Student rep cuts in works

THE UBYSSEY

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UBC student politicians are considering a plan that would slash representation on the student representative assembly, introduce at large elections for SRA executives and all but eliminate senate representation on the SRA.

Student board of governors member Bruce Armstrong is recommending SRA representation be reduced from 52 to 35 members to increase government efficiency.

He said the number of student senators on SRA would be reduced from 17 to two. Two representatives from larger faculties would be eliminated under a new constituency level formula, requiring the remainder to represent 2,000 students instead of the current 1,500.

Armstrong claims the reduction in student representation will serve only to "streamline" the Alma Mater Society, not centralize and concentrate political power in the hands of few.

He said many students who currently run for senate positions abuse the position by spending more time on SRA issues and ignoring senate.

Student board member Glenn Wong charged the new constitution would overload SRA members and create further opportunities for abuse of student government.

"It's just centralizing the power, that power can be abused," he said.

"He (Armstrong) is nuts. He's condensing (responsibilities) to the same people who have no time."

Arts representative Bob Staley said there is no need for a new constitution, although some amendments are needed.

"It works out under his formula that science, education, commerce and arts would lose a rep. Armstrong is building a paper monument to himself."

But Armstrong said the changes in faculty representation are insignificant compared to his plans for at-large elections for an AMS president, vice-president, director of finance, external affairs coordinator and director of administration.

He said election of the president and executive by students at large would make student government more democratic. (AMS executives are currently elected by SRA representatives at a spring meeting.)

Armstrong denies he is proposing the constitution for his own political benefit. "It's certainly not my constitution," he said.

He said he is confident students will approve the proposal. "The only way it wouldn't have a chance is if people are biased and are not thinking of what is best for the society."

The SRA considered three constitutional proposals last year and none were adopted.

RED IS THE COLOR and back-stabbing is the game, a song well displayed by engineering undergraduate society president Russ Kinghorn as he practises favorite pastime of student politicos outside SUB Wednesday. Mounting fellow student to ride off in all directions, Kinghorn shows enthusiasm in celebrating home economics week on campus. Student was later served with creamed otatoes, sour cream and a summons to demonstrate unnatural act before SRA.

—jim duggan photo

RCMP lied, say freed SFU defendants

By CHRIS MOONEY

Two of 18 people facing criminal charges resulting from a strike at Simon Fraser University were set free Wednesday.

Anne Russell was cleared of a charge of obstructing a police officer and Ted Irwin was granted a stay of proceedings on that charge and a further charge of blocking a highway. Both are students at SFU.

Russell's charge was dropped after prosecuting attorney Jack Grant admitted that BCTV video evidence obtained by the defence counsel clearly contradicted the RCMP charges.

Irwin's trial lasted only a few minutes before the crown announced it was staying both charges against him.

After her trial Russell said the RCMP had used illegal tactics and "intimidation" in bringing the SFU 18 to trial.

"The RCMP should be charged with attacking a legal picket line and lying in court," she said.

Judy Cavanaugh, spokeswoman for the SFU 18 Defence Committee, said Wednesday the outcome of the two trials could lead to negotiations with the crown for those still awaiting trial.

"There will be negotiations, or rather the crown will review its case and we anticipate that the other charges will be dropped or stayed," she said.

Cavanaugh, whose own trial is Nov. 19, said the trials of Russell and Irwin were a "semi-victory." But "they weren't good enough."

"The stays (of proceedings) should be dropped altogether," she said. "They are undermining politically for they make it impossible to tell our story in court. It's just another form of harassment."

The charges against the 18 stem from an incident on an access road to SFU March 22 when police broke up a picket line erected by the Association of University and College Employees.

Members of AUCE local 2 and their supporters, including students from SFU, set up a picket line after the university locked out clerical workers March 7.

Cavanaugh said the SFU 18 defence committee has gained support from the B.C. Federation of Labor, former SFU administration president Pauline Jewett and numerous trade union leaders.

Harassment of gays plagues Bishop's

LENNOXVILLE, Que. (CUP) — A student at Bishop's University has been physically and verbally harassed for attempting to form a gay alliance on campus.

In mid-October Daron Westman published a notice in the campus bulletins of Bishop's and Champlain (the two schools share a campus) expressing his interest in establishing a gay students' alliance.

Shortly afterwards, two students approached Westman while he was walking home at night and ripped his jacket in a scuffle. Although Westman was uninjured, the two men shouted insults and threatened to break his legs if he continued in his efforts.

Bishop's student newspaper The Campus, has also been dragged into battle. Following the incident, the editor wrote an editorial denouncing the "strong streak of bigotry hidden beneath licentiousness" at Bishop's and supported the right of such a group to exist.

Since then, anti-gay letters and phone calls have barraged the paper. The Campus received a letter signed the disciples of Anita Bryant, which "deplored the paper's editorial policy and the giving of space and publicity to perverts."

Westman went before Bishop's student council Tuesday night and council gave the group official recognition and financial backing.

Westman says many sympathetic people are moving in the right direction at Bishop's but there is a "strong minority who are determined to be heard."

He said campus gays who have contacted him about the group are afraid to admit their homosexuality.

"There are varying degrees of terror," he said. Some are also afraid of not getting jobs if they are gay, he said.

Former Bishop's students who left the school because of anti-gay feeling have emerged to support Westman. "Some have thought of coming back to support me but no one on campus will come out," he said.

The Campus editor, Susan Milner, said students who are against formation of a gay group represent the sentiment of many students. In her editorial she stated: "Homosexuality is a topic very much taboo here."

Omar needs his rocks off

The fortunes of Omar the car have hit rock bottom.

Five weeks after being stoned to death, Omar still lies resting outside the Main library and no one seems to have any concrete idea what will become of him.

After the neighborhood bullies assaulted him, Omar has been abandoned by his once-proud family.

"We don't plan to do anything with Omar," said Cam Milne, president of the forestry undergraduate society. "The engineers took it and wrecked it so it's their responsibility."

Omar, a Pontiac Strato Chief of early 1960s vintage, was the official car of the FUS. On the night of Sept. 23 he was stolen, filled with cement and left beside the Ladner clock tower. Anchored in the cement was a pyramid with a red E, the usual calling card of the engineering undergraduate society.

"We're going to leave it there as a monument," said Milne. "It's our contribution to the campus."

But EUS president Russ Kinghorn said that his group has plans for Omar.

"We'll do something about it within the next couple of weeks," said Kinghorn. "We're not litterbugs."

He said Omar has "fairly good asthetic value" but gas consuming cars are "a thing of the past."

"We'll have to change, maybe to nuclear cars,'" he said.

The traffic and security office has ignored Omar for the past five weeks. He has not received a ticket or been towed away, even though he is parked in a pedestrian area and obviously does not belong to a board of governors member.

Whatever happens, Omar is not likely to rust away.

He has received paint jobs from the commerce undergraduate society, the nursing undergraduate society, the home economics undergraduate society and the EUS during his stay in front of the library.

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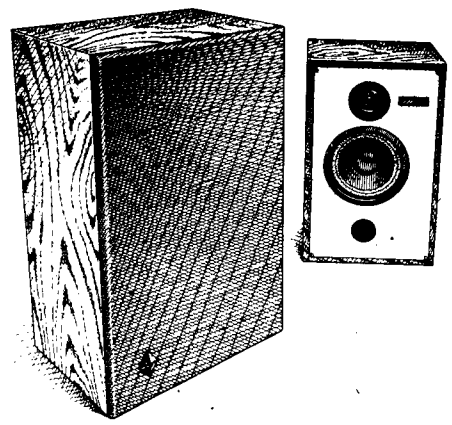

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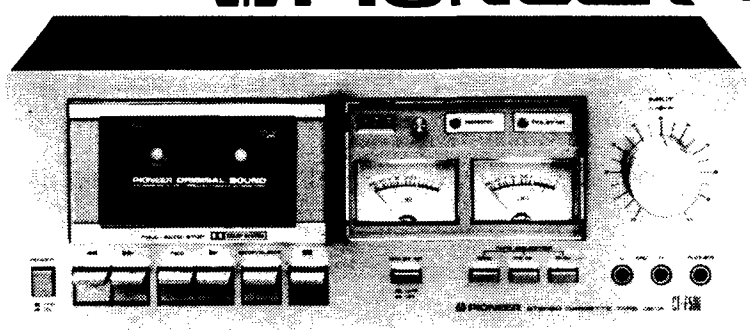

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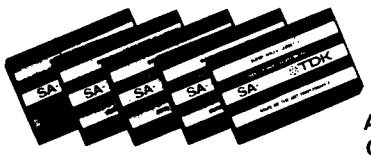

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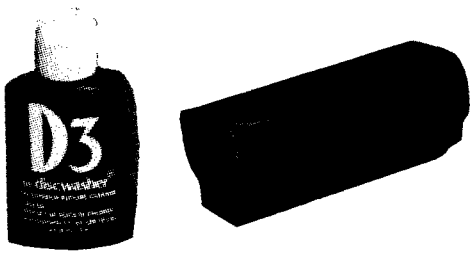

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'Lax laws plague our east side'

Poverty in Vancouver's east side could be eliminated if the government would enforce the law, an east side activist said Thursday.

Jean Swanson, a downtown east side residents' association member, said the government should correct downtown east side problems such as lax liquor distribution and poor housing.

During her presentation, she played a tape recording of some area residents complaining about the drinking problem.

"Many people come to this area to drink. A lot of people make money pushing booze," said one east side resident.

DERA recommended the closure of a liquor store on Hastings Street which sells alcohol to drunk people, but the liquor store is a profit-making enterprise and the government is reluctant to close it down, said Swanson.

Swanson, chair of the NDP human resources committee, said many people wrongly believe that the area houses only elderly drunks.

"The average age of the people in this area is 57. Only 200 to 300 are hard-core alcoholics. This is the same ratio as in other areas of town.

"Many people have the wrong idea about downtown residents. Changes will finally come when people understand the east end," said Swanson.

East side problems could be relieved if people treated the area like any other Vancouver neighborhood, she said.

The association is working toward enforcing bylaws, getting federal money for rehabilitation programs and construction of new houses, she said.

"The real answer to improving the neighborhood in the long run is new housing. Most of the people who live there are people who have worked in resource industries."

Many of these people have been injured on the job and are unemployed so they end up on welfare, she said.

Most residents live on $200 a month, half of which is used for rent. Thirty-four per cent live below the poverty line, said one resident.

"If you're old, disabled or live in a rundown area, there is no chance to work even though that's what most of us would like," said another resident on Swanson's tape.

The rented rooms are about 10 feet square, with cockroaches and mice. Residents eat a lot of bologna and bread, food is stored outside on window ledges and they share a washroom with as many as 10 people, a third resident said.

SWANSON . . . housing needed

—jim duggan photo

PASSING DRAPIER correctly identifies political football from rotten odor and strange slant. Such items are favorite playthings among UBC student and faculty bigwigs, who tend to ignore real issues like ball on right because they can't tell one end from the other. New firm in research park hopes to develop world with same slant as ball on left but will probably succeed only in causing students to keel over.

Petition seeks to oust SRA reps

By GLEN SANFORD

A petition calling for the resignation of at least two student politicians is being circulated at UBC, a fourth-year science student said Thursday.

Ted Longstaffe said the petition calls for the removal of representatives Bob Staley (arts) and Craig Brooks (science) from the student representative assembly.

It also calls for the removal of other unspecified student politicians, he said.

Longstaffe said he and other students were approached with the petition Thursday morning in the computer science building, but he doesn't know who is responsible for it.

"There were about nine or 10 signatures on the petition when I saw it," he said.

Longstaffe said he did not sign the petition because he doubted that it was constitutional. But he and five other students did write a letter to The Ubyssey condemning Staley and Brooks for their bickering and hampering SRA.

Longstaffe said he agreed to sign the petition when SRA member Bruce Armstrong proved it constitutional.

Armstrong said if the petition draws 500 signatures and is presented to the AMS, a referendum/or a special general meeting of the student population will be held.

A 15 per cent quorum would be required for a legitimate referendum and a 10 per cent quorum for a special meeting. At least 75 per cent of the student population will need to support the motion for it to pass.

"I'd put it as a possibility, but I wouldn't put it as realistic," Armstrong said.

When Brooks heard about the petition, he said: "I'm shocked. I don't know what else I can say.

"Have any of them ever approached me about any problems of this sort? No. I'd like to meet them face to face."

As for the charges of bickering with Staley, Brooks said: "We many have our differences, but Bob and I get along fine.

Staley said he agreed with Brooks' statements.

"We constantly exchange quips, but all in jest. Craig and I do not engage in petty bickering," he said.

He pointed out that he and Brooks have successfully worked together on several AMS student housing projects.

Hacks prepare for yet another concerns week

Following the unrivalled success of its recent AMS week and student concerns day, the Alma Mater Society is again attempting to stir up student concern.

Next week is National Students' Week at UBC and this time the AMS is concentrating all its efforts on one activity — an anti-cutbacks letter-writing campaign. Students will be asked to sign letters of protest addressed to their respective MLAs, AMS external affairs officer Valgeet Johl said yesterday.

"The letters discuss the erosion of the quality of education at this campus and the tuition fee issue," she said.

"It's our major campaign of the week. We hope to get letters from all different sections of the student population."

The University of Victoria and Simon Fraser University will also be holding campaigns, she said. Johl said the letters will be available at 12 polling stations on campus and will also be published in The Ubyssey beginning today. The letter will discuss issues common to all students, such as tuition fees and education spending cutbacks, and will also leave space for student comment on personal gripes.

"If people want to add their comments, they're more than welcome to do that, because not all students are affected by student aid or unemployment," she said.

Johl said the letters will either be sent to individual MLAs or will all be dumped at once in education minister Pat McGeer's Vancouver office. A similar letter campaign two years ago obtained 6,000 protest letters which were sent to McGeer, she said.

Johl said she hopes to improve on that record to increase student input into the post-secondary system.

She said the UBC board of governors has set up a committee to study tuition increases and added she would like to see mass student input to the board on the issue.

"And so far no board member has said they are in favor of the (further) tuition fee increases," she added.

Residents will pay now and live later

By JOAN MARKLUND

Although all UBC residents aren't complaining, their student representatives are trying to change the date of their second installment payment.

It is an inconvenience to students to have to make their payments two weeks earlier, Alma Mater Society president Brian Short said yesterday.

Student representative assembly member Craig Brooks said the housing department and finance department didn't go through the right channels to change the date of payment from Nov. 30 to Nov. 15.

Brooks said the departments should have approached Erich Vogt, vice-president of faculty and student affairs, who would then have taken the question to the senate and the board of governors.

But William White, administration vice-president and board of governors secretary, said he thought the issue was handled correctly. White said that Vogt dealt with it and the date change came up during discussion at a board of governors meeting.

Glenn Wong, student board of governors representative, agreed that the two departments acted within their jurisdiction.

But Short said he is trying to get the payment date changed back. He said students will lose two more weeks of interest money and some students will be inconvenienced if their student loans don't come through on time.

Brooks said UBC housing director Mike Davis might accept a plea of ignorance from students unaware of the date change. Deferment of fees could be implemented if necessary, he added.

Gage resident Chris Strachan said he didn't see the date change causing a lot of hardships for a lot of people. But he added: "It is not fair that we are paying so far in advance because we are losing interest."

Two other residents who declined to be identified said: "It is only 15 days difference and most people have the money in the bank anyway."

The 15 day change was implemented so housing department can find out as soon as possible who will return second term.

"The deadline of Nov. 30 was not giving us enough time," housing business manager Susanne Nikles said Thursday.

She said that students would forget to pay because it was so close to exams. "This gives us more time to chase them."

Student housing will now be able to inform people on the waiting list much sooner about whether they have a chance at moving into residence, she said.

Wombless Grits seek rebirth

By GEOF WHEELWRIGHT

It was a quiet dignified service, held in the basement of the UBC faculty club last night. The mourners blamed themselves for the death of Liberal support in B.C., despite a stirring speech on political reincarnation by defeated federal Liberal candidate Gordon Gibson.

Gibson, a former administrative rose in opposition leader Pierre Trudeau's lapel, told a crowd of 60 assorted party faithfuls that the party had made serious mistakes in its last election campaign, but can still rebuild "starting at the grass roots level."

"It (the Liberal party) has been too much a party of personalities. I think the people wanted to hear about policies and not personalities.

"I think it was a mistake to run the campaign on the basis of 'this is the strongest leader and this is the guy you've got to have'."

He told the casually dressed crowd the Liberal defeat was probably also due to a lack of action in policy areas such as freedom of information.

"It embarrasses me that it is a Conservative government that is bringing in a freedom of information act," he said.

Some Liberals in the crowd expressed frustration that they had few firm policies to discuss with voters during the election.

B.C. Liberal party president Shirley McLoughlin said the party will have to listen to all its factions and develop new policy from diversity of opinion.

"Any political party is people. We want to call this the year of the people for the Liberal party in B.C.," she said.

But Gibson said the Grits will stick to an overall philosophy of "democratic capitalism." He explained that his party was different from the NDP because it would not "penalize the rich" without also considering tax incentives.

Defeated Vancouver mayoral candidate May Brown, a long time Liberal, said the party has to rebuild provincially if it is to survive in B.C. "I think people who join the party should join it federally and provincially, otherwise you'll destroy the provincial party."

Getting sticky with the unsanitary end

Welcome to UBC's favorite game show, Emperor for a Day.

Yes, you too can have this lovely addition to your resume. And all you have to do is pretend you're a grown-up student politician.

Casual campus observers probably would not notice that their favorite bunch of fun lovin' hacks are in the middle of a constitutional debate.

Yep, it's true. Bruce Armstrong, the man who has given the students at UBC plenty to think and certainly wonder about, is preparing to introduce a constitution designed to centralize Alma Mater Society power.

His scheme is to eliminate any form of proportional reresentation based on faculty size and to slash the number of senators on the student representative assembly from 17 to 2.

Add a dash of name changing for house cleaning purposes, reduce the total number of representatives from the current 52 to about 36, and we've got a complete scenario of silliness.

Only two years after it was a fad, Armstrong has discovered the joys of "government restraint." It's efficient. It's fun. It's also undemocratic.

Student representatives, some supposedly spokespersons for more than 1,000 students, already complain bitterly about the enormous load they face in handling all their constituents' demands.

Sure it makes sense. Take 23,000 students. Give them 52 representatives. Hear everyone cry that no one listens to their complaints. Then solve the problem by dropping the number to 35. Isn't democracy wonderful?

But the constitutional proposal causing the greatest stir is the call for a reintroduction of at-large elections for AMS executive positions.

Consider, for just a moment, the thought of dozens of resume-hunting and job-hungry student politicians fighting their petty political battles over executive positions.

It's kinda scary. And a very real possibility.

And when the games are all over and the awards have been given to the most voracious hacks, there's little doubt who'll come up with the unsanitary end of the stick.

And it sure as hell won't be the person with the snazzy resume.

Letters

A nickel for your slogan

Sexual discrimination or no, is it your intention to boycott Clifford Morris because he won't hire a homosexual? In our age of "enlightened" humanism (talk is cheap, is it not) are we to carry our anti-discrimination philosophy to the point that we crucify a business owner for exercising his preference as to who he hires?

One would think that any one who runs a business makes his decisions on the basis of what will make his business run smoothly and successfully. What you appear to be saying is that anyone who has prejudice of any kind, against any group, should not be in a position to hire people.

Dare I ask you to be reasonable? I have not personally become totally unbiased to certain groups/races etc. Nor have you, I suspect, if you are honest with yourself. I salute Clifford Morris, not for being discriminatory, but for being honest, and for not knuckling under to cheap, phony, pseudo-bleeding heart liberalism.

In boycotting Back to Eden, are you not discriminating against Clifford Morris because he is acting in a discriminatory manner? Do-gooders unite! After all, everyone must have a "cause." Please find enclosed one nickel for your slogan. It's not worth that much but I'm feeling generous, albeit discriminatory.

Gordon Boothe
music

Paying lip service

I think that it is about time that some of the students on this campus paid a little bit, or a lot more attention to where they are walking, and driving. Too often now I have been forced off the sidewalks on the campus because of the "union" meetings that get held in the middle of the sidewalk. I think that it takes a hell of a lot of nerve to ask, or tell me to step off the curb onto the road to walk around this group of ignorant, supposedly educated students.

A second point is, the people who insist on jumping out in front of me to cross my path. Again, too frequently my cane has been pulled out of my hand because it has become lodged between their legs. And if this does not happen, it gets bent, because of its aluminum construction.

The third and final point is the manner of drivers on campus. Whether they are students, faculty or campus employees, they are sometimes driving just a little bit too fast, and irresponsibly. On the morning of Oct. 24, I stepped off a blended curb down by the Place Vanier residence and was damn near run over. I didn't realize where I was, the car approaching from the left, the horn started blaring, and the car did not slow down. Only after it had passed by me within touching distance, literally, did I realize where I was. NOT GOOD ENOUGH!

I lost my eyesight two years ago and I am now enrolled in my second year at UBC. I do not want a walkway of paved gold and people bowing. All I ask for is a bit more consideration.

Bruce Gilmour
arts 2

Theology can be fund

Fellowships provided by the fund for theological education are available to assist students interested in studying at an accredited theological college in the United States or Canada with a view to entering an ordained ministry of the Christian church.

To be eligible students must be under age 31, citizens of Canada or the U.S., and have at least a bachelor's degree by next June.

On Nov. 9 a committee will interview students wanting to be considered for nomination for a fellowship. Students will need a copy of their academic record plus two letters of recommendation addressed to Prof. Robert M. Clark, chairman of the nominating committee. If you wish to be considered, please promptly see or phone Sol Bautista at the department of economics office, Buchanan tower, ninth floor, 228-5578.

Robert M. Clark
economics professor

Is it habit forming?

At the advent of the gravest national crisis this country has ever seen, it is time for all UBC students to join as one in demanding something be done.

The scores 5-4 and 2-2 will be remembered with infamy in Canadian history. But, my friends, those have been the scores in the last two games the Habs have played.

It was bad enough when an expansion team, playing only their second game against Les Canadiens, had the audacity to win. But to have the Washington Capitals tie them the very next game is nothing short of disaster.

The signs are there. The internal rot has begun. With Jacques Lemaire in Switzerland and Dougie Risebrough injured, the Habs are forced to use lowly Mark Napier at centre.

If Napier were ever hurt, they would have to resort to Pierre Larouche. Ken Dryden is gone. Their best defenceman was even passed over in the draft by the Vancouver Canucks. A dynasty is ending.

Write your member of parliament, I urge you, before this national institution loses to the Edmonton Oilers, too.

Les Canadiens ne sont pas encore la.

Frank Griffiths

Transport a bomb

I don't have a heck of a lot to say, but considering the level of diatribe extant through the years on campus, it would not be out of place for some personal spleen venting of the literary kind.

Since it is now late 1979 going on 1992.5, I should not be surprised by events unfolding, but I am, dammit! Try hitch-hiking out University Blvd. The only people who give rides these days are mostly Jesus fanatics or the occasional (and rare) free spirit who considers it a privilege to have a private means of transport and not a god (or societal) given right.

Most people have a fuck you attitude when it comes to people who don't have the coin or the necessary masochistic bent for a sardine-line ride courtesy of B.C. Hydro.

Oh well.

What is really needed is a cheap surface-to-air missle, widely available and easy to operate. Maybe then, less people will drive cars. Maybe then, we will get decent and rational transportation system.

But only then.

Mark V. DeFazio
math graduate studies

Down with SRA reps

We are greatly concerned with partisan antagonism that continually hampers the student representative assembly. The root of the problem lies in the continual backstabbing and bickering between arts, as represented by Bob Staley, and science, as represented by Craig Brooks. We have been confronted with a petition for the removal of these two representatives and others, and question if the petition is an activity within the bounds of the present constitution of the Alma Mater Society.

Ted Longstaffe
science 4
and five others

It's fantastic to see that most of you have discovered the typed word. Now as soon as you discover the 70-space line and a triple spaced letter, we'll have something going. Unless of course you can't afford a typewriter, in which case you are more than welcome to use ours. See y'all soon.

THE UBYSSEY

November 2, 1979

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Joan Marklund and Sherry Evans screamed in horror. "Not another two-headed monster," was the cry that jolted Rory Munro and Peter Ferguson awake. Ingrid Matson and Wendy Hunt looked around, thinking perhaps Peter Menyasz had gotten married again. Steve McClure checked to see if he had gone schizophrenic while Richard Noble, Kerry Regier and Shaffin Shariff all checked each other for extra appendages. "Is Janet Comin?" Brad Stock asked Christine Wright and Betsy Probin, but was mortified when they didn't laugh. The darkroom burst into flames at the news, spilling out Glen Sanford and Jim Duggan, who madly took pictures of everything until Kevin Finnegan cooled them off with a douse of his finest. Randy Santos feverishly grabbed Alan Favell by the lapels and shrieked, "No, god, no, it can't be Tom Hawthorn and Heather Conn again." Geof Wheelwright sneered. "Naw, it's just my kid sister and the guy with the funny hat," he said. "Not even Julie Wheelwright or Verne McDonald could be scared by that."

PAGE FRIDAY

(one more time!)

Luna moons over love

See PF 5

Drama

Nicol looks at middle ages

By CHRISTINE WRIGHT

What happens when a middle-aged man is thrust into a world of biorhythms, roasted locusts, sexual freedom and liberated women? Eric Nicol shows us in his new comedy, Free at Last.

Nicol's play is set in Vancouver's swinging West End. It revolves around Geoff, a lovable poet set free from the restraints of marriage to flounder among the fads and females of the Seventies.

Free at Last
By Eric Nicol
At Presentation House
Until Nov. 3

Terence Kelly as the emancipated Geoff gives a delightful performance: bewildered by the new morality but eager to participate in it. Into his life strides Sheila, the sexy meat cutter trained in self-defence. He wants an easygoing friendship but she thinks that there's more to life than platonic ideals: "No sweat, pet — I've got a tubal litigation!"

Anna Hagan's portrayal of Sheila is uninhibited and boldly defined. She brings flesh and blood to what might otherwise be a flat stereotype.

But there's more to Free at Last than a simple affair. Ex-wife Anne, played with a natural grace by Trish Grainge, arrives with enough plants to turn Geoff's apartment into a terarium. She also enlists his aid to send a goat to Indonesia. There's a mixup in the mail and the goat arrives on his doorstep.

Meanwhile the crazy landlady, played by Doris Chillcot, is out to get Geoff's goat. She storms in accusing him of bestiality. When a brazen 16-year-old struts out of the bedroom wearing (barely) black lace, child molesting is added to the list.

Geoff claims he is a victim of circumstances, a conscientious objector in the war between man and woman. But he has trouble convincing the female cop who discovers his marijuana plant.

Nicol's laugh-per-line script demands a fast-paced production to carry it off. Unfortunately, the Westcoast Actors/New Play Centre production is like a wind-up toy beginning to run down. It's a well-engineered toy — the cast is strong, the set and lighting are well designed — but to work, the play needs to move faster. Director Pamela Hawthorn should give the key a few more cranks.

Some jokes fall into a vacuum when the actors expect an audience response. There is nothing more uncomfortable than a laughter pause when there is no laughter. But most of the time the audience is howling.

Between the one-liners there are some perceptive insights into the mid-life crisis and the "me decade" that are sensitively handled by an able cast.

It's lighthearted entertainment complete with a happy ending. If you've just seen Apocalypse Now, it's a refreshing change.

FREE AT LAST . . . Nicol laughs at Nicol again

Freddy Wood examines bleakness

By RICHARD NOBLE

One would have thought living in "the mind of God" was a wonderful thing - an ordered universe nurturing ordered and meaningful lives. But Thorton Wilder seems to think otherwise.

In their second production of the season, the Freddy Wood Theatre is presenting Wilder's Our Town, a melancholic look at life in small town America. But for a few flaws this is an excellent production, and after some reflection, thoroughly depressing.

Our Town
By Thornton Wilder
At the Freddy Wood Theatre
Until Nov. 3

The play evolves over three acts: A Day in Our Town, Love and Marriage, and Death. We are introduced to Grovers Corners, New Hampshire by the Stage Manager (given a very good performance by Charles Werner Moore), who remains onstage throughout the play setting scenes, giving historical sketches of characters, and narrating the story.

He tells us "our town" is an ordinary small American town near the turn of the century. Nothing unusual, most people born there die there. The residents lead quiet, orderly lives and seem on the surface at least to be happy.

The first act focuses mainly on two families, the Gibbs and the Webbs. Nothing very momentous happens, the families get on with their lives, each member filling the role assigned them without question. Rebbeca Gibb tells her brother about a curious letter her friend received, addressed to: "Jane Crofut, the Crofut Farm, Grovers Corners, Sutton County, New Hampshire, United States of America, Continent of North America, Western Hemishpere, the Earth, the Solar System, the Universe, the Mind of God."

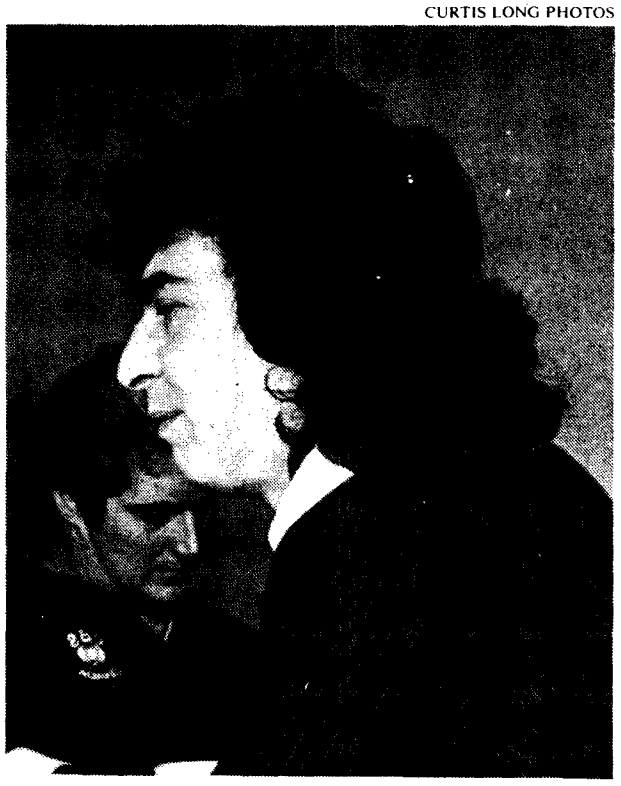
See PF 8

Get a handle on something great.

CURTIS LONG PHOTOS

"I think Robert Fripp is a mental case that should be put away. I think he's blowing smoke up everybody's ass. He's a yahoo, he's one of those acid casualties that's running around. He makes anti-music.

"We're funny. Something I always felt was missing from rock 'n roll ever since the acid casualties took over the business was a sense of humor. I can't listen to Led Zeppelin or Styx or any of those bands 'cause there's no joy in it."



"I have a certain amount of contempt for a crowd that doesn't understand what I'm doing, cause I think they should go somewhere else and go find someone they can relate to."

Bob Segarini

Bob Segarini is one of those people who've been playing bars for years, enjoying moderate success with a semi-legendary groups such as The Wackers. But it's only now that he's starting to get recognition and air play. His music is light, humorous pop and Page Friday reporter **Steve McClure** *cornered him in the confines of the SUB cafeteria as he argued with his slice of shepherd's pie. As Segarini's body adjusted to the culinary wonder McClure managed to extract this interview from him.*

Page Friday: You seem to have fairly well-defined opinions about pop music. I'm interested in how you came to these opinions. As a tender youth, did you have ambitions in this direction?

Segarini: I got into music at an early age, all kinds of music. I had a cousin named Finn who was an authentic juvenile delinquent who'd been thrown out of every school in the Bay area, so he came to live with my family to finish school. He was 18 and in the ninth grade, a real J.D. He was into rock 'n roll, so he took me to Dick Clark Caravans and stuff, so at a very early age I got to see Buddy Holly, the Everly Brothers, Buddy Knox, Fats Domino, Chuck Berry and on and on. That was an influence.

> "I think the guys who get weird on stage are the guys who are trying desperately to be loved by an audience"

PF: Did you have this fixation about being a pop idol from the beginning or did you just drift into it?

S: No, I just wanted to play, I liked the exuberance. The great thing about rock 'n roll is the joy of it. The people who were doing it really enjoyed doing it, and with all the corp-rock bands there are a lot of people who don't enjoy doing it. I enjoy doing it.

You can see Bruce Springsteen and see what I mean. I mean the guy has so much fun playing. You can't beat that. It looked like fun to me, so I started doing it and I've been doing it ever since.

PF: Why do you think then that so many rock stars become jaded and turn their contempt for the audience almost into an art form in itself? You can think of Jagger and Dylan as examples. They seem to have lost a lot of the sense of fun.

S: I have a certain amount of contempt for a crowd that doesn't understand what I'm doing, 'cause I think they should go somewhere else and go find someone they can relate to. We offer ourselves up on stage like everybody else and hope that people like us.

I think the guys who get weird on stage are the guys who are trying desperately to be loved by an audience so they're doing things that they wouldn't normally do. They wouldn't play this kind of music, they're playing a certain kind of music because they want the crowd to love them, so they're giving the crowd what they want, which is kind of silly, 'cause it's not very. . .

PF: Honest?

S: Yeah, they have very little integrity.

PF: So you feel you've maintained your integrity?

S: I've maintained a lot of integrity. My father taught me a lot about integrity. For years I was in bands where I played the game and made the compromises and did what I thought I should do instead of what I wanted to do, and for about a year and a half now I've been doing what I want to do and I'm really enjoying it. It's giving me confidence because it seems to be paying my rent at least, and I'm in a band with a bunch of really good guys.

PF: Ray Loney, formerly of the Flaming Groovies, describes his music as "comedy rock." Since you claim the Flaming Groovies as one of your favorites, to what extent is the humor element present in your music?

S: We're funny. Something I always felt was missing from rock 'n roll ever since the acid casualties took over the business was a sense of humor. Although I respect these people and think they're very good at what they do, I can't listen to Led Zeppelin or Styx or any of those bands 'cause there's no joy in it. There's a bank account. That's rock music, that's not rock 'n roll. I think if everybody did what they liked to do it'd be a mess.

PF: Isn't it already?

S: Yeah, but at least people would be happy about it instead of being down in the dumps all the time.

PF: What's the difference between pop music and rock 'n roll? In England the term "pop" is used to describe what we would call "rock," for example.

S: Good pop music should sound like rock and roll. It should have the energy, the vibes. Generally it doesn't. Pop music over here is equated with Barry Manilow. But he's not. I don't know what he is. Badfinger was a good pop band, the Beatles were a good pop band. But you have to understand that if the Beatles had shown up in 1970 they would've been laughed off the face of the earth, people would've gone "oh geez, a teenybopper group, oh look it's a new David Cassidy," I mean literally that's what would've happened, because of airheads. So my feeling about the whole thing is pop music played with energy is rock 'n roll. Pop music to me is melodic, a good song with interesting lyrics that talks about something that people can relate to: a melody, good harmonies, and some good guitars in it.

PF: How about somebody like Zappa who is so self-conscious that he seems to defeat his own purpose a lot of the time?

S: He's very bitter. Deep down inside he'd like to be the Kingsmen, he's never done what he really wants to do.

PF: So what would be the difference between yourself and someone like Zappa?

S: Well, I went through the whole process of doing what I was asked to do and going "well they know more about it than I do, I guess I better go along with it." And I contributed my share of mistakes to all this too, of course, but I never could figure out what was right and what was wrong.

> "Disco is just the Twist. I don't think all of it sucks, I think some disco records are fantastic. It's bull shit to say it sucks"

I didn't know what was going on, and finally a year and a half ago I just went "game over," and went to work for myself, basically. I'm doing much better than I was. I've got confidence, I've got a Juno nomination, the new album's gonna ship Thursday. It's neat. The pie is good.

PF: Despite the success of the new wave it seems to me that rock's vast potential audience, the kids out there in the suburbs, tend to listen to things like Foreigner and Styx, what you term "corp-rock." The new wave, at least in Vancouver, seems to hit people who are very media-conscious, very. . .

S: Trendy?

PF: Right.

S: It spreads. The same thing happened in London and the same thing happened in Toronto about a year and a half ago.

PF: But don't you wind up with things like the Knack? A sort of compromise?

S: Doug Fieger's a genius. You have to respect the Knack for one thing: they legitimized the new wave. They had Number One straight across the board in North America. They legitimized the resurgence of people playing music 'cause they like it, not because they're forced to.

PF: What's the Bob Segarini pronouncement on disco? Everybody's always predicting its demise.

S: Disco is just the Twist. You know between Elvis Presley and the Beatles there was the Twist, and nothing else was happening. Between whatever, Led Zeppelin and the Knack, there's been disco and it's not going to go away. I don't think all of it sucks, I think some disco records are fantastic. Any of the Brothers Johnson records, any of the Trammps' early records, the Manhattans . . . great stuff. It's bull shit to say it sucks; it doesn't suck.

PF: What do you think of somebody like Robert Fripp and his discotronics project?

S: I think Robert Fripp is a mental case that should be put away. I think he's blowing smoke up everybody's ass is what I think. He's a yahoo, he's one of those acid casualties that's running around. I don't think he makes music, he makes anti-music. He's one of those people who thinks if something is successful, then it can't be any good, and if something is obscure, then it must be wonderful. I hope he stays obscure.

PF: What do you think of all the rather bizarre music coming out of the American midwest? Music of dissolution or something new? Pere

See PF 8

Music

Symphony gives finest performance to date

By KERRY REGIER

A delightful thing happened on Monday night — a concert! Alicia de Larrocha joined the Vancouver Symphony with Akiyama conducting in an eclectic program dominated by lesser-known works by great composers. The orchestra has not played so well as on Monday night.

Rattling programs and sighs of boredom accompanied Robert Turner's Opening Night Theatre Overture, which was after all a Canadian work and worthy only of contempt. Or so the audience felt; I like it. With its boisterous and brash blasts and noise, it reminded me of a circus. I had a lot of fun listening to it, but the audience barely gave the conductor time to get off the stage before applause ceased.

After the enormous masses of brass and percussion had left the stage, the orchestra was scaled down to baroque proportions for a filigree performance of Bach's F Minor Harpsichord Concerto, played on the piano by de Larrocha.

Bach disliked the piano, which was new at the time and barely similar to modern pianos. The master considered it to be insensitive and clumsy, and thought it would never catch on. Despite this, thousands of modern musicians hammer away at Sebastian's music, totally oblivious of the real content of the notes.

De Larrocha is not one of those people. Even the obstacle of a titanic Steinway grand piano substituting for a delicate harpsichord was nothing to her. She balanced effortlessly and cleanly with the small string body, and never allowed her romantic tendencies to carry her away.

Her vision of the scale of the work dovetailed perfectly with the orchestra's, like the fine joins of ancient stonemasons. From tiny little bricks of phrases, the keyboard with the orchestra built a solid cathedral of sound, delicately ornamented in all its edges and corners.

After this came an Intervallic Sonata for Unaccompanied Mob, by one V.S.O. Audience. Everyone dashed out the doors to inhale fumes, gibber, and swill ethanol for fifteen minutes, and then dash back to their seats again.

De Larrocha then played Haydn's Harpsichord Concerto No. 11. This little pleasantry is rarely heard; Haydn's concertos are almost never performed nowadays, unlike Mozart's which are inescapable.

Not since Pichas Zukerman drew the VSO into a Mozart violin concerto on his first visit here has the orchestra glowed with such a gentle warmth or played with such precision. If the orchestra could sustain that level of inspired beauty, the VSO would be ranked with the London or Chicago symphonies.

And what more could be asked of such music? Haydn storms no height, nor does he explore the inner recesses of the mind; he is no Mahler. The piece is simply and gently beautiful, and does not pretend to be more. De Larrocha and the VSO captured this beauty perfectly.

One composer who did storm and plunge was Richard Wagner, noted for maniacal enormities of operas. In his life things were much different. The Symphony in C was written at the age of 18, and is full of the energy and wit of the precocious youth. For some reason this work is little heard today, though it is as fine as Brahms or Schumann in its way.

Akiyama did not fail to note the debt to Beethoven which Wagner owed, nor the hints of Brahms and even a forward glance at Bruckner with the broad phrases repeated in the last movement.

The work shows little of the later Wagner, except perhaps in its use of leading motives which permeate the symphony. It is closest in feeling, amazingly enough, to Bizet's symphony in the same key, written at age 17. Both symphonies are at their best in their youthful vigour and strength, and Akiyama and the VSO did not fail to bring this to its fullest expression, bringing the concert to a rousing close.

DE LARROCHA . . . music balanced effortlessly

Little River Band falls flat on face

By BRAD STOCK

Vancouver's love affair with Little River Band continued last Friday as they played a solid, if uninspiring, concert to a near sold out coliseum audience.

The show was slick, well prepared and moved along from song to song swiftly and smoothly. There was something missing, though.

This is the first show LRB has done in the coliseum as the main attraction. Since they appeared on the scene in Vancouver they have done two shows in the Orpheum, backed Boz Scaggs in the Coliseum and appeared at the Summer Sunday concert at Empire stadium.

LRB has failed to progress since their first show in the Orpheum. Their music is delivered in a tight and neat manner, with little variation from their planned and polished package. To be fair, the crowd loved the show and probably that is enough. But LRB has the potential to dazzle rather than merely please, yet they never really cut loose and improvise. Their show is becoming ever more dominated by Glenn Shorrock, with the other members almost playing a secondary role to him.

This puts to waste the great talents of Beeb Birtles, who up until now was almost as large an influence on the direction of the band.

The band now includes Derek Pellici on drums, David Briggs on lead guitar, Graham Goble on guitars and a new and unknown bass player that they picked up to replace the recently departed George McArdle. LRB also had a revamped setup on this tour with the addition of a keyboard, which adds depth to their sound that was filled in on guitars before.

The show opened with Hard Life, a cut from their new album. This set the pace for the show. There were five cuts played from First Under the Wire and three numbers that are to appear on their next album.

Because such a large portion of the show was allotted to new material much of their outstanding work from previous albums was omitted. The main hits of their first three albums were there: Long Way There, Statue of Liberty, Help is on the Way, Happy Anniversary and Reminiscing. There were only a couple of non-hit songs that were performed and this is an unfortunate omission as they have been some of the highlights of their previous shows.

There were many notable items about Friday's show. The show was recorded for the band's upcoming live album, was simulcast the following night and the crowd of 17,000 plus was the largest on their North American tour. They also had an impressive new stage setup which allowed the entire audience to see the whole band.

The show was opened by Jim Messina, who has resumed his career following a long abstinence after breaking with Kenny Loggins. He put on an enjoyable show that was lost in the Coliseum venue. For a jazz fan in a club or a theatre the opener would have been highly enjoyable, but it was not particularly suited to the show.

There were the typical concert problems at the show. The crowd was rowdy and restless, with more than the usual amount of fireworks present. It is unfortunate that LRB did not choose to have a reserved seating affair, as Bob Dylan, Yes, and other major performers have.

Little River Band has finally cracked the North American market and their show captures the essence of the pop fan's rock concert. Perhaps this is enough, but hopefully LRB will move more out on a limb next time around and try to utilize their full potential.

Butterfield and Danko play blues

By STEVE McCLURE

Paul Butterfield and Rick Danko, two long-time veterans of the American music scene, paid a brief visit to the Commodore Tuesday night. Between the two of them, they have enough old material to fill several record stores, but they concentrated on old blues standards and a sprinkling of their greatest hits.

Danko, best known as one of the members of the legendary Band, has a stage presence that is so honest and vulnerable that it's hard to believe he's been playing bars and concert halls for the better part of 15 years.

Stage Fright, an old Band chestnut, enabled Danko to shine through as he gracefully exploited his natural shyness. But it was his moving version of Unfaithful Servant that provided the high point of the evening. Butterfield joined Danko for one of his trademark harmonica solos, and for a brief moment it seemed that The Band was reborn.

Butterfield got the crowd rocking with his wailing harmonica, used to full effect on bluesrock standards like Train, Train and more pop-oriented numbers like Sail on Sailor, which was written by one of the backup musicians, a Beach Boys alumnus.

But the man must have reformed in the interim, as he played a manic lead guitar that owed more to the south side of Chicago than the sunny shores of Southern California.

They seemed a world away from the sometimes less than wonderful performances of groups such as Crosby, Stills, Nash and Young. Instead they play pure, heartfelt music that shows they're playing more for fun than money.

Butterfield, looking like Captain Beefheart's uncle, is one of the permanent fixtures of the blues, a true believer in a grand tradition that will continue as long as there are people as committed as he is.

Opening for Danko and Butterfield were Vancouver's own Rhythm and Blues All-Stars, an ensemble of middle-aged men who seem never to have gotten over that time they saw James Brown in 1965.

They play old R&B standards in a formalized way that shows dedication to the music. But it's hard to take them seriously as they strut about in their ridiculous rented tuxes, demonstrating how to be funky while not sweating too much on those nice white suits.

Film

From popcorn to espresso for Varsity

By BETSY PROBYN

As you walk into the Varsity Theatre you might be surprised by the lack of that familiar popcorn stench. You might also notice the framed prints and the newly installed expresso bar. Soon there will be directors' chairs bearing the names of Fellini, Visconti, Truffaut and that of Varsity manager Don Barns.

Barns might not rank with the great European directors, but this is the man who has managed to rid the Varsity of the junk food and junk films. He is responsible for bringing the products of his beloved directors to the theatre at 10th and Trimble.

"You play junk films and at first you get crowds but it's a split audience," said Barns. In the last year Odeon has forced "junk" movies such as American Graffiti, Tommy, and Dracula on the Varsity. They drew crowds, but Barns says he was not satisfied.

This is where the great conflict began. Does the theatre show "movies" which Barns sees as another term for escapist entertainment or "art films"? Odeon theatres seem to think that movies are a good bet and 95 per cent of their showings aim to be solid money makers. Lilies of the Field ran for 10 months and American Graffiti for six months at the Varsity.

"The trouble is that Odeon doesn't have time for art theatre," said Barns. Looking at the Queen's portrait on a dollar bill takes up their time.

When things were looking black for the Varsity, Linda Beath arrived in answer to Barns' prayers. She managed to turn the movie house into a successful art film theatre.

Having already established the Fine Arts Theatre in Toronto, Beath started her own distributing agency. This allowed her to bypass the other distributors that had tended to restrict the range of films. She then launched out into the rest of Canada and contacted Odeon. As they were beginning to realize the Varsity was going downhill she was given permission to distribute to the Varsity.

During the time the Varsity went commercial the Ridge Theatre took over the role of occasionally playing first run art films and the Foreign Film Festival moved to the Dunbar Theatre. Now that the Varsity is back in swing the Ridge will return to its original role of showing repetory films.

Along with the Ridge's return to rep. films, Kirk Tougas of Pacific Cinematheque has been given the use of the Varsity on Sunday afternoons to show classic oldies.

"It's all part and parcel of a complete art theatre scene in Vancouver and a different approach to film theatre," said Barns.

This means Vancouverites will have the chance to see goodies such as Citizen Kane and Rashomon on Sundays plus a rash of first-run films at the Varsity which will include Fellini's Orchestra, Wiesse's Picnic at Hanging Rock and a new Truffaut.

The commercial cinemas will still carry on in their money making way. It might be interesting to try and distinguish between movies and films. Using Barns' criteria, "a film is a work of art that is well constructed from beginning to end. This applies to the screenplay, direction and acting."

But he says there is no Canadian product that fills these requirements.

It will probably take four or five films before the Varsity regains the stature and respect it lost during its "sell-out" year. Meanwhile there are the "added extras", (Barns doesn't like the word "gimmicks") of carrot cake, film magazines and directors' chairs.

The question is whether Barns will see a successful season in his director's chair before he retires next year.

CITIZEN KANE . . . from "junk" to "art" films

Strange caller has hangups

By JANET COMIN

When a Stranger Calls misses its mark by about six years — the six years between an 18 and a 12-year-old mind. Although the movie has pant-wetting potential it has been geared to the bowels of the wrong age group.

Director Frank Walton develops good dramatic tension in the opening scene. The pie-eyed, 15-year-old babysitter (Carol Kane) is in a strange, dimly lit house. Her typical teenage activities (pretending to do geometry homework, phoning friends in Japan, drinking Irish whiskey) are being interrupted by insidious phone calls. She phones the police and they trace the calls to the house's upper floor.

Tension is developed through scenes of opening closets and fridges, walking past open doors and shots of long pointed objects. The first 20 minutes are effectively scary but Walton has left no provision for the rest of the movie.

When a Stranger Calls
Starring Carol Kane
At the Coronet 1

Instead of springing new techniques on the audience during the next 100 minutes of film, Walton chooses to re-shoot the same "closet door and poker on the floor" stills. This is no longer effective and tension is replaced by boredom.

And the dark sets no longer prove to be frightening. By not interspersing day lighting among the interior shots, the audience becomes used to searching the screen for action and no longer finds the film scary, only irritating.

Carol Kane does a believable progression from gibbering teenager to gibbering housewife. She alone manages to develop any credibility in her character (in spite of her tinkerbell voice). The rest of the cast barrel over their roles and create unwittingly comic moments in the movie's would-be dramatic scenes.

The conclusion re-affirms Walton's lack of creativity. More doors are suspensefully opened and the maniac is dealt with. Had the show not been rated Restricted the appropriate age group might appreciate the film. But the age group that will see it will only be bored.

Luna keeps loving all in the family

LUNA . . . singing and horsing around

By SHAFFIN SHARIFF

Bernardo Bertolucci's films — Last Tango in Paris and 1900 in particular — have always made headlines. Luna, a tale of incest, betrayed love, drug addiction, ambiguous sexuality and homosexuality is getting the same response.

Luna
Starring Jill Clayburgh
Directed by Bernardo Bertolucci
Playing at the Park

Jill Clayburgh (last seen in Alan Pakula's Starting Over) plays Caterina Silveri, an American opera star who returns to Italy after her husband dies. Her son Joe, played by newcomer Matthew Barry, becomes a heroin addict.

On his fifteenth birthday, Caterina learns of her son's addiction. And the stage is set for a violent and perverse involvement: an incestuous relationship between the mother and her withdrawn son.

With the participation of Clayburgh, the direction of Bertolucci and a controversial subject, one expects a film in the tradition of Bertolucci's Last Tango in Paris. For the most part, Luna is the result of a brilliant effort, more provocative than Last Tango in Paris and an ambitious undertaking along the lines of 1900.

The incest theme is surprisingly well handled, one of the film's major accomplishments. Bertolucci has taken time and care, giving a lyrical and harmonious quality to the film. It's a rare accomplishment for a director to make the audience care about characters who are involved in such a relationship.

But Luna is not the total masterpiece it should have been. The minor flaws in the film compound easily and become thoroughly irksome after a while.

For a film set against the background of opera, the scenes with Clayburgh as the soprano are badly dubbed. This would not have mattered had the opera played only a trivial part. Here it matters. The senses cannot begin to enjoy the splendor of opera with such a glaring defect.

The dialogue is also a matter of contention. Ever get the feeling while watching a dubbed foreign-language film that people just don't talk like that? Be warned, the same feeling creeps up in Luna. But this time there is no excuse.

The fault lies with the adaptation by George Malko from an original script by Giuseppe Bertolucci, Clare Peploe and Bernardo Bertolucci.

The conclusion of Luna is tinged with plot twists and reappearing characters. It's a conclusion that will turn many off. Bertolucci is out of control and the film skids into unbelievability. His desire to reunite characters is a serious hindrance. Had he left the audience guessing, the ending would have suited the film.

The moon, symbolic to the film, hovers about the characters, knowing all.

'Tween classes

TODAY

LE CLUB FRANCAIS
General meeting, noon, International House lounge.
UBC DEBATING SOCIETY
General meeting, noon, SUB 215.
HOME ECONOMICS
Boat races with milk, noon, SUB plaza.
CIVIL CLUB
Bake sale, noon, SUB plaza.
MUSSOC
Variety show, noon, SUB auditorium.
WOMEN'S COMMITTEE
Subcommittee meetings, noon, SUB 130.
IYS
General meeting, noon, SUB 111.
GAY PEOPLE OF UBC
Rocky Horror and beer night, 6:15 p.m., SUB auditorium.
RUSSIAN CLUB
Meet to watch Queeh of the Gypsies, 7 p.m., Ridge Theatre.
NEWMAN CATHOLIC CENTRE
Volleyball night, 7:30 p.m., Gym A.
HOME ECONOMICS
Dance to Jade, 7:30 p.m., SUB ballroom.

SATURDAY

MUSSOC
Auditions for Sweet Charity, 1 p.m., SUB party room.

SUNDAY

MUSSOC
Auditions for Sweet Charity, 1 p.m., SUB party room.
GAY PEOPLE OF UBC
Hike to Garibaldi peak, 9 a.m., Safeway at Broadway and Macdonald.
EAST INDIAN STUDENTS' ASSOCIATION
A look at religions of India, 5:30 p.m., International House.
MUSEUM OF ANTHROPOLOGY
Chinese classical songs and folk tunes, 3 p.m., Museum of Anthropology.

MONDAY

RELIGIOUS STUDIES
Introduction to meditation, 7:30 p.m., SUB 111.

TUESDAY

PRE-MED SOCIETY
Lecture on infectious diseases, noon, IRC lecture hall 1.
WOMEN'S COMMITTEE
General meeting, noon, SUB 130.
NEWMAN CATHOLIC CENTRE
Bible study and discussion, noon, St. Mark's College.
CHINESE STUDENTS' ASSOCIATION
Cantonese class, noon, Buch. 220.
MY JONG KUNG FU
Practice, 7:30 p.m., SUB 125.

WEDNESDAY

WOMEN'S COMMITTEE
Fat is a feminist issue discussion group, noon, SUB 130.
AQUASOC
General meeting, noon, SUB 215.
TM
Group meditation with videotape, noon, Buch. 217.
WOMEN STUDENTS' OFFICE
Career choices for women, noon, Brock Hall 301.

THURSDAY

MY JONG KUNG FU
Practice, sometime, SUB 125.
LSM
Lecture on production and use of scientific knowledge, noon, Lutheran Campus Centre.
WOMEN STUDENTS' OFFICE
Panel discussion on women as lawyers, noon, Law bldg. 169.
WOMEN'S COMMITTEE
Lesbian drop-in, 1:30 p.m., SUB 130.

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is now being formed. If you are interested in purchasing Art for the A.M.S., please contact the

SECRETARY OF SAC — SUB 248

before Friday, Nov. 2/79.

WOMEN
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LAW

Come and hear all about . . .
getting into law school,
what it's like once you're there,
articling and the legal profession.

PLACE: Room 169, Law Building
DATE: Thursday, November 8th
TIME: 12:30 p.m.

Sponsored by the Women Students' Office

PLEASE TAKE TIME OUT TO SUPPORT THE
EXTERNAL AFFAIRS COMMITTEE
In its efforts to inform the Government about our concerns regarding the quality of your education. Sign your name to this letter and drop it in
SUB, SEDGEWICK, BUCHANAN, SCARFE, MACMILLAN, TOTEM, VANIER, GAGE, GRAD CENTRE, or MAIN LIBRARIES.

November, 1979

To:
M.L.A. for the riding of:

As a student at the University of British Columbia, and a resident in your constituency, I would like to bring a matter of concern to your attention.

I am concerned about the erosion of the quality of education at this institution. Each year, U.B.C. is denied the money it needs to operate, and we have yet to receive an operating grant which is sufficient to meet the budgetary needs of this University. As a consequence, tuition fees are rising once again this May, and I am forced to pay more money for an education that is worth less than it was last year. Many of the students on this campus are working with poor or non-existent lab equipment, or are attempting to learn in classes with up to 200-300 other students.

Unless measures are taken to reverse this trend of instituting tuition fee increases to cover budgetary shortfalls, and cutting back on the quality of education due to underfunding, the future of students and institutions look bleak in this province. I trust you will take this matter up with your fellow members of legislature, and give it your utmost attention.

Yours sincerely,

. . . . . .

THE CLASSIFIEDS

RATES: Campus — 3 lines, 1 day $1.50; additional lines 35c. Commercial — 3 lines, 1 day $3.00; additional lines 50c. Additional days $2.75 and 45c.

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., B.C. V6T 1W5

5 — Coming Events

SLIGHTLY INJURED PENGUINS are featured at the first annual Zoo Sale. Nov. 11-18th.

A FRESH APPROACH to the knowledge that ends all conflict; a discussion of self-awareness with Riley White. Please call 278-5680.

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20 — Housing

30 — Jobs

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40 — Messages

50 — Rentals

65 — Scandals

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99 — Miscellaneous

Brennan clan joins Duggans to keep Clannad in Gaelic

By STEVE McCLURE

James Joyce described life as being a rather humdrum affair that is given meaning and beauty by events which he called "epiphanies," moments of pure transcendence that illuminate our everyday lives. Or something like that.

You had to be at the Vancouver East Cultural Centre Monday night to appreciate exactly what Joyce meant. The traditional Irish folk music of Clannad was as inspiring a musical event as ever these ears have been privileged to hear.

To call the music sentimental is to do it a disservice, even though there was nary a dry eye in the audience during Maire Brennan's vocal solos. Brennan, equally skilled on the Celtic harp, was accompanied on bass, guitar, flute and pennywhistle by her brothers Paul and Ciaran.

They played a mixture of songs in English and Gaelic, and while somewhat lacking in professional stage manner, the warmth and honesty of their music shone through clearly.

Clannad's musical base is similar to that of the Chieftains, who are more well known by virtue of their association with Stanley Kubrick. Clannad include more vocal arrangements and are a bit more adventurous than the Chieftains, who are more advanced in years than these young upstarts from county Donegal.

Their music transports you to a mythical Ireland that seems a million miles removed from the Ireland of the "troubles" and political madness. It has been said that Gaelic has the sound of water flowing over smooth stones and this was borne out by the hauntingly sublime melodies of Clannad in which the unfamiliar nuances of the ancient language brought this and many other images to mind.

The Brennan clan were joined by two members of the Duggan family, Noel and Padraig, who played mandola and guitar. The guitar is hardly a traditional Irish instrument, but Clannad's use of it indicates their ability to adapt old musical forms to the present. Ciaran Brennan's use of the upright bass was effective and recalled that other great folk group from the British Isles, Pentangles, in which jazz and folk were blended artfully.

Sometimes it seemed as if Clannad were restricted by the form of the traditional pieces which form their repertoire. The last song they played showed their capacity to improvise on a familiar air and they were inspired to the point where they resembled a manic Irish version of Jethro Tull.

Their youth and commitment to making traditional music live forever will undoubtedly ensure their success.

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"Ski Film Will Be A Hit!"
—Jamie Lamb, Vancouver Sun

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MATURE — YANKS
Warning: Some coarse language, occasional nudity & suggestive scenes. B.C. Dir.
odeon, 881 GRANVILLE, 682-7468
Showtimes: 2:00, 4:30, 7:00, 9:30. Sunday from 2:00

RESTRICTED — WHEN A STRANGER CALLS
Warning: Some frightening scenes. B.C. Dir.
CORONET 1, 851 GRANVILLE, 685-6828
Showtimes: 2:00, 4:00, 6:00, 8:00, 10:00 Sunday from 2:00

MATURE — MICHAEL DOUGLAS — RUNNING
A story about having the courage to be what you are.
CORONET 2, 851 GRANVILLE, 685-6828
Showtimes: 1:30, 3:30, 5:30, 7:30, 9:30 Sunday from 1:30

MATURE — ALAN ALDA — THE SEDUCTION OF JOE TYNAN
A UNIVERSAL PICTURE
Warning: Some coarse language. B.C. Dir.
broadway 1, 707 W. BROADWAY, 874-1927
Showtimes: 7:15, 9:15

MATURE — Starring JOHN BELUSHI — NATIONAL LAMPOON'S ANIMAL HOUSE
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broadway 2, 707 W. BROADWAY, 874-1927
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RESTRICTED — JILL CLAYBURGH — Between a mother and son... LUNA — A FILM BY BERNARDO BERTOLUCCI
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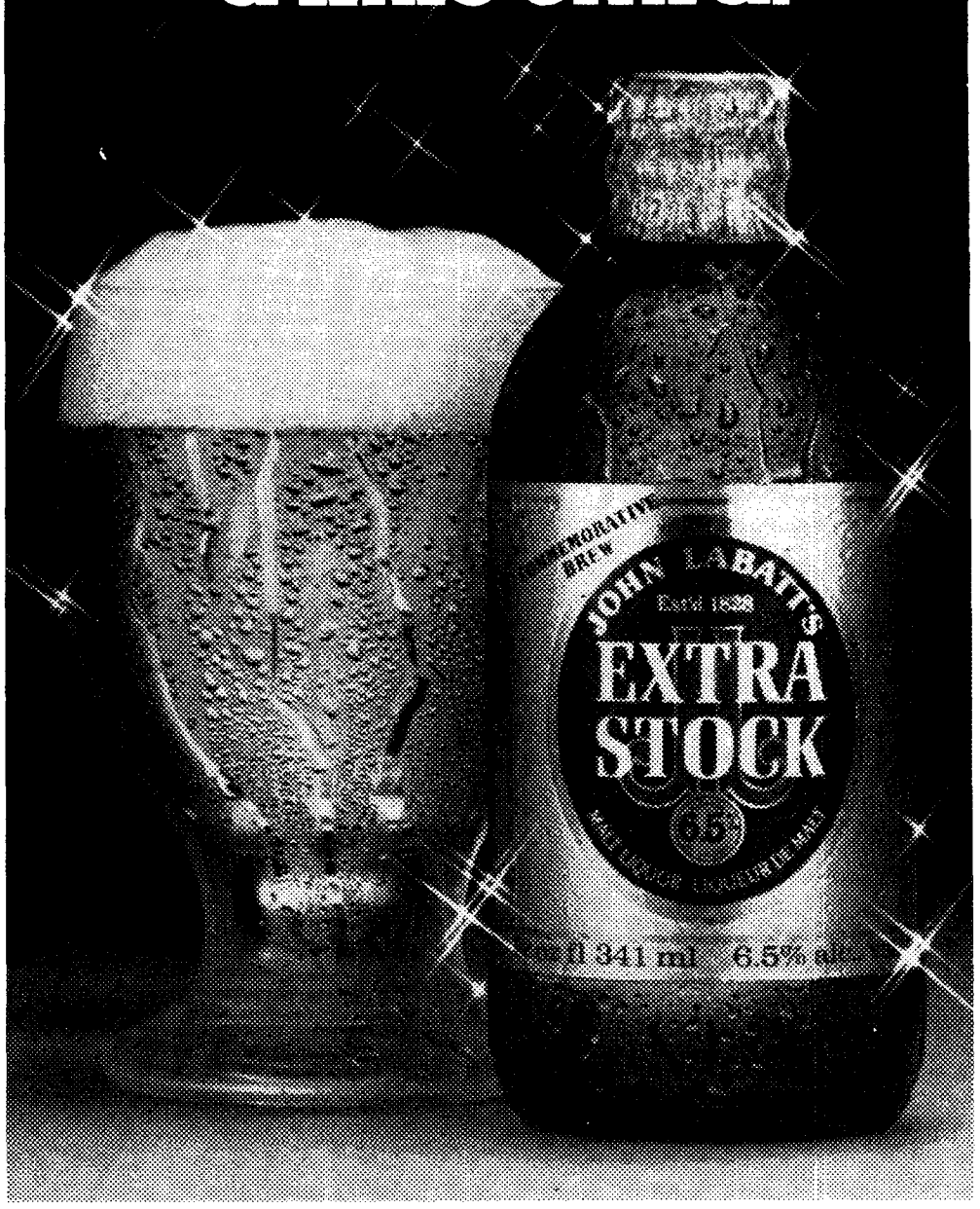

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Bob Segarini

From PF 3

Ubu and similar bands come to mind.

S: They had this thing called "the Woodstock of the new wave" in Minnesota recently, 26 hours of straight music, bands from all over the world. Devo showed up disguised as a band called The Dove, a California religious band. And they all had salmon-colored leisure suits on . . . the midwest is kind of a strange place. If you saw Akron you would understand Devo. It's a pretty hopeless place. Not many ways out of it. The reason good rock 'n roll's always come out of England is because they have the frustration: you either become a soccer player or a musician to get out of those rows of dingy little houses which is the only thing your parents have in the world.

PF: So you can't have good music on the west coast? It's too mellow?

S: Yeah, it's basically true. . . Of course you can have good music. Frustration doesn't mean poverty, frustration is angst. To vent angst a lot of people on the west coast get up on bell towers with rifles instead of on guitar. People back east or in the midwest, the frustration is pretty visual, you know, old decaying brick buildings and crud, nowhere to go and you can't walk the streets at night. You don't have those problems here.

PF: Have you heard any of the new stuff coming out locally?

S: Chuck Biscuits should have been the replacement for Keith Moon. Seriously. Just think about that for a minute. Perfect drummer.

PF: It seems as if all the old patterns are re-emerging in the new music regardless of what the bands proclaim. The Clash pulled a fast one on D.O.A. the other night when they stipulated that D.O.A.'s volume level be kept down when they were the opening act at the Gardens. Now that's pretty shoddy.

S: Yeah, it is. The Clash don't trust anybody. They're also not confident. As much as everybody hates them, I opened for the Bee Gees and they were the nicest bunch of people — the road crew, everybody. They let us use anything we wanted, lights, sound equipment. Not one problem. Their whole attitude is that they want to have a great show.

People like the Clash, they don't think they're that good. They either think they're not that good or they're afraid they're going to be blown off the stage. Dumb concept, but people actually feel that, the ego, you know. Real ego problems. And they step on the young bands.

Our Town

From PF 2

The second act concerns the love and marriage of George Gibbs and Emily Webb. The families are neighbours and friends so it seems proper and inevitable that the children will marry. All is as it should be, but towards the end of the act undercurrents of dissatisfaction begin to emerge. Mrs. Webb makes a speech lamenting that she was unable to tell Emily about sex.

And in a fleeting perception of the futility of her life she cries out, "the whole world is wrong."

The third act moves from Grovers Corners to a windy hilltop cemetery nine years later. Some of the main characters are dead, and seated in rows on the stage. They watch as a funeral procession approaches; Emily has come to join them.

For the remainder of the play the dead reflect upon the insignificance and futility of living; they are happy to be free of life. Only Emily, who has just joined them, wants to go back.

The entire play is an extended metaphor of the living as actors playing out empty and meaningless roles: birth, growth, reproduction, and death.

Under the direction of Charles Siegel, the Freddy Wood Theatre's production gives subtle and convincing emphasis.

Some of the characters have difficulty maintaining consistency of movement, and some exaggerate almost to the point of burlesque. This detracts only slightly from the whole effect, and is more than adequately compensated by the excellent performances of Charles Werner Moore as the Stage Manager and Robin Mossely as George Gibbs.

Our Town is not an uplifting play. Few people want to think of their lives as empty and futile. And perhaps, as Wilder suggests, few people want to think of their lives at all. You may not agree, but the point is made well.

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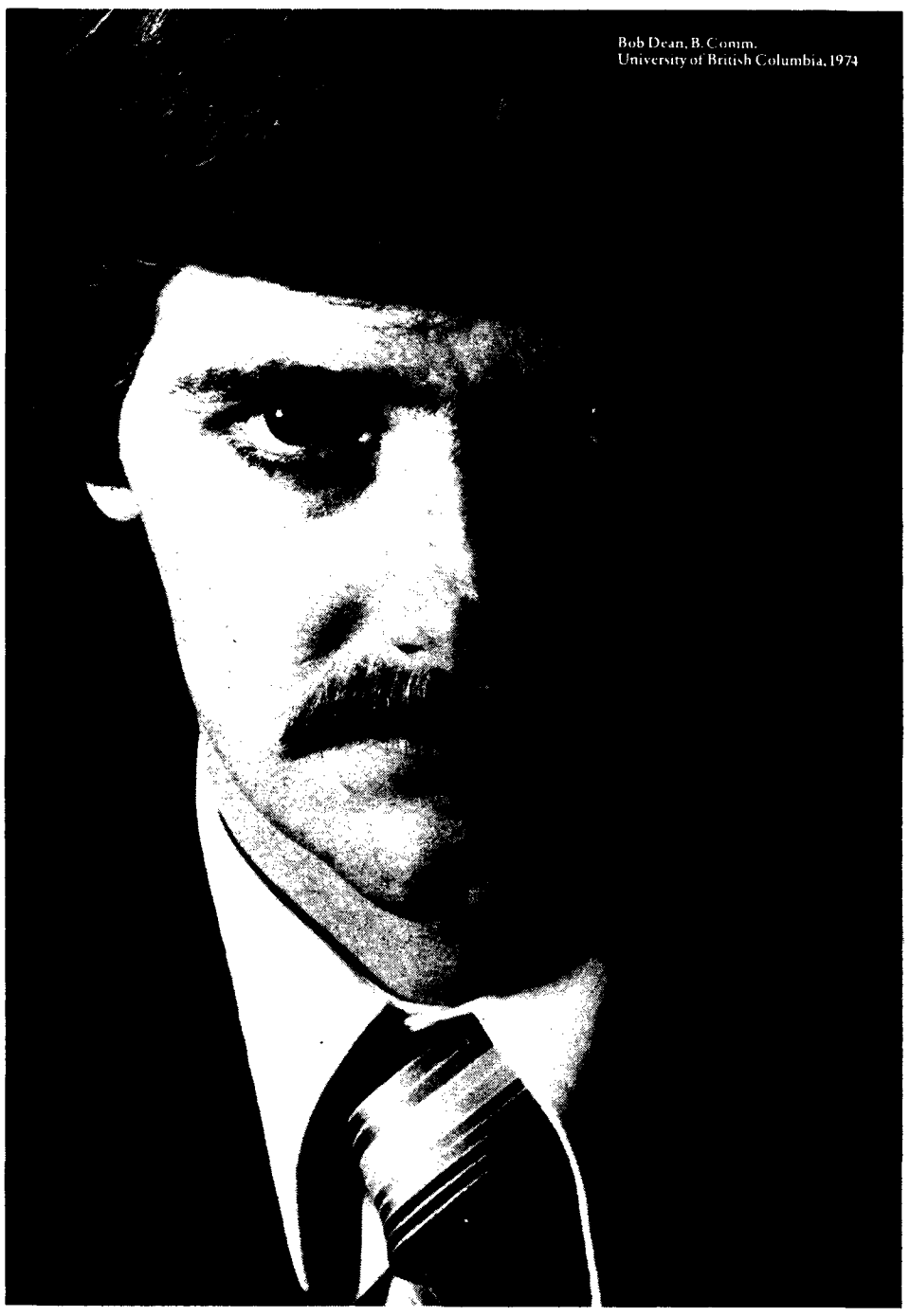

"When it came to picking a career, banking was the last thing on my mind. The reason was, I pictured myself disappearing into the woodwork and surfacing 40 years later with a gold watch, a slap on the back and one of those 'good old boy' retirement parties.

"Brother, was I wrong.

"After graduating from UBC, I talked with one of Toronto Dominion's recruiters. He stressed the personality of the bank and its people. Plus the fact that I wouldn't get lost in the shuffle–and I could make my own opportunities if I worked hard at it.

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Vista

The Knack, a pop-rock music group whose debut album has been topping the North American record sales charts will be appearing at the **Pacific Coliseum** Thursday, Nov. 8 at 8 p.m. Tickets can be purchased at CBO, Grennan's and all Woodward's stores. A Perryscope Production.

Two new openings for theatre buffs. **Our Town**, directed by Stanley Weese, is running at the **Freddy Wood Theatre** until Nov. 3. Written by Thornton Wilder it is an unusual treatment of the daily pattern of living in a small American town.

At **Studio 58** on the Langara campus **Arsenic and Old Lace** is playing until Nov. 17. A winning tale of passion, pulchritude and poison.

Pacific Cinematheque is sponsoring a series of films entitled **Masterworks** which is to be shown at the Varsity Theatre Sunday afternoons this fall. The first is Orson Welles' **Citizen Kane** to be shown at 2 p.m. on Nov. 4.

At the **Vancouver East Cultural Centre** Masterpiece Music will showcase Philippe Etter, viola, Wilmer Fawcett, double-bass, Ian Hampton, cello, Norman Nelson, violin, and Linda Lee Thomas, piano, playing pieces from the works of Rossini, Dvorak and Schubert. This is the forth in the series and there are two performances Sunday, Nov. 4, one at 2:30 p.m. and the other at 8 p.m. For tickets phone 254-9578.

Diamantose, a folk trio from Quebec will be playing at the **Soft Rock Cafe** Friday, Saturday and Sunday evenings this weekend.

Thomas Ehrlich, a pianist-composer from Mexico will be playing at 9:00 p.m. on Friday, Nov. 2 at the **Western Front**, 303 East 8th Ave.

At the UBC Recital Hall **Gordon Cherry** on trombone and **Joyce Cherry** on piano will perform sonata by Christel Bochard and the music of Serocki on Wednesday, Nov. 7 at 12:30 p.m.

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SESSION I:
DATES: November 6 - December 4 (Tuesdays)

SESSION II:
DATES: November 7 - December 5 (Wednesdays)

TIME: 12:30 - 1:30 p.m.
PLACE: 301 Brock Hall

REGISTER AT THE FIRST SESSION. JUST COME! ENQUIRIES 228-2415.

Sponsored by the Women Students' Office.

Shepard plays on meaning of life

By MARK TIMMIS

The notion that life is meaningless is by no means peculiar to Sam Shepard nor contemporary thought. But in a century that more than any other has been characterised by brutality, optimistic participation in the ideal of life has done much to hide the pessimism and despair.

In Buried Child this evasive ideal is conveyed with a cold sanity that verges on madness.

Buried Child and Other Plays
By Sam Shepard
Talon Books, Vancouver

Dodge and Halie live on a farm with their two sons Tilden and Bradley, who are in their forties. Tilden, the older of the two, has been quietly regressing ever since he had what Halie says was the brains to get himself thrown in jail.

Bradley possesses a cruel anger which, aggravated by his ill-fitting false leg, often drives him to shave Dodge's head as he lays helplessly drunk on the couch. A third son Ansen was a war hero, but he was murdered in a motel room by what Halie claims was the Devil incarnate, his Roman Catholic bride.

The failure of Halie's three sons casts a shadow over the family that gradually intervenes to isolate the present. With their eyes instinctively shut, each failure is evaded as they fall back with greater intensity upon their illusions. The worlds the characters come to inhabit are elaborate stories.

The drama of the play lies entirely in the realm of idea, allowing Shepard to jump freely from life to the meaning human habit attaches to it. Tilden's son Vince, arriving home after several years absence, finds himself struggling to convince Dodge that he is who he says he is. But it is through the stolid realism of Shelly, Vince's girlfriend, that any sensible foundation is established at all.

It is also Shelly's presence that bridges the gap between the family's idealized lives and the physical reality of existence. The origin of their eccentricity comes to light until finally we are led to question whether Buried Child is just a simple metaphor for the desire to escape the past.

Seduced, the second of the three plays, pursues man beyond his desire to escape to his desire to escape death. Hackamore, a Howard Hughes-like recluse, has been hiding out on the top floor of a hotel for fifteen years.

The curtains have remained closed, the windows shut and his activity limited to lying in bed, receiving intravenous and explaining to his servant Raul not to wait for instructions but to intuit them. The only objects in the room are two palm trees and a couch which Raul can't quite intuit how to arrange.

Hackamore's antics are amusing and become all the more so when, convinced that he can extend his authority beyond Raul and a couple of plants, he invites two Las Vegas bombshells up for a visit. As might be expected, the two showgirls, Luna and Miami, are not impressed by Hackamore's emaciated body and curled nails; nor Hackamore for that matter, with their intelligence.

But Miami's ample body seductively stretched out across the couch is more than the aging recluse can bear and within moments he is on top of her clenching his failing heart.

Beneath Hackamore's banter there is a feeling of weakness. The world he inhabits, like those in Buried Child, has lost its very humanness. As Hackamore concedes, "What difference does it make? It's a good story. One story's as good as another. It's all in the way you tell it. That's what counts. That's what makes the difference." The story Hackamore created between the outside and his imagination simply became a triumph of illusion over reality. By escaping life, Hackamore had hoped to escape death.

Hackamore's attempt to raise himself above life is picked up again in Suicide in B in the form of a musician named Niles. The play opens with two detectives, Pablo and Louis, examining the chalk figure of a murder victim. Although the face has been blown off we soon gather that the fingerprints are those of Niles.

As members of Niles' band begin to trickle on stage it becomes clear that the death is a hoax and the body that of someone else. Pablo is baffled. Louis, having awkwardly gathered himself within the perimeters of the chalk figure, is full of ideas.

Niles, he ventures, was nearing the height of his popularity. With a new concept of music that couldn't be heard and instruments he made in the bathtub, Niles was sure to herald in a new age. Meanwhile, Louis continues, the members of his band had begun to feed off his creativity. By planning a false suicide, Niles had intended to lay low till the band dispersed.

The explanation Louis offers is accurate. But what it does not take into account is the body. As in Buried Child and Seduced, personal identity is arbitrary and therefore easily interchangeable. Niles, likewise, in refusing to acknowledge his physical existence loses touch with reality because he himself was reality.

"A man in a disguise. But then you see him signaling to you from the street. He's pointing to his head, to his own head, then pointing back to you. Then you see him more clearly than before. You see for sure that he is you. He yells up to you in a voice you can't mistake. 'You're in my head. You're in my head'."

Shepard's protagonists in the three plays all espouse a similar view of life: life has to be given meaning because of the obvious fact that it has no meaning. Thus their lives become fabulous stories with moments of far-seeing clarity and finally lives that are sacrificed to existence.

PANGO PANGO (UNS) — Riots erupted in this tiny island kingdom when it was announced a petition was circulating calling for the recall of blorg representatives Blob Staidly and Crag Flukes.

"Thrown them out? Throw those representatives of the people out? No way," said bored of flummery representative Spruce Salmon. "We're going to give them a worse screwing than that."

Salmon announced soon after his plan for centralizing the power of Pango Pango in a few small hands. "My hands are the smallest of all, barring those times I dig into the treasury," he said. "I guess I must be perfect for the job."

The riots continue.

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	UBC		
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	Art History	Dance	Theatre
	Graphic Design		
NOV. 6	**Applied Science**		
	Community & Regional Planning	Engineering	Computer Science
NOV. 7	**Faculty of Arts**		
	Architecture	History	Communications
	Recreation	Journalism	
NOV. 7	**Sciences**		
	Zoology	Aquatics	Oceanography
	Ecology	Fisheries	Biology
NOV. 8	**Commerce and Business**		
	Economics	Commerce	Public Administration
NOV. 9	**Faculty of Education**		
NOV. 13	**Forestry**		
NOV. 14	**Agriculture**		
NOV. 15	**Human and Social Therapy**		
	Psychology	Child Care	Community
	Social Work	Counselling	Development
NOV. 16	**Law**		

Province of British Columbia Ministry of Labour
EMPLOYMENT OPPORTUNITY PROGRAMS

V.D.

Some straight talk from Julius Schmid

The purpose of this advertisement is to educate you about venereal diseases. If you think this subject is no concern of yours, we'd like to point out that V.D. has reached epidemic proportions in Canada. It cuts across all age, income, social and educational groups. A conservative estimate is that between 500,000 and 1 million Canadians suffer from V.D.

What we're going to do in this advertisement is to tell you in plain, simple language about three of the most prevalent venereal diseases in Canada today. What the symptoms are, the various stages of the diseases and most important of all, what you can do to prevent infection.

Now, if in the course of reading this advertisement, you suspect you might have some of the symptoms described, consult your physician immediately. The treatment is confidential and if caught early enough the disease can be easily treated.

GONORRHEA

This particular disease has become rampant due to possible changing social and sexual attitudes. Despite the most advanced treatment methods medical science has been unable to check the spread of this condition.

STAGE I

Symptoms generally appear from two to six days after exposure to the bacterium Neisseria gonorrhoea, however, up to 20 percent of men and as high as 80 percent of women show no symptoms at all. In the male, the usual signs are pain when urinating and a discharge of pus from the penis. Women are likely to experience burning during urination, a yellowish vaginal discharge, abnormal menstrual bleeding, and swelling or abscess of the Bartholin's glands at the mouth of the vagina. (Symptoms of oral and anal infection may include, in the throat, a burning sensation, and, in the rectum, burning and itching, persistent urge to defecate, and a bloody discharge).

STAGE II

If allowed to progress untreated, gonorrhea can produce severe inflammation of the pelvic organs; blockage of the Fallopian tubes and sperm ducts and thus sterility; gonorrheal rheumatism or arthritis; inflammation of the heart valves; even blindness, particularly in newborn babies.

Up until a few years ago, penicillin was the standard treatment method, but today, several penicillin-resistant strains of the disease have appeared and other, stronger drugs – tetracycline, spectinomysin, ampicillin, amoxicillin – must sometimes be used. Cases in which pelvic inflammatory disease has developed may also require hospitalization.

SYPHILIS

First of all let's make one thing clear: you can't pick up syphilis from lavatory seats or public drinking fountains. Syphilis is transmitted only through sexual intercourse.

STAGE I

About three weeks after sexual relations, a lesion called a chancre (pronounced "shanker") develops at the site – usually the genitals or mouth – and nearby lymph nodes become enlarged. The chancre itself disappears within four to six weeks.

STAGE II

If syphilis is left untreated, more lymph nodes eventually become enlarged and a spotty red rash appears over most of the body. During this stage, fever, weight loss, general weakness, loss of appetite and headaches are typical. After several months, the rash subsides and syphilis enters a latent period lasting months or even years.

STAGE III

Blindness, insanity, impotence, heart disease.

Children born to syphilitic mothers are also infected. The earliest sign is sniffing, after which sores appear on the skin and the mucous membranes, and the disease starts to progress as in adults.

If caught early enough, syphilis can be easily treated with penicillin. Other antibiotics such as tetracycline, erythromycin, or chloramphenicol are also used.

GENITAL HERPES

This sexually transmitted disease was almost unknown until the late sixties. About 95 percent of all cases are due to infection with herpes simplex virus II, a virus affecting only the genital areas; while another 5 percent result from infection of the genital area with herpes simplex I, the cold-sore virus.

STAGE I

In women, tiny, painful blisters resembling oral cold sores appear on the labia, cervix or anus. Symptoms in men include similar lesions on the penis or anus, accompanied by burning urination and watery penile discharge. Fever is a possibility in both sexes. Within a day or so the blisters break, then form round, grey-white patches which generally heal spontaneously within two weeks. This may be the end of the problem, or genital herpes may reappear periodically as cold sores often do.

STAGE II

A possible serious complication: recent studies suggest that herpes II may play a role in the development of cervical cancer. The virus is reported to be present in 36 percent of cervical cancer patients, and parts of the herpes II virus have been extracted from cervical cancer cells. Because of this, women who've been infected should be especially careful to have regular Pap tests.

No totally effective cure for herpes exists. While some gynecologists paint the infected area with gentian violet, others maintain this treatment doesn't work. However, a promising new antiherpes drug, adenine arabinoside (Ara-A) is being tested and may soon be approved for general use.

AND HOW TO PREVENT CONTRACTING THEM.

There are only two methods of avoiding the risk of contracting V.D.

1. Refrain from sexual relations.
2. Use a prophylactic during intercourse.

Use of the prophylactic is the only method officially recognized and accepted as an aid in the prevention of transmission of venereal disease. Besides being a disease preventative, prophylactics are one of the oldest and more effective means of birth control known and the most popular form used by males.

And we'd like to introduce you to six of the best brands of prophylactics that money can buy. They're all made by Julius Schmid. They're all electronically tested to assure quality and dependability. And you can only buy them in drug stores.

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FOUREX *"Non-Slip" Skins* – distinctly different from rubber, these natural membranes from the lamb are specially processed to retain their fine natural texture, softness and durability. Lubricated and rolled for added convenience.

SHEIK *Sensi-Shape (Lubricated) & Regular (Non-Lubricated).* The popular priced, high quality reservoir-end rubber prophylactic. Rolled, ready-to-use.

NuForm *Sensi-Shape (Lubricated) & Sensi-Shape (Non-Lubricated).* The "better for both" new, scientifically developed shape that provides greater sensitivity and more feeling for both partners. Comes in "passionate pink." Rolled, ready-to-use.

EXCITA Gently ribbed and sensi-shaped to provide "extra pleasure for both partners." Sensitol lubricated for added sensitivity. Also in "passionate pink." Rolled, ready-to-use.

Fiesta Reservoir-end prophylactics in an assortment of colours. Sensitol lubricated for added sensitivity. Rolled, ready-to-use.

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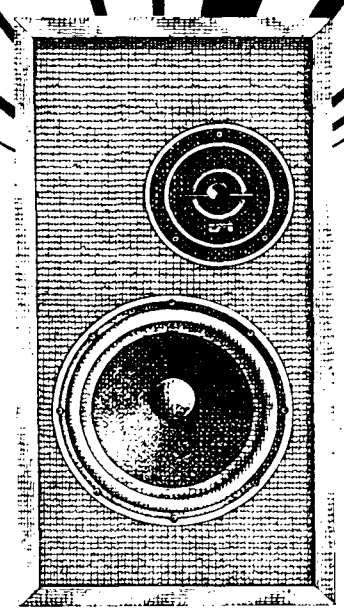

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