshon. Through the newsroom, past the stool of anxious young copyrunner Ken Dodd, through sports to an arm-wrestling match between debilitated columnist Gary Coull and pro sportswriter, Marcus Gee, whose profession is written in his battered fedora and cigar. Up the aisles of general reporters, past Gracie Eng smooth-talking a ruffled magnate, Ron Binns chewing the end of his pencil in frustration, young up-and-coming Bernie Bischoff promising a fin to his high-level contact.

New reporter Lesley Krueger glances nervously, walking past beat reporters' cubicles where roughshod Ryon Guedes investigates shipping, Robert Diotte talks his way out of a lawsuit and Richard Yates explains away a paternity suit. Pan to floor where Sue Vohanka has collapsed on top of her Southern Comfort.

Into the office now slips Krueger, to be greeted by officious secretary Denise Chong. "What do you want?" she sneers. "A job? Join the group," she says, pointing to a line-up along the wall. There they are — Breanda White and Carl Vesterback, confidently smiling. Boyd McConnell, Ralph Maurer, Lord Thompson of Fleet, Tom Barnes and Kini McDonald, clutching clippings miserably. There's Doug Rushton, teeth chattering. Jake van der Kamp, Berton Woodward, Mike Sasges and Cedric Tetzel, visibly crouching. And Dan Miller, supremely confident at the end of the line.

But even Miller can't be insensible of the sign. "Alan Doree, known behind his back as the Butcher, Managing Editor." The door opens, the letters disappear. Pan in on an ugly mug.

"So you want to be reporters, eh?"

(To be continued.)

Britain got small 'c' conservatives

By PHILIP WEST
Alternative News Service International

LONDON — Prime Minister Harold Wilson's Labor party, back in office after the second 1974 election, is sitting shakily on a three-seat majority that could bring another election in the near future.

But election or not, the slender majority brings fears of by-election defeats or possible defections that will mean a continuation of the conservative rule of the supposed socialist party. Radicalism is out — if it was ever in.

It is only this weakness that sweetens the livid reaction by certain European countries and the United States government. While a strong government may have meant introduction of necessary socialist policies, the result showed the disillusion and apathy of the British people. The turnout was only 72.8 per cent, down from the high of 78.7 per cent in the previous February election.

At that time, Conservative Prime Minister Edward Heath had brought Britain the three-day working week, television closedown at 10:30 p.m. and electricity blackouts in his battle with unionists.

He called the election, denounced the coal miners and demanded "who rules Britain" — the unions or the government. In effect, the voters answered "nobody" and returned a Labor government with no over-all majority in the House of Commons.

Six months of moderate government by Labor has managed to undo most of the worst legislation effected by the Tories since 1970.

Wilson, aided by left-wing employment minister Michael Foot, solved the union disputes with a number of hefty payoffs and brought industrial peace in the form of the "social contract", a vague agreement with the unions.

Labor introduced a rent freeze until the end of the year, and a new bill to give protection to tenants of furnished homes, although this has brought adverse reaction against tenants from some landlords.

A March budget raised taxes for the higher paid members of the British work force and has persuaded Americans to leave London since it taxed their external earnings.

Consumer minister Shirley Williams, acted to regulate prices, pegging those on 16 essential foods with government handouts and banning repricing of labels already on shop shelves. In July the sales tax was reduced from 10 to eight per cent.

Now Labor has won itself a small majority, but one which might be considered reasonable in relation to the number of votes cast. The result must be seen not as a vote of confidence for the government, but as one of indifference to all parties and perhaps the whole system.

There are 319 members of Parliament for Labor and 276 for the Conservatives. The third party, the Liberals, returned only 13 members, although it gained almost 20 per cent of the vote. But those seats and 37 more held by others means that Labor has a real majority of only three.

More than any other printed words, it was the Nuffield college report on the February election that described the second vote for the nation as:

"Elections, as practised in Britain and other western countries, have come under increasingly critical scrutiny in recent years. The choices which the electoral systems and the political parties offer are plainly unsatisfactory. The ordinary voter has increasing doubt whether the parties are offering him real alternatives."

All three main party campaigns were tempered with the cliche admission that Britain's present situation is the "greatest economic crisis" since the Second World War.

The Liberals followed that with "unless effective government action is taken soon this country faces disaster." Tory leader Ted Heath gave it a more fashionable edge with a humble "the crisis Britain faces is indeed a very serious crisis indeed."

From the Labor party, there was agreement that the situation was bad, but speakers were unsure how bad, except that it was better now than it was six months ago under the Tory government.

In the midst of this, Chancellor Denis Healey was speaking to world finance ministers in Washington urging action to ensure that "the tragedy of the 1930s is not repeated in detail over the next few years."

He added that "this economic earthquake of the most turbulent year for the world economy since the 1930s had produced not only inflation, but two other conditions he termed "stagflation" or even "slumpflation."

Otherwise, the Labor party was claiming that inflation was down to 1-1/2 per cent per annum while the Conservatives were calling it at 30 per cent and predicting 40 per cent for next year. It was, as in every British election, a statistics war, with juggled statistics.

One figure that came too late for any treatment was the news two days before the election that the standard of living had dropped by four per cent in three months.

But the situation is worse than a drop in the standard of living — some say that the inflation rate in Britain threatens a coup, and the apathetic attitude of the people virtually confirms it. The main problem is that there are too many people in Britain, and not enough resources to feed, clothe and keep them in the style to which they are accustomed to living.

The Labor government has introduced a new way of dealing with the result of this balance of payments deficit — borrowing from the Shah of Iran and other Arab oil sheiks with the repayment date set some time after the North Sea oil provides the British government with its own finance. At the same time, the government is trying to buy into the companies drilling oil so that it can make extra cash when the black ooze starts flowing.

Coupled with this is the Labor promise to maintain full employment, which unfortunately means lower wages. To maintain this tightrope policy takes more than politicians in a British government but the new government with its slender majority is confident that it will succeed with that vague agreement known as the "social contract."

It was a term used by Machiavelli in his Florentine history, and achieved currency in the writings of Hobbes, Locke and Rousseau. In the present case, the contract is an admission by the government that the unions could bring it down with a similar recognition by the unions that if they did, either the Tories would return with their three-day week, or there would be something even worse — the coup.

The only problem is that no one has been truthful enough to explain the whole disastrous situation to the people — that, contrary to Labor's election slogan, "Britain will (never) win," again. Without the explanation, Harold Wilson is somewhat honest when he says:

"There is no other way, no one has produced a credible alternative policy."

"There is no other way, no one has produced a credible alternative policy."

Heath's attempt at the latter during the campaign was to suggest a government of "national unity," a coalition of all three parties, but only after a Conservative victory.

Unfortunately for the Tories, the people could not really see dapper Ted with his ultra-white teeth going, as he suggested, on television and painfully explaining economic policies to the working class people he has consciously undereducated.

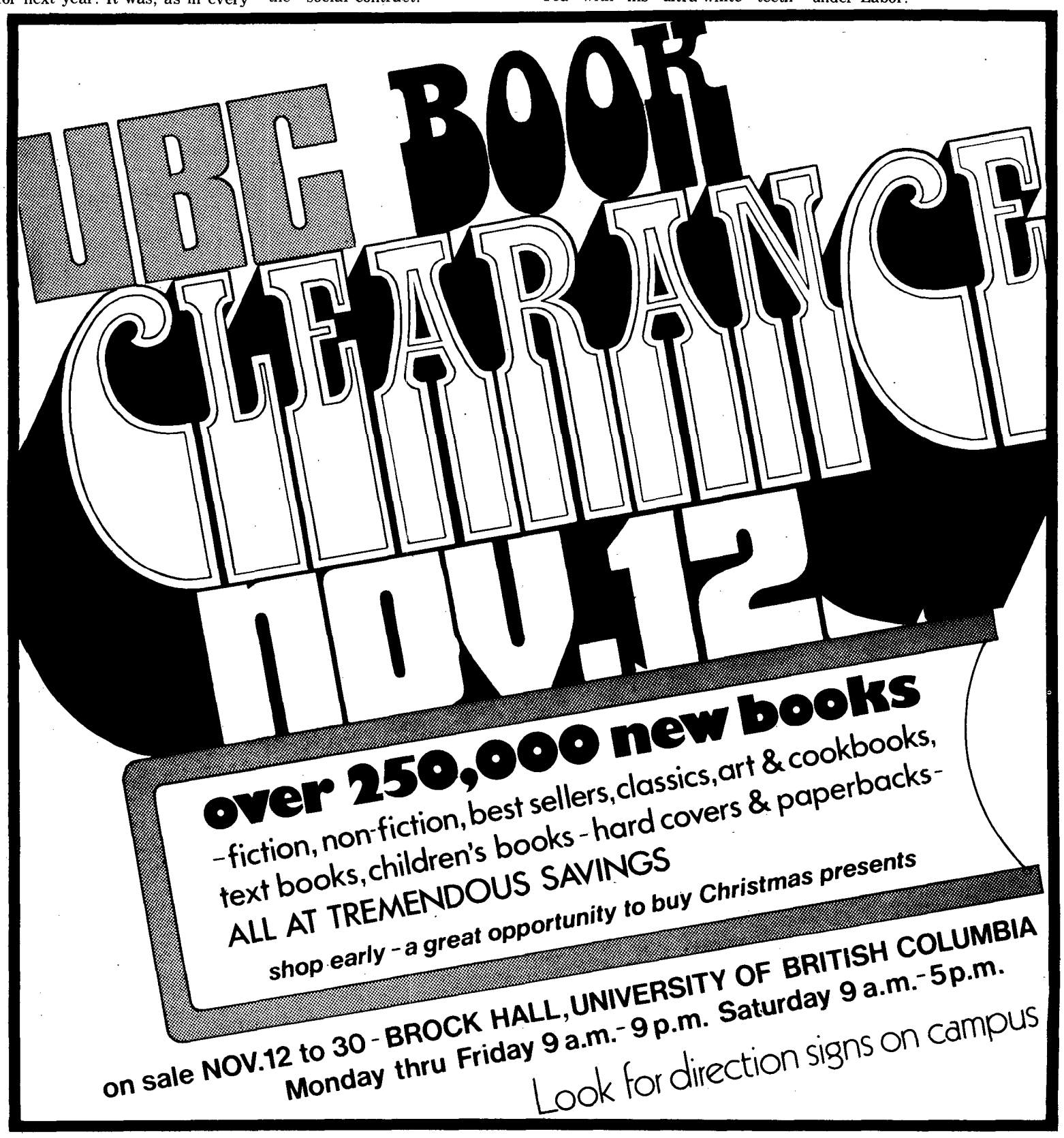
It seemed a little hard to see Ted Heath, with his yacht and town house, in the image of Fidel Castro.

The alternative to his plan, said Heath, was a British communist state under the Labor party. He reported that the neo-Marxist left now dominated the Labor party, and that its first priority was the permanent alteration of Britain.

"To do this they rely on fear," he said, "your fear, everybody's fear." For the people, the threats were wasted, as was Heath's earlier promise not to criticize other party's policies.

At the polls, the people decided that the bitter pill of economic ruin is just a little sweeter with Labor and its "social contract." If it fails, the price and wage controls threatened by the other two parties will be enforced by Labor anyway.

For the British, this vote was a postponement of the reality, and a hope that this depressed island might survive with its democracy under Labor.



Bookstore losses

From page 1

First, the bookstore. Next to food services, this operation has been subject to the majority of student bitches since it first went into operation.

One reason might be that in the fiscal year 1972-73, the bookstore lost $136,646. But in the fiscal year ended Mar. 31, 1974, this operation made $175,306 in profits.

The latter figure represents a net increase in revenue of more than 228 per cent.

The financial statement published by the university does not reveal how the bookstore managed to effect such a dramatic increase in net profits. If you don't believe that, the bookstore will sell you a lithographed copy of the statement — for $5.

Second, food services. Although food services head Robert Bailey has yet to stop complaining of rising food and labor costs, his campus operation is the only university business operation that balanced its revenues and expenditures to the penny: revenues of $1,418,753 exactly match expenditures of $1,418,753.

However, residence food services, also managed by Bailey, didn't do so well with a net loss of $29,146. And the university still has to pay off an outstanding loan of $796,043 . . . the money used to pay for the SUB cafeteria.

Third, housing services. These are divided into two categories, single and family although the majority are of course single.

Statement figures indicate that family accommodations are where the profits are: family housing services made $41,456 while single housing services lost $224,119.

However, a few calculations not provided in the financial statement help to explain the housing profit disparity. Family services revenues are about 23 per cent of single residence services revenue. But family services expenditures are only 19.8 per cent of single services expenditures.

The largest expenditure for single students residences is the $1,323,061 needed to help pay off the loans taken out to help build the residences.

These loans currently total $17,112,196. By comparison, the married students' residence, Acadia Park, has an outstanding loan of only $4,261,860.

However, the huge amounts the university has yet to pay off are made much more palatable in these days of high inflation because, with the exception of three bank loans at 10, 10 and 9-1/2 per cent interest, the rest of the interest rates vary from a piddly 5-1/8 per cent to 7-7/8 per cent.

As a percentage of total expenditures, salaries and wages for family residences operations are only 13.7 per cent. But for single residences the figure is almost double at 27 per cent.

Part of the reason for this difference may be that when the university swings into its lucrative summer convention business, which mostly take up single residence space, the large support staff must still be maintained.

The 73-74 fiscal year single residence loss of $224,119 is somewhat reduced by the injection of accumulated reserves into the budget — down to a loss of $110,875.

Whether or not this loss indicates an increase for students living in residences in the fiscal year 1975-76 remains to be seen since rates for this year were boosted 7.2 per cent.

As in all financial statements, the university's assets and liabilities balance at $199,347,005.

What this means to students, who contributed just more than 10 per cent of UBC's operating revenue of $98,192,113, and to the people of B.C., who kicked in $62,720,000, is something the financial statement cannot convey.

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Business Applications of Mathematics (Any 3 Credits)		3	
Advanced Accounting		3	
Management and Cost Acct.		6	
Financial Management		6	
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Page
Friday

Ivor Harries' little button box

By ROBERT DIOTTE

It is Saturday in Vancouver. The sky is overcast and it's not warm.

Ivor Harries, actor and man at large, pushes his ancient bicycle up the sidewalk and, though he only knows the man from a telephone conversation, he smiles in his direction. He has been swimming; his swim suit and towel lay flat in the basket on the handle bars. He tries to swim every day, regardless of the weather, though sometimes, he has to force himself.

"The artist is respected by everybody." Ivor tells me over tea, "he can be in a penthouse one night and the next eating with peasants in a hovel."

He is fond of metaphor, what he calls "analogy". He talks about the spider web of society: those delicate strands of intertwining relations suspended in the corners of the earth. He mentions the complexity of this society compared to Shakespeare's world, and

HARRIES . . . Beachcomber star.

the difficulty this complexity presents to the character actor.

The plumber now dresses like the banker, the banker like a hippie. He claims the true artist never gets caught in the web. He gives me the metaphor of the button box, a memory from his childhood in Wales.

"Whenever I lost a button, they'd tell me to look in the button box. And when you opened the button box there were literally thousands of buttons in it, collected over many years, all different sizes and shapes and colors."

I meet Tricia, the waitress, and Gord, the man who works in the kitchen of the Dover Inn. We finish our tea. Ivor tells me that the secret is trying to make people comfortable when they're with you without being a do-gooder.

He is taking me to the "club," the Dover Arms, soon to be opened as a neighborhood pub, as soon as the licencing business is taken care of. It is only a couple of doors down the block. As we go, Ivor stops to say a few words to a friend, a retired news journalist. Making it comfortable.

"You have to give to grow," Ivor tells me. "The artist gives of himself to society and both of them grow."

The club is very small. It holds about 45-50 people, Ivor says, with additional space for about 15 more to stand. Ivor will help out a few nights a week when it opens. We choose a table near a window and Ivor opens the curtains so my pen can see where it's going.

"The artist has equilibrium. That's the key," he offers. I question him about the notorious artistic ego. He gives me the cake: the artist's talents make up the cake and the cherry that sits in the centre after the cake is iced is the ego, the ultimate focal centre of the thing. The ego can be intrusive when the artist is unsure of himself and his talents. But it is necessary for drive and showmanship."

Ivor doesn't think it's good for anything else.

My pen is scribbling energetically on my note pad. An old broadsword, mounted on a piece of wood, hangs on the wall just over Ivor's head. Rudyard Kipling joins us. Ivor recites a stanza from a popular lyric poem If. A man and his poetry are inseparable.

Ivor studied at the Royal Academy in the 30s and graduated to London's West End as an understudy, before the trade unions, when an actor had to worry about his next job. He has consciously developed himself into a character actor, specializing in dialects and the interpretation of Shakespeare.

He has only to reach into the button box of his mind to produce a character. He goes through several versions of the Little Miss Muffet fairy tale, changing from the growling consonantal ferocity of the Scots to the tongue-tripping levity of the Irish, from the sonorous solemnity of the English to the featureless anonymity of the American.

He came to Canada on a working holiday, stopping to visit relatives across the country. He worked in Toronto doing stage and radio. He did some farming on the prairies. He came to Vancouver.

In Vancouver, he opened in Darkness at Noon, a play that went east and won the Dominion Drama festival, although Ivor did not go with it. His most rewarding stage roles were Otto Frank in The Diary of Anne Frank, a part from the "steam of history", and Lord Burley in the play Mary Stewart at the International Festival here.

He remembers particularly a play called Journey's End, which he has done in several different countries, because it was the kind of play where every part seemed to be the best part. He recalls doing a play at UBC under the stage management of Nora Gregory, whom he particularly remembers. Ivor maintains that stage management is 100 per cent of a play's success.

He no longer does the stage, though. He left it to spend some time in politics as a Liberal cabinet minister's public relations agent. He sees no contradiction between his political days and his life as an actor: the actor never gets caught up in the role he plays.

"The basis of acting," says Ivor, "is the public, and ferreting through Shakespeare."

We talk of commercialism, how the media destroys talent, inflates the ego so the artist loses his equilibrium, unable to distinguish between the role and the talent. And of the academy awards. How, he asks, can someone choose a best actor when they are all playing different roles?

I ask him bluntly where is he going with his career now.

He's doing films and television. He does commercials and he's Smitty in the CBC series The Beachcombers, a part he enjoys playing. He coaches students. But most important to Ivor, he has time. He is established and he has time to sit and talk with me for an afternoon.

He once asked a friend: "You've made a million bucks, what are you doing going after a second?" He explains: "The million is driving him on to the second and the third and the fourth. . . . happiness seeps away."

I ask Ivor if an actor can make a living here, plying his trade in Vancouver. "No," he replies, "an actor must drift unless he does other things."

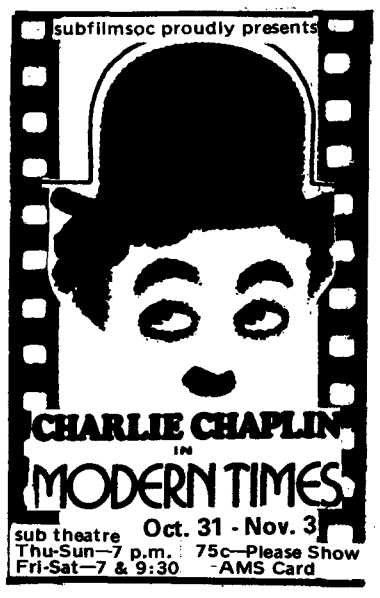
The interview is over. There is a brass clarion hanging from one of the ceiling beams and a silver hunting horn in the frame of the door. We leave the club and walk up the street to the bicycle. Ivor will cycle home and get me a photograph. He stops to exchange news with another friend, a dialogue about Greek brothers and musicians being paid at less than union wages.

We move on.

Theme

Keeping with our policy of presenting social and artistic commentary in a thematic perspective, Page Friday this week examines the expressions, the backgrounds and the problems of the local artist.

Cover art by Michael Morris of the Western Front group.



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DECORATE WITH POSTERS

Western roots mark poet Geddes

By RON BINNS

Garry Geddes, who gave a reading last week in the Buchanan building, is the second Canadian poet to visit UBC in the series of campus visits organized by the Canada Council.

Once again the reading was very badly advertised and the brief note in 'This Week at UBC,' even managed to get the title of Geddes's best-known book wrong.

Geddes is a writer to watch for, with five books already to his credit and another on the way. The two course-book anthologies he edited — 20th Century Poetry and Poetics and Fifteen Canadian Poets — are byproducts of his early teaching career, but now he has abandoned the academic world to go freelance.

He describes himself wryly as "typically Canadian, buggered by the Rockies" — a reference to his migration from the Prairies to the West Coast to Toronto and the East and now back to Victoria.

Geddes read a selection from the Rivers Inlet and Snakeroot volumes as well as the single long poem Letter of the Master of Horse.

Geddes said this last work was inspired by an illustration of drowning horses in a geography textbook which he had to study while a UBC student over a decade ago. We were also treated to a reading from a long poem in progress about Paul Joseph Chartier, Canada's 'mad bomber' who blew himself up in a men's room of the House of Commons some years ago. This work, entitled War and Other Measures, will be Geddes's next publication.

Geddes gave an interview after the reading.

Q. You mentioned you were once a student at UBC.

Geddes. Yes, from 1958 to 1962. Vancouver has spawned a lot of writers and when I was a student, I was in a class with George Bowering and Lionel Kearns. They ran Tish magazine, which was set up in opposition to Earle Birney, who was the presiding writer at that point, in order to assassinate the father-figure in poetry. They were all influenced by Black Mountain poets like Creeley and Duncan. While they were involved with poetry, I was doing religion. At that stage I was planning to be a Baptist preacher, so my connections with the Vancouver scene are purely geographical, not artistic. I've spent most of my time since 1962 in Toronto.

Q. How do you feel about poets making a living by teaching on the campus?

Geddes. I think that in Canada we've got a tradition of teacher poets. E. J. Pratt was a great teacher besides being a good poet. Irving Layton is an absolutely devoted teacher who pours himself into his teaching. His students love him. Most universities are geared toward academic and scholarly pursuits and since I liked teaching I was drained at the end of the day. There's nothing left; all your best images are tossed out over the class. But there are a few people like George Bowering at Simon Fraser who is probably the most prolific writer in Canada today and he manages very well.

Q. You must have used up a lot of time and energy putting together your anthology 20th Century Poetry and Poetics.

Geddes. I was a graduate student at Toronto, with a broken marriage and a family to support. I was paying an enormous amount of money to support my family that I wasn't living with, and I thought I'll never get out from under this unless I do something, and I conceived of this anthology. It took me 18 months of work, at the same time I was doing my Ph.D.

Q. Could you say some more about the mad bomber and your poem?

Geddes. He's our answer to Guy Fawkes. The image in the poem of the 'penny for the guy mister' is the beginning of this allusion. Chartier of course is not at that point conscious of his destiny. I think Chartier was a really important man. He was quite possibly a fool, but he was one of those fools whose final act was maybe greater than he was. My Chartier is totally fictitious really, I've just taken a real incident and tried to find some psychological justification for it. I might have done a documentary and looked up all the details of his life, but somehow I felt that his gesture was more important than he was.

I'm simply working with the final act of either self destruction or of failed assassination as something that seemed to me really important in Canada, because the FLQ bombings began just a little while after that, and although the FLQ had no truck with Chartier it seemed a prefiguring of what was going on.

Q. Does your poetry come to you spontaneously?

Geddes. I have a hard time writing out of my personal experience. Sitting down and spinning from your loins like a spider all your domestic experiences that mean something to you — I think I need a certain distance from myself and the material. I feel really comfortable using point of view as in Letter of the Master of Horse and War and Other Measures.

Q. I was struck by the sparseness of Letter of the Master of Horse. A certain kind of poet would have deepened its texture by using, say, the obvious analogue of Coleridge's Ancient Mariner.

Geddes. I don't think that the classical analogies or literary allusions add very much. Only if you are writing for an exclusively academic audience. I'm interested in writing to people that I know. I'd like to write poems that my family could understand, and the Snakeroot poems are an attempt to do that. I don't have a classical education, and I came to Homer and Dante and such-like very late in life.

Q. Your books are produced in fairly expensive editions so that they become esthetic objects as well as volumes of poetry — do you feel that cuts you off from a potential audience?

Geddes. The small presses are more open to new poetry. I'd be delighted to be published in a 95 cent paperback, but the economics of small press publishing just don't permit that. A lot of the small publishers are people who are interested in graphics and in printing, and sometimes their interest in language is marginal. They have to satisfy their own urges to produce attractive books. I'd very much like to get my work published in a simple Selected Poems. That's the thing that another ex-UBC poet, Tom Wayman, is concerned about.

McClelland and Stewart published his book Waiting For Wayman and Tom's a working-class poet, or at least he identifies himself very much with social issues and suddenly he finds himself with this expensive book, and the people that he thinks he's speaking to can't afford to buy it.

The next Canadian poet to be reading his work at UBC in this series is the well-known writer F. R. Scott, who will be here Nov. 5.

DESOLATE PRAIRIE SCENE . . . "the fight for this ended with no flourish."

Underground control feeds art

By GRACIE ENG

Gordon Payne who is essentially a painter but is presently a filmaker was born in Ashcroft and later attended UBC. While studying education he met and was influenced by Gordon Smith, known for his clean hard edge paintings.

This can be seen in his Payne's own hard edge paintings but with a different twist. He has been very much into the transcendental meditation, psychdelia, chemicals, Gestalt, bodyworks, and at times the psychiatric trip.

Of the more obvious effects seen in his paintings are the one which employ the law of simultaneous contrasts.

When someone looks at a color with some degree of intensity and concentration a chemical reaction occurs in your eye causing you to see the opposite color when you look away. An example of this would be staring at a red object, glancing away, then "seeing" an imprint of the object in green.

Not only is this involuntary reaction manipulation going on in his paintings but the forms in which they are constructed control the path your eye takes in viewing them.

There is tremendous potential energy in them, your eyes are never allowed to rest. His circular canvases spin the eyeballs unmercilessly, like a merry-go-round gone rampant.

This same kind of underground control is also at work in his films. Payne uses stabbing black and white images, tightly piecing together positive and negative snippets which when projected flicker so vividly they create illusions of color.

This is the physiological basis of his movies — supersaturation and overloading of the senses, brain waves rocketing off the oscillator charts. His films Tantra, Meditation and Two Short Films are children of this technique. A concrete poem written by Lionel Kearns form the basis of structure of Birth of God Mandala.

The one and zero are flashed in their infinite combinations. The seemingly random imagery evolves into strong rhythms, thus detracting from the film's visual importance to the metaphysical.

Payne got into film quite by accident. Several years ago while he was in London on a Canada Council grant, he could not find studio space for painting so he asked that his program be changed to film which was granted. As he developed a style in film, he saw his paintings were like artistic groundwork for his films. Not surprisingly his films could almost qualify as kinetic paintings.

Now that Payne has established himself as an experimental filmaker, he wants to return to painting.

Currently he believes he has done "too much objective, pseudo-scientific, rational thinking." He wants to get back into a "gut flowing reaction state" which to him means painting.

First however he has three films he is currently working on. Watch for them. They're good.

Yates finds va

Murals rare sight in city

Murals are a rare sight in Vancouver. The Pier Group and Mural Company is a group of artists that have come together to fill that need. They hope to establish themselves as a group on a permanent basis by working on the project of putting murals inside and outside the many buildings in town.

A mural differs from a painting by the very fact that it becomes an integral part of the structure it occupies. While ordinary paintings are merely decorations that add to the atmosphere of a room, murals can actually define the environment of a room or building.

They can be used to either enhance the environment or to change it altogether. For example, imagine a room with one wall painted with the scene that would be visible if the wall were not there, or imagine a building downtown painted to fool the eye by matching the background it is hiding.

The pier group and mural company has been together for six months in their quest to specialize in painting murals. So far it has been a difficult struggle.

The obvious place for a mural is on or in a government building. They have been successful in inspiring enthusiasm for their plans among government officials, but bureaucracy is not easily shifted into new directions.

Needless to say, enthusiasm has not yet been translated into commissions. Private firms are nearly equally difficult to sell. They too are enthusiastic, but they are also reluctant to part with their money. The pier group has been tantalizing close to getting three or four commissions without actually succeeding in closing the deal.

Currently the group is trying to interest the various government funding agencies in their work. They are exploring their chances with the federal and provincial art

budgets, with Canada Council grants, and with the art bank.

The most promising possibility is their Local Initiatives Program application. They have managed to get Mayor Art Phillips to support the application. Hope is high in the collective that this will come through and they will finally be able to begin creating their vision of Vancouver with murals.

The projected plan of operation once the commissions start coming in is the following. Various members will do sketches for the proposed mural. Once a sketch is accepted it would be photographed and blown up to an image of the appropriate size. This would then be used to make stencils for the mural. The group would all involve themselves in the painting of the mural.

Seven members form the company: Robert Amos, Muriel Coleman, J. C. Scott, Chris Anne Statacos, Christine Workman, Lenni Workman and Tom Evans. Members of the group have had some experience in working on murals. Robert Amos did a fiberglass relief mural in the Bramalea, Ont. Civic Centre, caricaturing the North American landscape.

Lenni Workman has done a mural for the Surrey Municipal hall.

STORIES By RICHARD YATES

Many reasons have played a role in bring the pier group together:

- they are all from Ontario and had know each other back there;
- they all desire a lifestyle that eliminates competitiveness;
- murals are big projects that will allow the individuals to merge themselves into a joint enterprise;
- each of the group wants to avoid the art world defined by the galleries. Galleries are not a place to expose your work to the real public. Also, they are not really receptive to the work of young artists.

Everybody in the group has worked for several years as individual artists. For example, Christine Workman, one of the original founders of the group, has been in town for eight years. While pursuing her art, she has found work as a commercial artist and as an instructor at Douglas College. Currently she is part of a group show at the Raymond Chow Gallery.

'DANCE OF HORROR (1971) . . . typifie

Fantasy surreal work

In December the Burnaby Art Gallery will be having a four person show entitled Fantasy. Marilyn Katz will be represented in this show by 30 of her drawings.

Fantasy, the dream-like, and the surreal are major elements in Katz' work. What makes an artist like Marilyn Katz portray the world in the manner she does? Unfortunately she, like many artists, is unable to express the ideas that play a role in her work.

She simply does her art until the ideas develop themselves. When pressed she surmises that her work takes on the air of fantasy because that is how she would like to see the world.

Katz, like most artists, finds it difficult to constantly invent new ideas and new techniques for expressing those ideas. Consequently she finds that her work falls into series. Each series is centered around one creative idea and is developed by playing with various means to express it.

Her vegetable series began when she saw a commercial with an Idaho potato flying through the air. After toying with the idea she developed one very nice landscape with breasts and potatoes.

Why would a female artist treat the sexual theme of women's breasts? Katz said recently that she simply finds the form of a breast a pleasing subject to treat. Indeed, she finds the feminine form has more interest to her as an artist than the male.

Katz has taken a long time in establishing herself as an artist. Rather than turning toward art as a career, she entered university and obtained a degree in education. Finally at age of 22 she began to seriously work on her art. For the last eight years her work has been interspersed with periods of teaching.

Since she does not expect to make a living from her art, she has decided to get her masters degree in art education. The degree will make it possible to find a part-time teaching position at the college level. This would allow her to pursue her career without financial worries.

Katz faces the problem common to all artists: how hard should she push her work. If an artist wants to live by her art the pressures toward commercialism are enormous. Katz is seeking to keep her art free of this by finding a career that enables her to pursue her art without prostituting it.

Another difficult question for an artist is when and where to exhibit. This is a question of standards. Some galleries have no quality and one can easily exhibit there. But will that prejudice the artist's reputation? Marilyn Katz has decided to exhibit only at the better galleries even if this means that she sells very little or has to wait a long time.

Europe likes them more

Western Front Lodge is a local artists' group with a larger following in Europe than here. Michael Morris is one of the moving forces of this group.

There is a wide range of activities that Morris has covered in the last few years. In the late 60s just after his education in art schools in Vancouver and London, he went through a phase of exploring conventional painting.

From these concerns with more traditional problems in art, Morris has moved into the problem of interaction in art. On one side he has founded an artists communications network called Image Bank to facilitate communication between artists. On the other he has moved into creating participatory situations to involve the audience.

The Image Bank is a communication system based on the mail system where they correspond by means of a collage postcard. Image Bank has created an art exhibit from a collection of these postcards.

Western Front Lodge is involved in exploring the new art forms. They sponsor poetry readings, a new music series, and performance events. They are currently seeking government funds to support these activities.

Felt point pens can b

Felt point pens are not usually thought of as an artistic medium. Yet Dennis Willie has spent five years of very productive effort demonstrating their potential.

The decision to go his own way in materials he uses is characteristic of Dennis Willie. Art demands a great deal of self-direction and determination and Willie has both of these qualities in abundance. He has doggedly pursued an art career despite what he calls attempts by family and art teachers to discourage him. Success is now coming as his reward for perseverence in the face of these discouragements.

Willie graduated from art school in 1968. For the next two years he worked sporadically at part-time jobs while working full time on his sketchbooks. He passed his days on the beaches and in the parks doing a visual diary. Then in 1969 this work began to take shape as a series of sketch books that trace an imaginary character named Fez through journeys in distant lands. Originally the sketches were intended to be illustrations for a novel that Willie was to write.

This work was first exhibited at the Mary Frazee Gallery in October, 1970. A few months later he had a successful one-man show at the same gallery. Since then he has had shows at the Equinox and Burnaby Art Galleries. This November he will have his first show outside Vancouver — an exhibition at the Norman McKenzie Gallery in Regina.

The income from sales of his work has not yet made Willie self-supporting. Like most artists he takes on part-time jobs to supplement his income.

Last March Willie got a Local Initiatives Project grant to support his art work. Under the Local Initiatives Program, the government provides all artists with a standard $400 a month earned by selling pieces of their work to the government. The plan is a real godsend for young local artists while the grants last. Unfortunately the grants last for only three months.

Willie's work has a kind of hostility in it, presenting a disturbing kind of space. In his early work cold, hard-eyed women and men

Educatio

It is not a well known fact that the educatio notable artists. One such person is Sam Bl

Why does an artist choose to be an educat financial and partly tempermental. When B says he had a choice to make. Would he dev world or take up a career that comb terests.

Sam Black is convinced that if you are c not take your time from you. An artist will during those times that others spend in lei tainly his work has not suffered from his com

Painting is a form of education, it teach

ied local scene

"disturbing" form of artist Dennis Willie.

artistic

vith hooks and crutches were the prominent lements. Recently his work has begun to ntroduce a foreboding environment. The ush vegetation is threatening to push the uman figures out of the picture.

Although the themes would seem to emand some kind of psychological exlanation, Willie is unwilling to attempt to erbalize what his work expresses.

"Art is meant to be a visual thing and not verbal thing. Talking about it will go on orever without getting at it," he says.

"Art is a personal thing — you just do it. If ritics want to read things into it that is ine."

Life, art can't be split

Life and art are inseparable for Ralf Kelman. Currently he is very involved in an environmental awareness project called Light Probe, which he created in response to his experience with the lighting in the city.

As an artist he was sensitive to the differences among the various sources of artificial light. Modern high intensity lights are built for power efficiency and not for the "naturalness" of their light. These lamps produce strange effects on colors at night. The natural question that follows is what effect do they have on people.

Light Probe has taken Ralf Kelman on two nationwide trips and gained him a fair amount of notoriety. He was recently featured in a front page article in the Chicago Tribune. Light Probe has also led Kelman into the public schools of Vancouver where he gives a presentation intended to make the children aware of light.

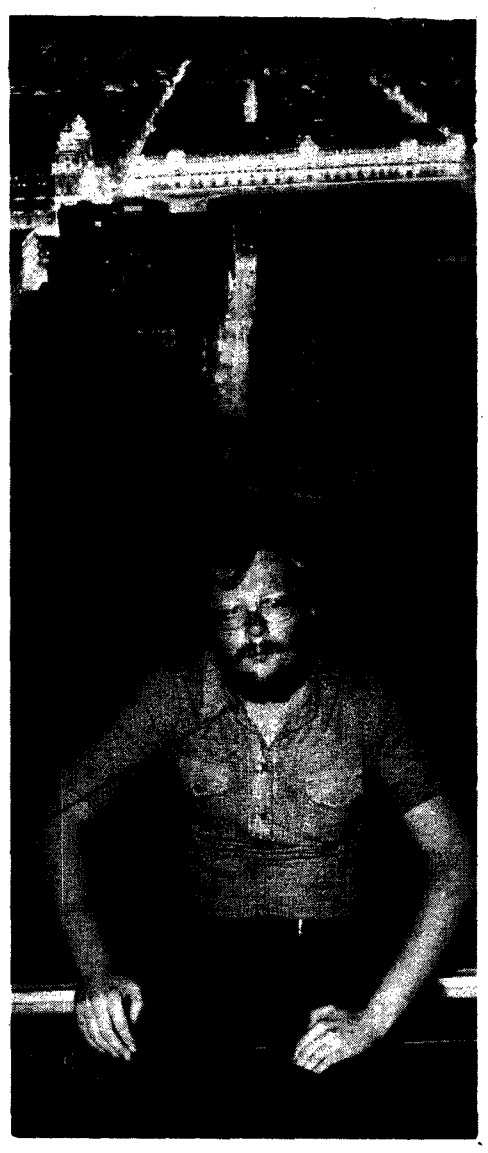
Presently, he is scheduled to have a show at the Vancouver Art Gallery. It will combine both the artistic and political qualities of Kelman's recent work. Speaking about this coming show in a recent interview he said, "this will be the first time that the age of incandescence is exposed."

It will be "the first major light pollution exposition." There will be documented light sculptures of Vancouver and Toronto, slides of the lightscapes throughout the world, documentation of the artist's involvement in politics, and a showing of some drawings and paintings with a lighting theme.

Kelman did not enter art in a conventional manner. After high school he spent the summer doing portraits of homes to earn some money. For four years he did odd jobs and spent his time on his art. In 1968 he began his Toronto Series.

This series of drawings experiments with color patches inside a drawing and are designed to draw the eye in and then make it rebound. It is interesting that Kelman had already done most of the Toronto Series before he entered art school. It was the Toronto Series that was exhibited at the Mary Frazee Gallery in 1970.

Kelman spent only one year at the Vancouver Art School. He entered almost on the spur of the moment and saw it simply as an opportunity to give himself space to work in, time to talk to people, and a chance to wander around the city. Art school can help you only if you already know where you want to go and what your style is.



Like many local artists Kelman has managed to follow his unique vision of art and artistic involvement only by supporting himself with part-time work and government support. Over the years he has had two Canada Council and one LIP grant.

Art gone, design lives

Lionel Thomas is an artist whose works are well represented on our campus.

The Pacific Rim Mural in SUB is a work that the students on campus commissioned. The mosaic mural outside Brock Hall, entitled Symbols from Education, and the bronze bas relief St. Mark and the Lion at St. Mark's College are other works of his that can be found on campus.

Art is dead for Thomas for many different reasons. Great art costs too much. Expensive art leads only to the hoarding of great pieces in distant galleries.

Artists are suffering from the same productivity demands as the modern worker. These demands spell the end to certain kinds of art.

Thirdly, the great institutions that endowed art are dead. Instead of religions pouring great sums out to artists to create religious art, we have only the middle classes buying decorative pieces.

Fourthly, art as a monument is dead because man is now turning away from earth and looking to the stars. The future cities will be in space.

Perhaps one of the greatest reasons for the death of art is the sheer fact that today we live in a rich sensory environment that deprives great monumental art of its powerful imagery. Instead of the dark huts of the past, today we live in homes with wide windows, mirrors, and — most importantly — a television. These feed us a rich blend of images that undermine the vitality of art.

He received his training in art before the Second World War. Toward the end of the war he worked for a year as an instructor at the Vancouver Art School. Then in 1950 he joined the School of Architecture at UBC and in 1964 joined the fine arts department.

The evolution of Lionel Thomas' ideas and work has several phases. Following the Second World War he worked in non-objective art.

This led him to involvement with The Image Smashing School of Art in San Francisco in 1955 and to acquaintance with the celebrated artists Mark Rothko and Hans Hofmann.

In 1968 his work suddenly took a new direction. Since that year he has been intrigued with astrophysical and molecular concepts. His art has tried to explore these new areas of science.

Landscapes Onley's main concern

Landscapes are Toni Onley's main concern. He currently has a show at the Bau-xi Gallery which features a recent series of watercolors of the Artic.

As a youth Onley was limited in his artistic development by his relative isolation from the world art scene. He was raised on the Isle of Man where the local art world consisted of 19th century watercolor landscapes.

Consequently, the style of Onley's early work reflected these influences. Indeed, he insists that his work is distinctive because he did not have the North American experience at this period in his work.

Toni Onley's artistic career began in 1957. Until this time he had worked as an architect in Penticton. From 1957 to 1960 he lived in Mexico and studied at a school of art there with the help of a scholarship.

The trip to Mexico allowed him to build up a portfolio of work. On his return to Vancouver he was able to take advantage of a piece of good luck and put on a one man show at the Vancouver Art Gallery. His career had begun.

It is a firm conviction of Onley that the most productive years of an artist are those first hard years. During these financially lean times the young artists are forced to congregate at those places where living expenses are cheap. Being thrust physically together by financial need stimulates the interaction of ideas between artists. In later years an affluent artist moves into suburbia and loses this personal interaction.

It is not easy to get Onley to discuss the motivations behind his work. He believes that every artist has a theme present in his earliest works which will draw the artist back again and again. Landscapes are Onley's theme.

"My landscapes are of very lonely places. Maybe it is because I am afraid of loneliness that I paint them." He paints what he fears in order to conquer it, just as he now flies in his own plane even though he dislikes heights.

The advice that Onley offers to young artists is not too encouraging. He feels it is necessary to take a part-time job to support yourself. This, he believes protects an artist from the pressures of the marketplace.

Onley himself never participated in an artists' collective, he is too private a man.

The situation with galleries is getting more difficult for young artists. The economics of running a gallery make it prohibitive to risk promoting young artists' careers. The best hope for young artists is the hope that the government will step in and fund the galleries to support young Canadian art.

The saddest piece of advice that Onley can offer is that art is not democratic. Talent is not spread evenly some sell, some fail.

faculty harbors artist

ulty harbors several

e reasons are partly nished art school he nself fully to the art art with other in-

ted to art a job will me for his art work ime activities. Cer- careers.

o see. An artist is sensitive to the textures and colors of things and his painting helps to convey to us an appreciation of this sensitivity.

Art also educates us to see things in a new way. Primitives find the forest to be fearful, dark, and mysterious. The landscape painters have allowed us to experience the forest in more pleasant ways.

Sam Black is involved in the art rental scheme at the Vancouver Art Gallery and galleries in other cities. He welcomes this as a means for getting his paintings into homes when they would not otherwise circulate beyond the art gallery. It provides the public with a chance to become truly acquainted with his work be seeing it day after day. The scheme has its benefits for him because it generates familiarity with his work and sometimes results in sales. If the rented work is sold, the rent is applied to the price.

Artists within 'limitations'

By ROBERT DIOTTE

The solo performer, the guy with a piano to accompany his own singing, is a popular figure in North America. He's Scott Joplin's "entertainer", he's Bogey's Sam, he's a guy with a tune to play and a thousand faces on the tip of his tongue. And these guys are real artists within their own limitations.

Kelly Crowe has been doing a solo act for three or four years now. His career started at age 11, some 16 years ago, back in Regina, Saskatchewan. As Crowe explains it, "another kid on the block had a guitar and I had a guitar and from there we took them to school to play on Red Cross days on Friday and then we decided we were famous enough to try a grade eight graduation."

His career is long and varied. He went from weekend rock and roll bands to travelling with rock groups to lounge acts to having his own trio and doing the "steak and lobster" circuit to backing Meta Roy, a jazz organist and Gordie Tapp, country and western performer.

Two years ago he came to Vancouver, deciding first not to get into music again. However, he changed his mind when a friend had some work he needed done. Kelly says he's been going steady since.

Crowe opened a high-tempo place called Harry C's here but Puccini's restaurant on Main, where he now works, is much more relaxed. Crowe calls it more of a "family" bar. What it is a 'holding' bar where folks wait for their tables to be ready upstairs. The crowd turns over regularly.

The kind of music he plays are "recognizable tunes done by well-known artists". He says the type of audience he plays to expects him to do things they want to hear, though he complains of a lack of creative expression in what he's doing. It's limited to "how you can arrange someone else's material tastefully and creatively."

While he plays basically the same stuff now as he did at Harry C's, there is a marked difference in the way it comes across. He says the atmosphere at Puccini's doesn't really affect his music much, except he has to shift gears from mood to mood as the crowd changes.

I asked him why he did this type of thing, given its limiting effect on his talents. He was frank. He likes the money. But he augments his income by serving as an elementary school counselor.

He says that, while there's really not much personal input into his music in the bar, he enjoys playing and meeting appreciative people. He considers a good night one in which he can "lose himself in the piano and at the same time have other people enjoy it." He indicated that it also has a certain therapeutic value. Anyway, Crowe points out, it's not something he'll do for the rest of his life.

However he does hope to record some of his own material. The CRTC's Canadian-content regulations could give him the chance.

Could he make a living doing this type of thing? "Yes." However, he adds that there is no security in this type of work. The jobs he has had have come to him from people hearing him play and wanting him to play for their bar. But, he says, he can't imagine that always being the case.

Of the music he plays, what is his favorite? The relaxed ballad type of song. This fits in with the composed, candid man I interviewed.

PANGO PANGO (UNS) — The Daily Blah reports neo-fahrmenian activity in certain covert places, not revealed by sources.

Hairy puce blorgs are reported to be preparing contrary measures aimed at eradicating fahrmenian distinctions at their root. But at press time there was still need of disguise to avoid unnecessary and reactionary hoarding.

Sources close to the fahrmenian association have indicated radical innovations in the country's small ingrown population suggesting important new roles for fahrmenian intellectuals at the expense of the blorgs. The blorgs are reported considering surrender.

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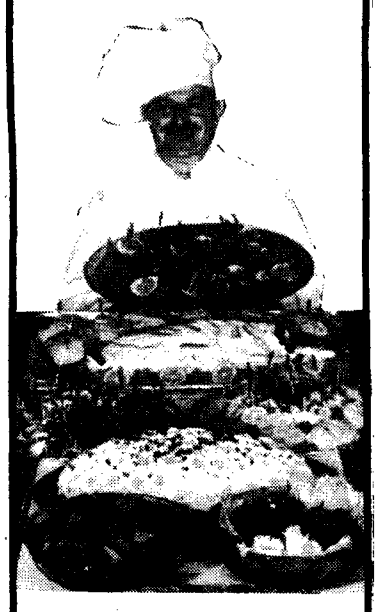

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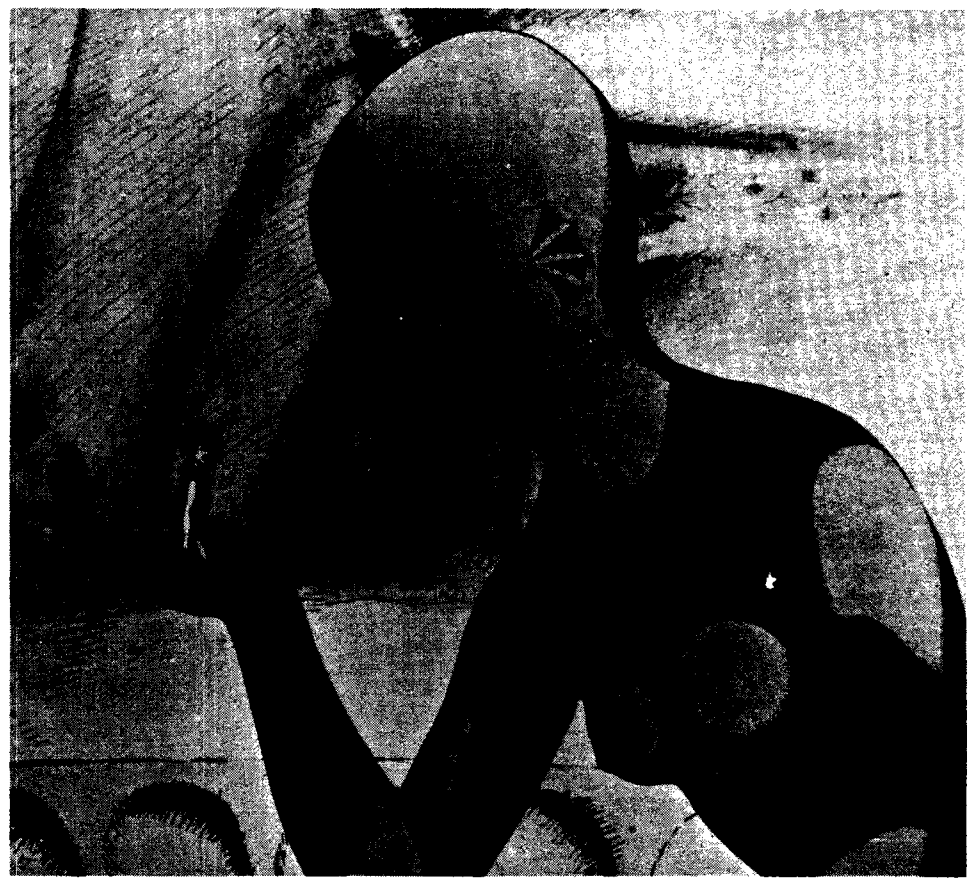
Fantastic planet animated epic



The starship of our animated imaginations is now rapidly approaching the large planet Yam and its nebulous blue moon, the "Fantastic Planet", at light speed where all is seen in subdued pastels through our viewscreens.

Excitement mounts aboard ship as we are about to land. Now swooping in low over the lush landscape of Yam our spaceship eases itself down in a veldt of spectacular parkland with a mighty hydraulic hiss. Eagerly we step out of the elevator portals to greet this brave new world in our space suits. We are met and mix with a curious but non-hostile tribe of men and women like ourselves but clad in primitive Stone Age loincloth and calling themselves, the Ohms.

Fantastic Planet
Directed by Rene Laloux
Screenplay by Laloux & Roland Topor
Graphic Animation by Joseph Kabrt & J. Vania
At the Dunbar Theatre

But suddenly our idyl is rudely interrupted. Dagues — giant alien children over 40 feet tall, attack us with huge butterfly nets. These big Yamlings scoop us all up like insects even as we run screaming in terror to escape.

At this point you wake up from your science fiction nightmare to realize the sheepish dream cliche that it was all a fantasy, that you are still alive on earth, not shrunken to Lilliputian size, and have only recently seen the acclaimed animated feature Fantastic Planet by Rene Laloux.

Indeed this fantastically engrossing Cannes Film Festival 1973 prizewinner, a co-French Czechoslovakian production, may even begin to happily haunt you. It has in all sincerity renewed my interest and faith in the "magic" of the animated picture process.

People be warned however, that you may not find the action movement up to par with Walt Disney's acetate speedsters (a la Robin Hood and of course Peter Pan). You may find both plot obscure and definitely not at the scatalogically slambang pace of Ralph Bashki's big animated bananas — Fritz the Cat and Heavy Traffic.

Instead Laloux's fanzine flicker sets a softly sedate almost conversationally rung narrative pace that at first fascinates and then draws you in.

Laloux's animated method differs too, in that he does not rely upon mounds of transparent acetate sheeting to move his creations. Rather, he uses brilliant acetate backgrounds with superbly cut out, colored and hinged paper characters.

The cut-out puppets are probably the main reason for the slow pace of the animation although with this slowdown in movement comes a great deal of grace and natural childlike charm which the picture definitely engenders.

Anyone interested in incestuous politicking can read revolution, revolt and liberation into the wafer-thin plot — especially if one considers the French and Czechoslovakian animators to be among the most rabid European revolutionaries.

But that is what happens in Steven Wul's sci-fi novel upon which the film is based.

Tiva, an escaped "pet" Ohm, takes a precious Dague thought-learning device with him when he runs away. He uses it to educate the downtrodden and sometimes quite literally "squashed" tribes of Ohms in the ways and skills of their Dague masters.

With this vital knowledge the incredibly dexterious Ohms build themselves a fleet of spaceships and blast off for the Fantastic Planet. What they find on that long limberlost world and how they go about conducting their "war of liberation" makes for an entertaining, eerie and "undreampt of denouement" ripped quite apparently placidly from the pages of If, Galaxy and a library of other drugstore culture sci-fi pulps. Nevertheless the additives of Goraguer's melodic score and the incredible (another unlaundered adjective that I must again stoop to) background graphics of Kabrt and Vania more than make up for the pot the plot was boiled in.

Fantastic Planet is a film trip in which you can simply lay back and soak up lovely images; of lush and violently live vegetation, grotesque and predatory creatures, strange and mystic sexual meditation, almost fairy tale innocence in the Ohm fertility rites, and a host of other "haunting" mental images which you can treasure. Laloux has won his Cannes prize on charm and enchantment — something which perhaps has been missing from our often violent video industry since the death of Walt Disney and the Wonderland magic which went with him.

Chartered accountants

We will be on campus November 8, 12, 13 and 14 to interview 1975 graduates interested in pursuing a career as Chartered Accountants. B. Comm. (A.M.I.S.) M.B.A., Licentiate in Accounting and M.Sc. (Bus. Admin.) candidates are ideally suited for these positions. It would expedite the interview process if those from other faculties or divisions furnished the interviewer with an ICABC evaluation of your C.A. student course requirements upon graduation (guidelines on educational requirements are available in the Placement Office). Detailed information on the Firm, its objectives, training programmes, etc. are available in the reading room of the Placement Office. Interviews should be arranged with the Placement Office.

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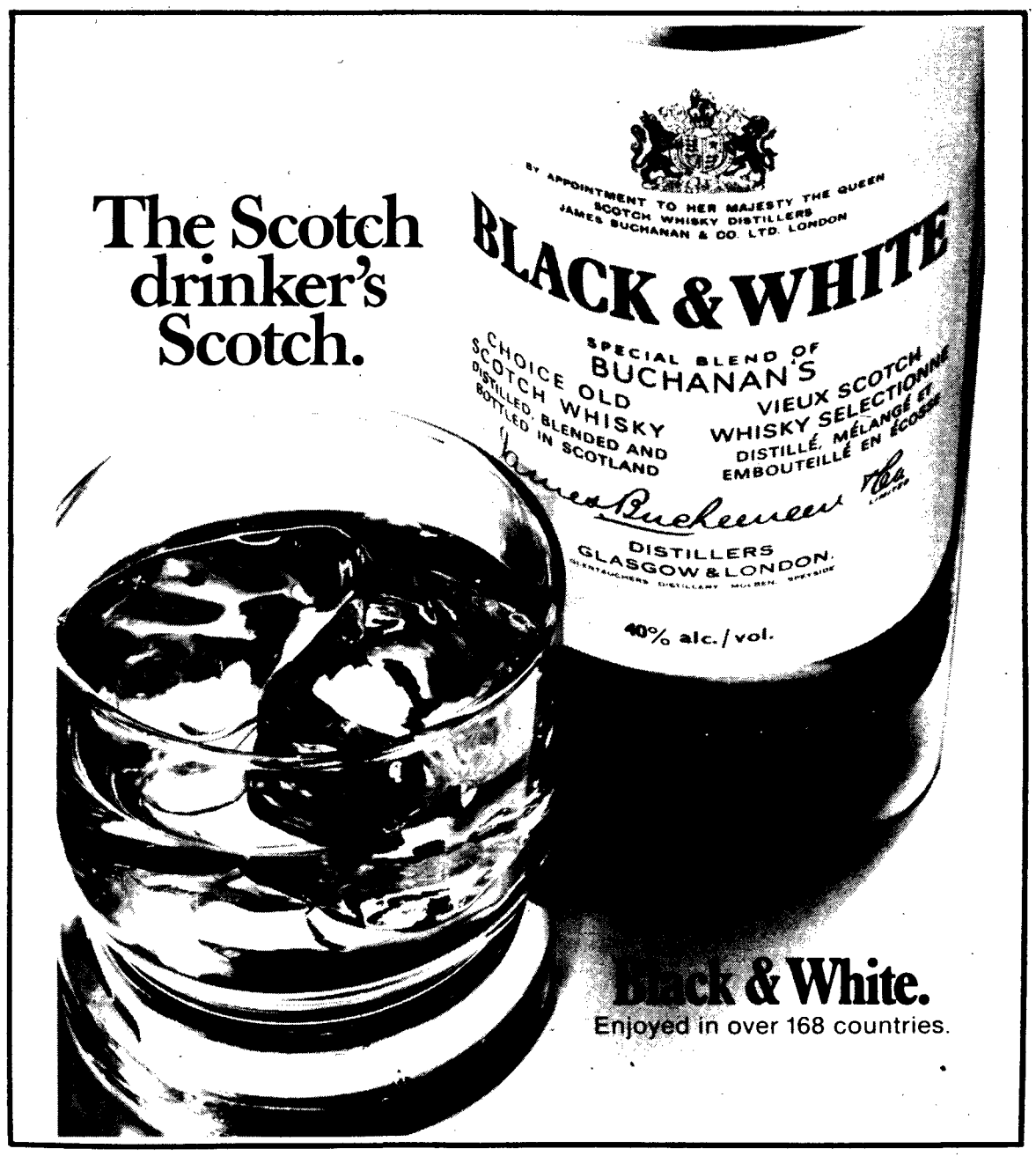

Video modes

By ERIC IVAN BERG

Have you ever gnawed upon the tempting thought of just kicking in the teeth of your boob tube in a mad spat over the acute vulgarities of those television commercials? Have you ever sought to change the video image itself, or to gain direct media access, or try to make video into a uniquely personal art form?

Videobag is just that, a personalization and interpretation of the electronic video image by a grab-bag collective of over 100 local artists who have produced "their video thing" for the Burnaby Art Gallery this month. Videobag is a belated albiet important acknowledgment that modern artists have added the television screen to the vast repetoire of their creative modes. The Videobag exhibition, with the generous support of the Canada Council, Sony of Canada, UBC's centre for Continuing Education, Cable 10, The Vancouver Art Gallery, and many other local groups, will be running all this month, winding up Nov. 6.

Videobag: an exhibition in video image, The Burnaby Art Gallery, 6344 Gilpin Street [off Canada Way] until Nov. 6.

Various local artists and groups such as the Poem Company, Vancouver Poet's Co-op, the Western Front Burnaby Mountain Dance Company, video magician Al Razutis, The Brute Band (Banal Beauty Inc.), Metromedia, Helen Goodwin, SFU Video Workshop, Byron Black, and chief videofreak Gerry Gilbert all have premiere screenings, collections, readings, performances, video graphics, theatre pieces, enviroments, concerts, et al live and on videotape to be displayed.

The gallery has portable video tape recording equipment and editing facilities and plans to expand its collection — eventually making the tape library available to schools and community groups. The grand finale kicks off this week with edited exerpts from the lengthy Western Front poetry readings tonight at 8 p.m. all shows in the Gallery. Sunday at 2 p.m. the Rites of Everything begins a total color video tour show with live dancers, musicians, and projections. Accompanying local dilettante Helen Goodwin's informal rap Wednesday of next week is a videoclimax of sorts entitled He She & It Works. It's an entire evening, starting at 8 p.m. again, of new video "poetapieces" — sound, concrete, cement and theatre by Gerry Gilbert and Carole Itter.

SHOWTIMES: 12:30, 2:40, 4:50, 6:55, 9:05
CARROLL O'CONNOR ERNEST BORGNINE
LAW AND DISORDER
Laugh until it hurts.
MATURE: Swearing and coarse language. — R. W. McDonald
Vogue 918 GRANVILLE 685-5434

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SURE YOU'LL LAUGH- IT AIN'T HAPPENING TO YOU!
"Mixed Company"
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Odeon 881 GRANVILLE 682-7468

From the smash suspense novel of the year.
"THE ODESSA FILE" GENERAL
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("THE GOOD YEAR")
Varsity 224-3730 4375 W. 10th
GENERAL SHOWTIMES: 7:30, 9:30
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Witch hunt for CIA

MEXICO (CUP-ENS) — Mexican President Luis Echeverria says he will invite former CIA agent Philip Agee to Mexico to help his government find and expel CIA agents currently working in his country.

Agee, who spent some 12 years working with the CIA throughout Latin America, is publishing a book in January detailing his knowledge of CIA activity in Latin America and particularly in Mexico. According to Agee, the Mexico City CIA headquarters is the largest agency office in the Western Hemisphere.

In an interview earlier this month, Agee — now living in England — revealed the names of 35 agents currently on assignment in Mexico, most of them attached to the American Embassy.

He also said at least 50 Mexican agents employed by the CIA have infiltrated the Mexican government and the ruling Party of the Institutional Revolution.

According to Agee, the CIA has managed to maintain extremely close ties to government officials.

While Agee's charges have been met with considerable embarrassment on the part of Mexican officials, no Americans named on the list of agents have been expelled so far. Also, Agee now claims that his British publishers are under pressure from Mexican officials to delete all sections from the book dealing with Echeverria, who was elected in 1970.

Rich get richer and poor get LIP grants

WASHINGTON (CPS-CUP) — America's "super-rich" are getting even more super, according to a recent study by the Urban Institute.

The study sets the number of super-rich at 4.4 per cent of the total population and reports that this group owns:

- —27 per cent of all privately held real estate
- —33 per cent of all cash holdings
- —40 per cent of non-corporate business assets
- —63 per cent of privately-held corporate stock
- —78 per cent of federal bonds and securities other than savings bonds
- —78 per cent of all state and local bonds
- —Virtually all corporate and foreign bonds and securities notes.

If the 3.5 trillion that makes up America's wealth were evenly distributed, the study theorized, every American over age 21 would have $25,000 a year. As it is, the super-rich average $200,000 a year while half the population averages no more than $3,000 a year in net assets.

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'Indian cash channeled to whites'

TORONTO (CUP) — It is costing a lot of money to keep Indians poor according to one Ontario Native group.

The Grand Council Treaty Number Nine Organization has charged that civil servants are growing rich on "The money made by keeping us poor." This is done they said, "with the encouragement and full support of both the federal and provincial governments."

The total cost of government Indian affairs branches means costs of over $400 million a year to keep the Indian people of Canada oppressed."

The group noted that in Ontario alone the federal government has more than 900 employees working for the Indian Affairs Ministry.

BAHIA ARGENTINA (CUP-ENS) — The fastest goal in soccer history was scored recently and the upshot briefly shook the world of sports.

The incident took place during a recent soccer game between the Corinthians and the Rio Pretos in this South American town.

About one second into the match, Corinthian star Roberto Riveleno, drove the ball with a left-footed drive from the half-way line all the way into the goal, zooming past the ear of goalie Isador Irandir.

The action was so fast that it caught the goalie still saying his pregame prayers.

Angered, Irandir's brother, Joachim, stormed down out of the stands on to the playing field, pulled out a revolver and fired six shots into the soccer ball.

He received a standing ovation as police led him off the field... amazing, but in this case true.

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Capitol

STBB 388 — Ummagumma — Pink Floyd

SMAS 832 — Meddle — Pink Floyd

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DT 2706 — Best Of The Beach Boys Vol. 2

ST 2984 — Sailor — Steve Miller

ST 442 — Good Vibrations — Beach Boys

ST 11275 — Amar Caballero — Babe Ruth

SMAS 11213 — Long Hard Climb — Helen Reddy

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ST 11311 — Illusions On A Double Dimple — Triumvirate

SMAS 11163 — Dark Side Of The Moon — Pink Floyd

ST 6425 — Country — Anne Murray

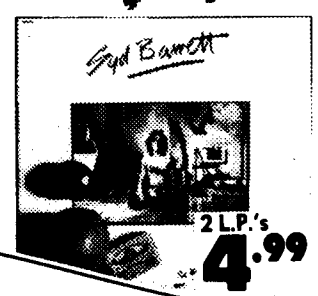
ST 11044 — Words Of Earnest — Goose Greek Symphony

ST 11216 — Ashes Are Burning — Renaissance

ST 9201 — Give It To The People — Righteous Brothers

ST 11348 — Free & Easy — Helen Reddy

SWBB 633 — Grand Funk — Live! 2 L.P.'s



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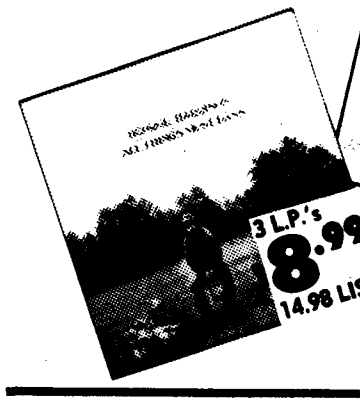

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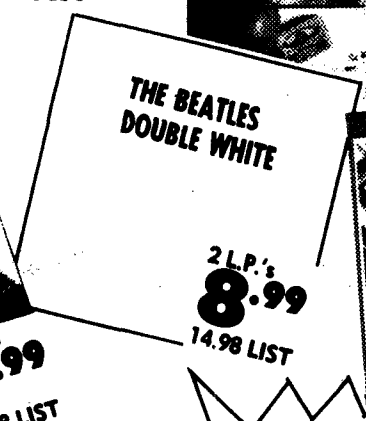

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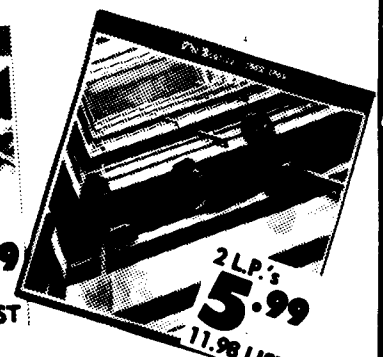

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SO 3415 — Band On The Run — Paul McCartney

SO 11284 — Love Song For Jeffrey — Helen Reddy

SWAE 11278 — Shinin' On — Grand Funk

SVBB 11307 — Endless Summer — Beach Boys (2 LPs)

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Students 'protected' from truth

College censors paper

MONTREAL (CUP) — An administrator at the Snowdon Campus of Vanier College has admitted using his control over the funds of the student newspaper to censor the news coverage of an accident at the college in which a student was seriously injured.

According to a lawyer consulted by the paper the head of student services has no legal grounds on which to demand the pictures and negatives which photographers had taken of the accident.

The paper, the Snowdon Associated Press, was threatened with a complete cut-off of funds unless its staff lawyer Les Brockhurst submitted all the pictures and negatives of the accident and submitted to him the article written on the accident.

Brockhurst claimed that he censored the report of the accident to protect the students involved from further distress and said he wanted to keep the pictures for the "insurance companies."

He said that he has a responsibility to use his control over the student activity fees to, "stop potential problems for the college," and that if the paper had printed the pictures of the accident that there would be "adverse reactions" to the college.

Any requisition of over $200 of the activity fees has to be approved by Brockhurst by order of the Vanier Board of Governors, who argue that they are responsible if any student organization gets into trouble and therefore should have control over student funds.

The accident occured on September 25 when one of the elevators at the college dropped one floor with its doors open.

Two students narrowly escaped injury by jumping out of the elevator as it began falling. A third student, Howard Schrier, suffered cuts down his back and severe internal injuries as he attempted to escape from the falling elevator. Schrier was trapped between the falling elevator and the wall of the elevator shaft.

Schrier was rushed to hospital and is not expected to return to school until next week, five weeks after the accident.

It has been learned that Schrier is seeking damages from Snowdon College as a result of the accident.

A fourth student in the elevator stayed in the elevator after its fall until it could be manually lowered to a safe position.

The elevators at the college have an extensive history of breakdowns and malfunctions since they began operation this September. The majority of students prefer the use the stairs in the eight storey building in order to avoid the elevators.

The elevator in which the accident occured is still out of operation, but there are regular breakdowns in the remaining elevators, which are still used by many of the college's 1,700 students.

Brockhurst claimed his financial control over the students' funds was only an "advice giving mechanism" and that "it is here for the protection of the students," but admitted that he had used his financial control in this case to change the editorial content on the paper by suppressing a story that would have been damaging to the college.

Pay toilets get flushed by women

DENVER (CUP-CPS) — Pay toilet liberation is spreading.

A group of women representing a number of women's groups held a "stand-in" in restrooms at Stapleton International Airport here to protest pay toilets.

The women were urging the airport not to renew its contract with the pay toilet company when the contract expires in 1976.

The protesters particularly objected to the added burden on women. All pay toilets in women's restrooms require money, while men at least have free urinals.

"There are four times as many pay toilets for women in this airport as for men," one spokeswoman said. Airport officials made no commitments about the pay toilet contract.

Chicago city council also made toilet news when it voted to ban pay toilet stalls within the city limits.

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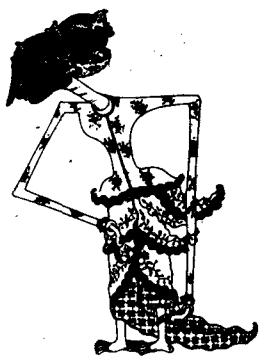

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VR 13 — 105 — Tubular Bells — Mike Oldfield
R 2180 — On The Beach — Neil Young
BS 2790 — Light Shine — Jesse Colin Young
MS 2193 — Good Old Boys — Randy Newman
SD 36-100 — Hamburger Concerto — Focus
SD 36-102 — Miami — James Gang
SD 7208 — Led Zeppelin IV
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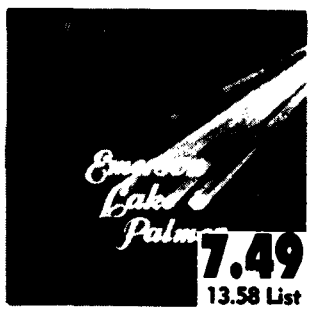
BS 2694 — The Captain & Me — Doobie Brothers
BS 2734 — A Song For Julie — Jesse Colin Young
SS 8410 — Bad Company
MC 66669 — Brain Salad Surgery — Emerson, Lake & Palmer
BS 2607 — Machine Head — Deep Purple
SD 9040 — Emerson, Lake & Palmer
DS 2201 — Look At The Fool — Tim Buckley
CHR 1067 — War Child — Jethro Tull
SD 7255 — Houses Of The Holy — Led Zeppelin
BS 2790 — Light Shine — Jesse Colin Young



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Hot flashes

Nature freaks

All you nature freaks, here's one for you.

Harry Richardson, professor of Regional and Urban Economics at the University of Pittsburgh says cities may not be all such bad places as they're cut out to be. Urban problems come from inefficient spatial structure, population growth and urban inequities, according to Richardson and big cities have social and economic benefits.

So if you want to jeer at him and tell him about your great cabin up in the woods, he's speaking 8 p.m. Monday in the Vancouver Art Gallery, 1145 West Georgia.

His theme is The Big Bad City Myth. The lecture's free and there will be audience discussion afterwards.

Propaganda

Remember how when you see war movies, there's little contemporary newsreels spliced in between. And remember how stupid they get, even if they're not Nazi newsreels?

Well next week you'll have a chance to see these marvellous propaganda pieces for only 25 cents. Show times are noon, Monday, Tuesday, Wednesday and Thursday in Buch. 104.

Kilroy will be there.

Poet

Poets and theatre lovers.

For you we present internationally known theatre critic Gareth Lloyd Evans speaking on the critic in the theatre, noon Monday in the Freddy Wood Theatre.

And for your further enjoyment Canadian poet F. R. Scott will give a reading noon Tuesday in Buch. 100.

Urban

What does urban revolution mean to you?

Guerillas blowing up buildings, dogs crapping on the streets, apartments going up 60 storeys?

Whatever it is you'll be able to discuss it with retired education prof Leonard Marsh noon, Tuesday in International House 400.

Lecture on urban revolution will be followed by coffee. Everyone welcome.

Kluane

The next presentation of the series noon hour travels with zoologists is coming up. It's called "Kluane" and the speaker is James Redfield of the Institute of Animal Resources Ecology.

If you want to go it's noon Wednesday in Bioscience 2000.

Japan

How does an exchange trip to Japan suit you?

If it does you can take your chance by picking up an application form for a two month trip at the Asian Studies office, Buch 4262.

You'll leave by charter flight, probably from San Francisco, June 29 and arrive back in Seattle, Aug. 28.

You'll pay less than $500, about half the regular fare and spend the time with Japanese families.

The catch is that there will only be eight students going. But think of the opportunity to learn Japanese, to see famous cities and do lots of other great things.

Best of luck with the student loan next year.

Future shocks

What's going to happen to UBC in the future? Will great buildings and sunken pits rise and fall at a greater pace than ever before? Will the endowment lands be turned into a faculty and staff parking lot?

For answers to these questions of great import we refer you to a public information display to be put on by the administration noon, Nov. 7 in Angus 110.

Jordan Kamburoof, planning division head for Physical Plant will explain the master plan for campus and describe developments planned for the area between Agronomy Road and Tenth Ave.

Supposedly, the plan is flexible and designed for great harmony, sweetness, light and sugar on campus. Ha Ha Ha. We'll see and if you don't make it, The Ubyssey will.

Cameras

The Ubyssey's gone Nikon.

That means we have to clear some stuff out of the darkroom, making some unbelievable photographic equipment and accessories available.

Items of interest include a Tamrom 200mm f3.5 pre-set lens with case in OK condition for a special student price of $20; a Soligor 28mm f2.8 auto lens in good shape for $20; and two great bulk loaders at cheap rates.

See Kini at noon in SUB 241K if you want in on these great deals.

'Tween classes

TODAY

AUS
Organizational meeting, noon, SUB council chambers.

UBC GAY PEOPLE
General meeting, women welcome, guest speaker Warren Hague, noon, SUB 105B.

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

UBC SKYDIVERS
General meeting, noon, SUB 215.

CCCM
Theology as autobiography, discussion group, noon Lutheran campus centre.

PROGRESSIVE CONSERVATIVES
Election of officers, noon, SUB 213.

SATURDAY

UBC KARATE CLUB
Practice, 10 a.m., Gym E, Winter Sports Centre.

SHITO-RYU KARATE
No practice Saturday.

MONDAY

GRAD THEATRE SOC
Auditions for one-act plays, Freddy Wood Theatre.

CCCM
Clayton speaks, Evy dances, pot-luck supper, 5 p.m., Lutheran campus centre.

CO-ED INTRAMURALS
Games night, weekly until December 2, 8-10 p.m., SUB 216.

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SOUND ADVICE

Hi. My name is Paul and this is the first of many columns on the whys and wherefores of Hi-Fi. In this first column we will deal with that most neglected components of all – the Record. In the next few lines, I will give you some hints as to how you can keep your records in good shape:

1. Always store L.P.s in Polylined sleeves. Paper sleeves and jackets cause dust particles to be rubbed into the record.
2. Records should always be stored upright, never stacked. They should be under slight but even pressure, and away from excessive heat.
3. The correct way to hold a record is with the thumb on edge and other fingers supporting in the center by the record label. Fingerprints contain grease and cause an accumulation of dust on the record.
4. Clean records before and after playing. Various devices are available for this purpose.
5. Never use cloths or sprays on records, no matter what their claims are.
6. The stylus should be checked periodically for wear and damage. A worn or damaged stylus acts as a chisel, the damage it causes is permanent.
7. Check (with a separate stylus gauge if possible) to see that the stylus force is within the manufacturers recommended range. Most turntable gauges on the tonearm are not that accurate.
8. Remember, too light a Tracking Force is as bad, if not worse, as too much Tracking Force.
9. The stylus itself must be kept absolutely clean – otherwise severe distortion will set in.

Well, that's the end of the first column. If you have any further questions please call or come down and see at The Soundroom, 2803 West Broadway, Vancouver.

NEXT WEEK: We will discuss how to properly budget for a Stereo System, i.e. How the money should be divided.

THE CLASSIFIEDS

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

Classified ads are not accepted by telephone and are payable in advance. Deadline is 11:30 a.m., the day before publication. Publications Office, Room 241, S.U.B., UBC, Van. 8, B.C.

5 – Coming Events

BAHA'I FIRESIDE—Fri. 8:00 p.m. campus. Tel. 228-0128. All men have been created to carry forward an ever advancing civilization Baha'u'llah.

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OCT. 24—NOV. 2nd 10%
DISCOUNT ON ALL SQUASH BADMINTON & TENNIS RACQUETS
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10 – For Sale – Commercial

SCIENTIFIC CALCULATORS — Now in Co-op Bookstore SUB basement. Kingspoint SC-40. Now $159.95.

11 – For Sale – Private

CALCULATORS FOR SALE — Various models. Like new, but no warranty. Cash deals only. See Sammy Civils 424 or phone 228-2204.

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CORD BOARD OPERATORS—Part time. Weekends and holidays, will train. Call 681-7256.

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LOST—1 pr. wire glasses in brown case hitching home via Marine to 49th. Phone 266-0051.

BLACK PHYSICS type hard cover note book near dentistry parking lot 16 Oct. Phone 228-3422, 224-1409.

50 – Rentals

60 – Rides

65 – Scandals

VANCOUVER NITE-LIFERS $200 in discounts. Restaurants, niteclubs, pizzas, etc. Reg. $6.95, now $1.50. Hurry! Limited offer. Co-op Bookstore, SUB Bsmt. 8:30-4:30.

DISCOUNT STEREO: Example: A.G.S. AM-FM stereo receiver, 2 speakers, base, cover, cartridge, list $200, your cost $125, AM-FM digital clock-radio, $35. 8-digit calculator AC-DC functions (+, —, X, ÷) list $79, your cost $49. Also Corry, Akai, Sony. Call 325-0366 after 6 p.m.

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90 – Wanted

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99 – Miscellaneous

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The Bookstore will be closed for renovations Friday Nov. 1/74 from 1:00 p.m.-5:00 p.m. only.

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If you have 3 or 4 hours per week to spend on committee business and:

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Please submit a letter of application to Ron Dumont AMS Co-ordinator SUB 254.

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Please apply in writing to Robbie Smith, AMS Vice President SUB 262.

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Two-Day Crash Course On Contemporary China WE3506
A FILM LECTURE WEEKEND
Saturday and Sunday, November 2 and 3, 9:30 a.m.-3 p.m.
Lecture Hall 2, Woodward Instructional Resources Centre, U.B.C.

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If registering at the door, please arrive one-half hour early. For those who do not wish to bring their own lunch, cafeteria facilities are available at the Student Union Building Centre.

The weekend will be based around seven 30-minute, to the point, well-produced, colour films by FELIX GREENE:

People's Communes
8 or 9 in the Morning (Education)
A Great Treasure House (Medicine)
Friendship First, Competition Second (Sports)
Self Reliance (Industry)
People's Army
One Nation, Many People (Minorities)

Each film will be followed by comment and discussion led by U.B.C. sociologist and China expert DR. GRAHAM JOHNSON, Department of Anthropology and Sociology.

It is hoped that this concentrated program will provide the participant with the essence of what China is today; a social phenomenon that is considered by many to be a milestone in the history of human development.

SUGGESTED READING:

800,000,000 The Real China, Ross Terrill (Dell)
China: Inside the People's Republic, Committee of Concerned Asian Scholars (Bantam)
China Reader, 4th Volume, *People's China,* Milton, Milton and Schurmann (Random)

SPORTS

Mullins only says basketbirds better

Peter Mullins is the type of coach who likes never to appear too optimistic about his team's chances.

Before last year's basketball season Mullins expressed hope that his youthful team would mature quickly enough to still be in the picture when the Canada West league playoffs came around. Not only were they in the picture, but they came pretty close to knocking off the powerful University of Alberta Golden Bears in the Western final, losing the series two games to one on the Golden Bears' home court.

This year, Mullins refuses to comment on his team's chances at all. He says he would like to see the rosters of the other Canada West teams before he passes even the kind of reserved opinion as his last year's prediction.

But he is confident that his own team has improved, and that's a good sign.

Only two of last year's starters are back in the lineup, but even so, Mullins says the team has a lot more depth than it did last year.

With Darryl Gjernes and Bob Dickson gone from last year's team, Mullins had some holes to fill. Steve Pettifer, a transfer student from Simon Fraser University, will replace Gjernes on the forward line, and ex-JayVee Chris Trumpy will replace guard Bob Dickson.

At centre, last year's starter Mike McKay found himself bumped onto the bench by 6' 8" Bob Dunlop, who played last year for Vancouver City College.

He's three inches shorter than McKay, who came into his own late in the season, but Mullins is willing to go with him because, he says, "he's a lot quicker than Mike and he jumps better."

Other new bodies on the team include ex-JayVees Avtar Bains and Ed Lewin, and Ken Bowman, Brian Sutherland-Brown and Ross Davidson. They will replace forward Norm Knowles and guard David Craig, who are not returning.

The 'Birds open their exhibition season Friday night in the War Memorial Gym at 8 p.m. against the Grads, which last year's 'Birds won 86-76.

—greg osadchuk photo

ALL OF US MAKE MISTAKES but some make funner mistakes than others. Skier Paul Robertson apparently not able to wait for winter, thought he'd put on his ski boots and skis and go down to the lake for a little whirl through the snow. The snow evidentally had turned a bit too wet and he sank. One bystander suggested he keep up his record and take a power boat up Grouse Mountain in January.

Jock shorts

The UBC men's cross-country team won the team's title at the B.C. cross-country championships held Sept. 26 at Stanley Park.

John Wheeler of UBC came second behind Tom Howard of the Richmond Kajaks in the men's division. The two are followed by three UBC runners Chris White, Bill Smart and Gerry Lister, all from UBC. The next UBC runner to finish was Duncan Klett who came in seventh.

The UBC women's team came second to the Seattle Falcons.

The top finisher for the women was Sheila Currie who came third. Other high finishers were Leslie Stubbs, Linda Rossetti, Cindy Roberge and Jean Sparling.

Next on the schedule of the UBC runners will be the Canada West championships Nov. 2.

* * *

The UBC cross-country team will defend their Canada West title Saturday at Victoria.

Coach Lionel Pugh will be taking the team which won the B.C. cross-country championships last week to Victoria. The team came first in the men's team section, with runners coming in second, third, fourth, fifth and seventh over-all.

These runners will represent the province at the National Open championships in mid-November.

The team will meet runners from universities of Victoria, Alberta and Calgary. The five runners from the winning team together with another two from the other universities will compete at the Canadian Intercollegiate Athletic Union championships at Guelph Nov. 9.

The strong UBC team is expected to be hard to beat at Victoria. John Wheeler, Chris White, Bill Smart, Gerry Lister and Duncan Klett, who brought back the B.C. title last week will be joined by Ken Gibson and John Currie.

* * *

Sunday's co-ed intramural River Run has been cancelled due to 'lack of water,' according to a women's intramural spokesman.

The race is usually held in Vedder River. But when organizers went there to check out the course last week they found only a few feet of water in some parts of the river.

Terry Russell of Campus Cyclists won Thursday's Great Pumpkin bicycle race.

Russell was also the winner of the intramural Arts 20 race one week earlier.

Diane Varner of the ski club won the women's Pumpkin race, while Jackie Birt finished second.

Ken McCullough was second to Russell in the men's race.

Only five women and five men entered the event.

* * *

One quarter of the way through the academic year, the men's intramurals points race shows a repeat of the pattern of the last few years as engineers and forestry are pulling away from the pack.

Engineers have 2,048 points to forestry's 1,885. Then there's a long drop to the next group, pharmacy with 1,016, delta kappa epsilon with 970 and commerce with 894.

Beta theta pi is sixth, with 527 points.

SPORTS

Canadian football marks 100

By CANADIAN UNIVERSITY PRESS

In October 1874, the McGill Rugby Football Club played host to the Harvard University team from Cambridge, Massachusetts. That was the first university football game in this country and for the next 50 years college football was to reign supreme in Canada.

During the 1880s, the big three — McGill, Queen's and Toronto — began to compete on an annual basis with each other and later on in that decade were joined by the Royal Military College and the Ontario Agricultural College. During the 1890's Ottawa College, Queen's and the University of Toronto won the Canadian Rugby Union Championship five of the first six years the Dominion Final was played.

The 1898 season opened with the universities competing under the banner of the newly formed Canadian Intercollegiate Rugby Football Union and the Yates Cup, the oldest annually awarded football trophy in Canada, was donated for competition.

In 1900, the Intercollegiate Union withdrew from the Canadian Rugby Union but returned in 1905 and when Lord Grey put up his $50 trophy for annual competition in 1909, it was to become the property of the universities for seven of the next nine years the cup was awarded.

The University of Toronto won the first three — 1909, 1910 and 1911. From most accounts the McGill teams of 1912, 1913 and 1919, with the late great Frank "Shag" Shaughnessy, CFL and Baseball Hall of Famer, would undoubtedly have taken home the trophy had they decided to play the final game.

In 1920 it was the University of Toronto again winning the top award and then it was the turn of the tricolour of Queen's under the leadership of the late Billy Hughes. With Frank "Pep" Leadley and the late Harry Batstone, the Golden Gaels ran a consecutive string of 26 victories from 1922 to 1925 including three consecutive Grey Cups in 1922, 1923 and 1924.

The last time a university team was to win the Grey Cup was 1924 and the Intercollegiate Union formally withdrew from Grey Cup competition in 1934.

But the reapid development of commercial sport did not sound the demise of college ball but rather directed the intercollegiate people to concentrate on internal growth.

In 1927 the Western Intercollegiate Rugby Football Union was formed with the Universities of British Columbia, Alberta, Saskatchewan and Manitoba, and the "Hardy Cup" was put up for competition.

The league, however, was never strictly an intercollegiate one until 1967. Since the 1927 date, some university teams had competed against senior and professional teams within their respective provinces while others aligned themselves with leagues south of the border because of the economics of travel.

In 1967, with the initiation of the CIAU National Championship series, the University of Calgary joined the four charter members of the Union to form the Western Intercollegiate Football League. From a shaky start and due primarily to the constant prodding and pushing of Maury Van Vliet, through the years, the WIFL has finished strong to participate in six and win four national championships since 1967.

In 1929, the University of Western Ontario joined the Queen's, Toronto and McGill to form the Senior Intercollegiate Football League and in 1934 the Intermediate Intercollegiate Football Union was formed to provide competition for those other schools such as Ottawa, Royal Military College, Bishop's and Loyola who were not eligible for membership in the Senior League.

As the number of teams continued to develop in Central Canada, there appeared a succession of leagues and conferences until the present day where eleven teams from Ontario and three from Quebec have combined to form one league with two geographic divisions of seven teams each.

During the 40s and 50s, the names of Metral and Tindall were synonomous with intercollegiate football. Metral, the coach at Western, retired in 1969 after thirty years with a career record of 106-76-11, while Tindall — tied with Metras for games won — is commencing his 28th season at Queen's with a 106-74-2 record. In addition to the coaches, the legendary Joe Krol, Russ Jackson and Ron Stewart, were all products of that era. Krol later became a one-man wrecking crew for the Argonauts, while Jackson and Stewart teamed up to lead the powerful Ottawa Rough Rider teams of the 60s.

St. Mary's at Dalhousie in September of 1947 marked the inaugural of Atlantic Intercollegiate Football but is was not until 1965 that the Bluenose Intercollegiate Football Conference was formed.

More than any other single person, Don Loney at St. Francis Xavier University who, from 1957 to 1973, garnered Atlantic university crowns and a national championship was primarily responsible for the growth and development of intercollegiate football in the Maritimes. Gus MacFarlane at Mount Allison and Bob Hayes at St. Mary's as well as people like Rick Black and Jim Foley have also helped to put Atlantic university football in the public eye.

In this Centennial Year, 26 teams in four divisions coast-to-coast will be competing for the Vanier Cup, emblematic of Canadian Intercollegiate Football supremacy.

Initiated in 1965 as an invitational event, the Canadian College Bowl became the National Championship game in 1967 and since that time has contributed more than $70,000 to the Canadian Save the Children Fund.

BACK IN THE GOOD OLD DAYS extra manpower made up for less padding. This 14-man team in 1909-10 gets ready to block the cameraman who is about to rush in. But as you can see, the referees aren't too concerned. As for the players themselves, someone should tell them they're supposed to try for the end zone, not the sidelines.

Ah, when the birds could fly

By TOM BARNES

Thunderbird football team. Losers you think . . . ah wait just ask someone from the class of '67, they will tell you different. They got to see a winning football team.

The Thunderbirds are celebrating 100 years of Canadian intercolligate football on Saturday in their game against the University of Alberta Golden Bears. There is every reason for an outsider to suppose the Bears are going to celebrate by scoring a point for each of those years. But things were not always that way around here.

This is the fifty-first year of varsity football on campus and in that time the Birds have won 16 championships.

For much of that time they were the most popular football team in town. Crowds of 7,000 were not uncommon. And they have sent their share of players on to the professional leagues — both the Canadian Football League and the major American leagues.

Varsity football came to UBC in the 1923-24 season, playing whatever competition could be found.

In 1927 UBC, together with the University of Alberta, the University of Saskatchewan and the University of Manitoba, formed the Western Intercolligate Rugby Football Union. The Hardy Cup was awarded to each season's winning team. In subsequent competition UBC was to win that trophy 11 times.

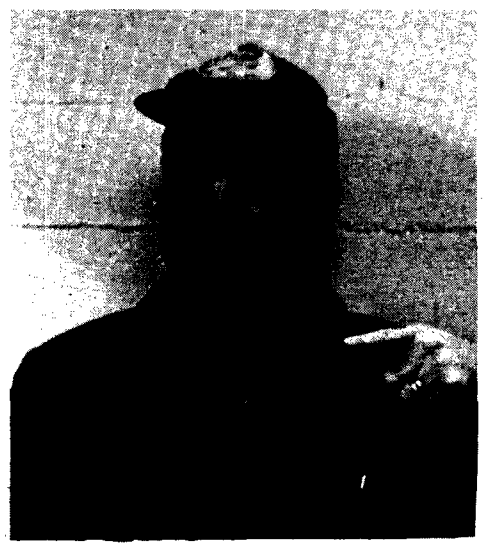
There was no intercolligate league where the participants travel to play each other on a regular basis. For the most part competition came from either local or small college American teams — whatever the buget could support.

In 1933 as a result of an Alma Mater Society contest it was decided to name the varsity team in all sports the "Thunderbirds," although it was almost six years before the change took hold.

The 30's were generally good years for the 'Birds. Under the coaching of Gordon Burke and Maury Van Vliet Ubc won the Hardy cup six times and the provincial championship once.

That decade provided the high points of the Thunderbirds history when in 1938-39 they finished 10-1. The following year the 'Birds recorded their only undefeated season winning all 10 of their games.

In the late 40s and most of the 50s the Birds played American football in the Evergreen Conference, playing universities and colleges from Washington and Oregon.



FRANK GNUP . . . last UBC football coach to win a league game.

Since 1959 the Birds have once again been part of the Canadian Intercollegiate scene. In that time they have taken the Hardy cup twice and shared it with the University of Alberta two times. They also captured the Western Canada Intercollegiate title twice.

The present format with the Canada West Conference was started in 1967 when the University of Calgary joined the four charter members. Unfortunately here on Point Grey that year is also a land mark of another sort. The 'Birds have been losers ever since.

The 'Birds have contributed a lot to football in the province and Canada.

Until the inception of the CFL's answer to the Titanic — the B.C. Lions — Thunderbird football was the only game in town and was enthusiastically by local fans.

UBC Athletic director "Buss" Philips say it was not unusual to see 6,000 to 7,000 fans gather on campus to see the 'Birds play, even in there most dismal years. Remember that was at a time when the student enrollment was not half of what it is now.

Other firsts for the 'Birds include playing in the first night football game in Canada (against the Hamilton Tiger Cats in 1931) and sending the first player from a Canadian university to the National Football League (when Bill Crawford got a job with the New York Giants in the late 50's).

Aside from Burke and Van Vliet there have been other football coaches who will be remembered for their contributions to football and athletics in B.C., Canada and even North America.

Vliet is now athletic director at the University of Alberta. The only coach to have an undefeated team at UBC has had more than his share of champions with the many fine Golden Bear team of all sports. This year's football team may be one of their best ever.

Don Coryell coached the 'Birds in 1953-54 and 1954-55. He has recently won distinction as head coach of the St. Louis Cardinals. Now they have come from nowhere and at 7-0 are the only undefeated team in the NFL.

And what summary of Thunderbird football can be complete without mentioning Frank Gnup.

Gnup should be remembered for more than just being the last Thunderbird coach to win a football game in the Canada West league. He coached the 'Birds for 18 years, winning four Hardy Cups and two WCIAA championships.

And if this day when students cry that intercollegiate sports don't offer anything to anyone but the jock it should be remembered that Gnup attempted to counter that problem.

He felt anyone who showed the interest and desire to come out and play should be able to play. The necessary result was that his team didn't win that much, for that reason he was criticised — often by those who are crying that athletics are closed to the average student.

He tried to remedy that situation and got caught in the crossfire.

At the present time the Lions, lack of stadium lighting and a stadium located just back of beyond have cut large crowds to mothers and girlfriends. But the football team continues in the hope that some day people will care, a hope that largely rests on the rebuilding program Frank Smith has undertaken.

UBC firemen quiet, watching

By GARY COULL

Everything was quiet Thursday in front of SUB when a small van suddenly pulled around the traffic circle billowing with smoke.

The scene was tense. The van, full of propane fuel tanks, could explode any minute. The van's driver pulled to a quick halt in front of the bank and rushed in seeking a fire extinguisher.

Minutes later the air was full of sirens as the University Endowment Lands firetrucks came ploughing by the Main Library and onto the scene.

Fire extinguishers in hand, the yellow-helmeted firemen quickly put out the potentially dangerous blaze.

All this makes one wonder where the mighty firefighters hang out and what they are up to this year. Well, says UEL firechief Robert Roland, his 50 men working with four emergency rigs on a 24-hour-a-day basis are answering roughly 500 calls annually.

Roland says his detachment has expanded its emergency service with the recent aquisition of a rescue-ambulance serving the UEL population on a crisis basis. "Due to our geographical position, ambulances from Vancouver take quite a while to get here so our new ambulance seems to be quite a success. But we use it only in emergency cases — we won't attend to cases which can easily be handled by cars or taxis," Roland says.

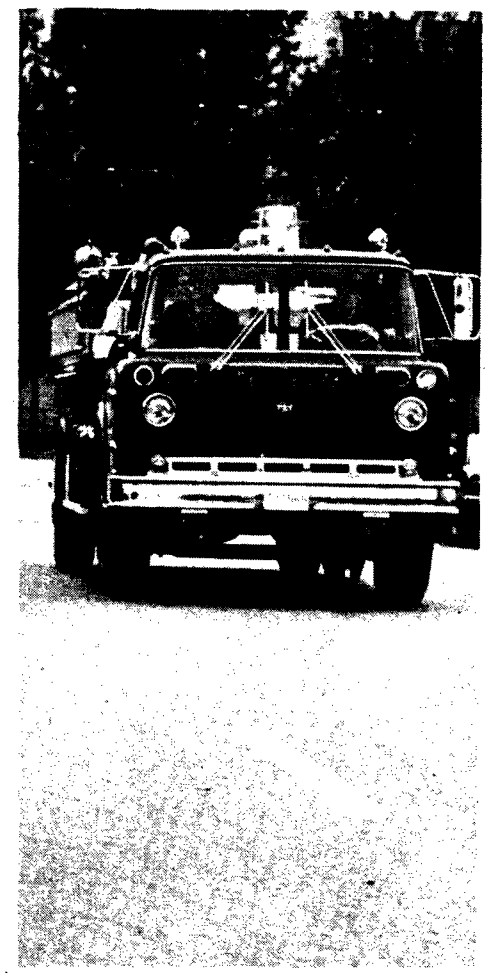
Since firefighters must drive the ambulance, any unnecessary calls detract from the full potential of the detachment in a real emergency situation.

The UEL fire department also has a fire prevention unit which travels around the tip of Point Grey telling people about ways they can avert serious fires.

The special branch also inspects buildings to ensure there are no obvious fire hazards and to check that emergency fire fighting equipment is in working order.

Roland says most high rise buiidings on the UEL are well within the fire safety requirements in Canada and do not require any renovations to protect their tenants from serious blazes.

"There's really no comparison between our highrises and the older buildings which are being renovated in Vancouver. "In the city they are trying to upgrade the buildings to the Canadian fire prevention standards but most of our buildings are already there."



Roland says sprinkler systems now required by city council in most high rises are 96 per cent effective according to national fire statistics.

However, he says that most UEL buildings have reinforced concrete and proper fire separators which should contain a fire in a single suite. Therefore sprinkler systems are not as essential on the UEL as they might be in the older Vancouver buildings, Roland says.

As for the relationship between the department and both students at UBC and residents of the UEL, Roland says it is good.

In the last six months, he says the department hasn't received a single deliberate false alarm pulled by a vandal.

"Occasionally we get alarms triggered by faulty smoke detectors or from people accidently smoking under a detector but none that I can remember which have been deliberately pulled falsely."

Roland says fire statistics aren't compiled until year's end so detailed figures aren't available on the UEL fire situation during the last 10 months.

But he says the department has been called upon to do anything from rescuing children from locked bathrooms to hauling adventurous climbers of the Wreck Beach cliffs.

"We leave the cats in the trees to the SPCA though."

Rolands says that discounting remote forest regions near Forty-first Avenue, his emergency rigs can arrive anywhere in his area within three minutes.

"What would usually happen out by Forty-first is a bush fire or something which wouldn't require getting there as quickly as some other emergencies."

As for the cliff rescues, Roland says the department handled quite a few but exact figures won't be available until the year end tabulation.

No less than six firemen take turns walking through the charred insides of the Bird Industries Ltd. van, inspecting what remains of the engine block.

Comments one firemen to another: "This is the biggest show we've had for a long time."

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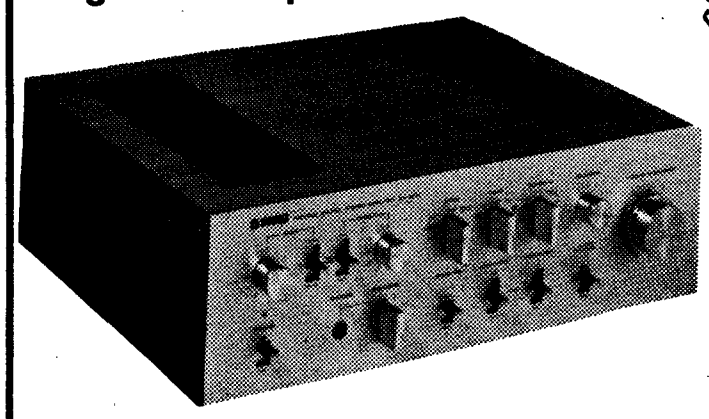

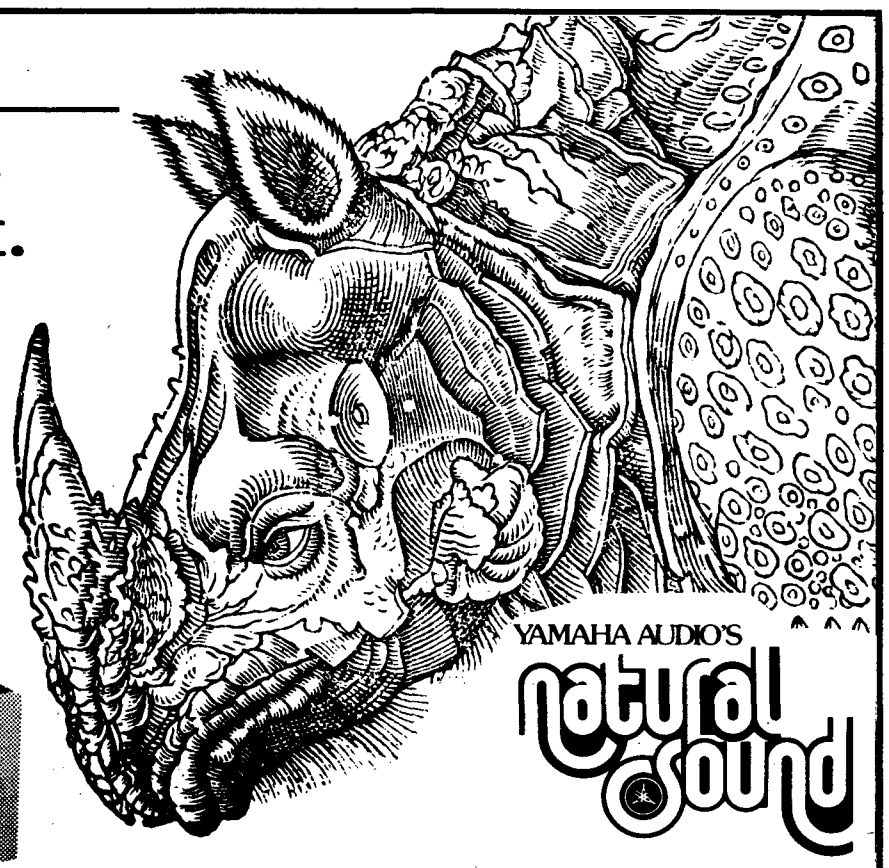

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