

THE Summer UBC BYSSSEY

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College locks out student newspaper

By J. IRVING

There will be no student newspaper at Okanagan College this fall if the administration there has its way, a member of the paper said Wednesday.

Heather Gropp said the college locked Goliard staff out of their office on June 17 because they were unable to pay their rent, and said the college administration will serve the paper an eviction notice whether it pays its rent or not.

"I suggest the college does not like some of the articles which have appeared in the paper," said Paul Hesketh, acting student society media relations officer.

Hesketh was elected illegally in a student election that was later overturned in court by joint efforts of Goliard staff and former Okanagan student society members, according to Goliard founder Phillip Link. Both Gropp and Link said the eviction is politically motivated.

"They (the administration) see the Goliard as being too vocal. They

don't like that," Gropp said.

But John Watson, vice-president of administration at Okanagan College, disagrees. "Our view is that their politics are their business," he said. "We take no position."

Hesketh said the student government will not approve the Goliard's funding until they receive a financial statement listing yearly expenses. He said the student society wants to know if Goliard funds collected by the administration and released upon approval of the student society are being used to publish the paper.

But Gropp said the Goliard did not produce a financial statement for the student society because the student paper is autonomous and is not required to release any financial information.

Following two mysterious break-ins at the Goliard office in which files containing the financial statements and meeting minutes were stolen, the staff removed their typesetting equipment from the office to an unidentified person's basement,

according to Link.

Gropp said moving the equipment was motivated by the lockout.

But Hesketh disagreed with the Goliard's actions and said, "You just don't do anything silly like that." He went on to accuse Link and Marg Fartezeck, newly elected chair of the Pacific Region of the Canadian Federation of Students, of being involved in the equipment disappearance.

Fartezeck, a former member of the Goliard, admitted knowledge of the equipment removal, but denied involvement.

Watson said Goliard staff will be allowed access to their office only after the rent is paid, but insists the eviction notice will stand and the office must be vacated by July 31.

But Gropp said the Goliard cannot pay its rent until the college administration releases \$8,000 in student levies it owes the paper. The release of the money is dependent upon student society approval.

Gropp said the Goliard asked the college administration to set aside

some of the money for rent payments. The college has not replied to their request.

The Goliard staff attended a college board meeting earlier this year with the student society to discuss an alternative site on campus for the student paper, said Gropp, "but they (the college board) wouldn't even put us on the agenda."

Hesketh said the student society may take the Goliard to court because it holds part ownership of the typesetting equipment. He added the

matter could soon be resolved by a court-appointed trustee who will act on behalf of the displaced student government.

The Goliard staff was involved in the six-day occupation of Bill Bennett's constituency office in November 1985 in an effort to force the premier to hold a public forum on education at Okanagan College.

Gropp assures the paper will continue publication. "People's spirits are pretty low," said Gropp, "but if we have to, we'll be an underground paper. We won't give up," she said.

Divestment stalled

By EVELYN JACOB

The fate of UBC investments in companies that do business with South Africa may soon be decided, the vice-president of financial services said Wednesday.

Bruce Gellatly said he has received the federal government's analysis of Canadian companies that operate in South Africa — dubbed the Hart report — and will wait for recommendations from financial services staff before he presents it to the finance committee of the Board of Governors on August 1.

Treasurer of financial services Terry Serson said she has been in constant contact with Hart — a former civil servant commissioned by External Affairs minister Joe Clark to oversee the study — and is in the process of analyzing his report.

"We're trying to make sure we're covering all bases of our investments," said Serson.

"What we want to do is assure the information received is reliable," she said.

The Board of Governors postponed decisions on investment policies earlier in the year pending arrival of the federal government's report on how Canadian companies operate in South Africa, in relation to the 1978 Canadian Code of Conduct. The code calls for companies to

improve wages, benefits and working conditions of black employees, pay equal wages and assist with housing, education and training.

In October of last year, Gellatly said approximately \$3.9 million in UBC endowment funds were invested in Canadian banks, and about \$1 million in six companies: Alcan Canada Products, CIL Inc., the Hudson's Bay Co., Inco Ltd., International Thomson Organization Ltd., and Noranda Ltd.

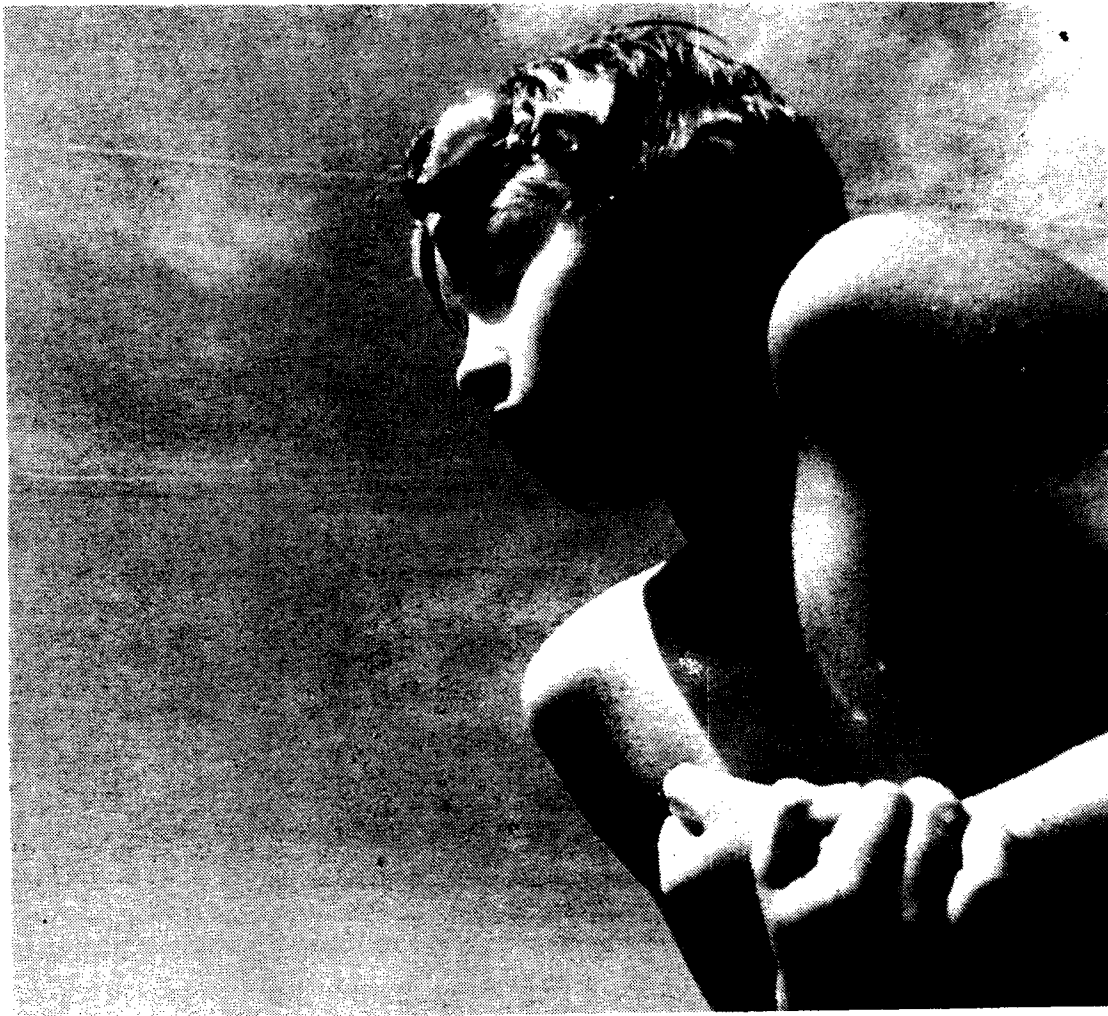
But Gellatly said last week that most of the funds are invested in the five banks — the Bank of Commerce, the Toronto Dominion Bank, the Royal Bank, the Bank of Nova Scotia and the Bank of Montreal — which no longer make loans to South Africa, and said UBC's current investments in companies with South African ties total less than \$2 million.

"Had we been aware of the bank's position last fall, our investments would have been almost non-existent and simply not an issue," said Gellatly.

The vice-president said the five banks appeared incorrectly on an old United Nations list which records companies and financial institutions that make loans or have investments in South Africa.

But horacio de la cueva, spokesperson for Students for a Free

see page 2



YOUNG GURU SPIRITUALLY expands achieving oneness with the Tao.

Feds will support CIAU travel fund

Sport Canada reversed a decision Tuesday to cut a \$281,000 travel fund from the Canadian Interuniversity Athletic Union, said the director of athletic and sport services at UBC.

"If the federal government had gone through with the cuts, we would have had to drop several teams from our program," said Bob Hindmarch, adding sport services would have lost \$40,000 as a result.

Sport Canada, which administers the fund, is a business agency of the federal ministry of fitness and amateur sport. On Tuesday it announced a one year moratorium on cuts.

Hindmarch said he is upset that the universities were not consulted about the cuts originally announced in June.

"We felt the harshest thing of all was that we were not consulted in the decision. After all, they are our government," he said.

But Lyle Makosky, assistant deputy minister for fitness and amateur

sport said the federal government should not provide travel funds for university teams.

"We stepped outside what we normally do. Travel funding should be provided by provincial governments, but they are shirking their duties," he said.

Hindmarch said the problem began in June when Sport Canada announced it would transfer funds out of travel budgets into an area called "high performance" — a program designed to develop athletes in wrestling and volleyball techniques.

Marilyn Pomfret, former director of women's athletics at UBC who represented the CIAU in an Ottawa meeting with Otto Jelinek Monday, said she is frustrated that the CIAU cannot make Sport Canada understand its primary needs. "Enrichment programs are vital to us," she said.

In 1979 the Joe Clark government cut the fund to \$192,000. It was reinstated shortly after by the liberal

government under the minister of fitness and amateur sport, Iona

Campagnolo, who increased the fund to \$378,000. In 1985-86 the conservative government cut the fund back to \$281,000.

Hindmarch said the fund mainly affects the western universities and Newfoundland's Memorial University because the eastern universities (Ontario and Quebec) use buses rather than air transportation.

"If we lost our travel budget, Memorial University would simply not be able to compete," he said.

But Hindmarch said the CIAU could counteract Sport Canada's action by not allowing them to use the university as a national and regional training centre.

"We are in the middle of a fiscal year and the CIAU has to come up with \$281,000. This puts us in a ludicrous position," said Hindmarch. "How can we produce top notch athletes if they have nowhere to compete?" he asked.

Funds create chair

By EVELYN JACOB

Business and government leaders met Thursday to present cheques totalling \$500,000 towards a permanent chair in Korean studies at UBC.

In a plush-carpeted Hotel Vancouver board room, international trade minister Pat Carney and Korean trade and industry minister Kum Jin-Ho made a joint presentation of endowment to UBC president David Strangway on behalf of the Canadian government and over 25 companies.

"This endowment fund is an example to all of us that close cooperation between government, business and educational institutions can achieve long-term benefits for Canadian universities," said Carney, expressing delight that UBC received the funds.

"I am a graduate of UBC myself, and I consider it to be the best selection for this chair," she said.

The funds were raised from public and private sector contributions by the Canada-Korean Business Council and from corporations in Korea through the Korean Business Council. They will be used to support a permanent teaching and research position in modern Korean language and culture in the department of Asian Studies.

In a brief but pointed acceptance speech, Strangway told delegates he is rarely asked to receive university donations.

"What has happened is a unique experience in these times," Strang-

way said.

The president said the Korean Studies chair is of "immense significance to UBC," and "reflects increasing ties between government, private sector, and universities."

"We must rely on these partnerships if students are to flourish in Canadian universities," he said.

The Korean government already provides funds to support a visiting professor to teach first and second year courses in Korean language at UBC. It is expected the extra funds will allow the program to continue.

Jin-Ho said UBC's decision to create a permanent chair is "indicative of the strong cultural and economic bond between the two countries," adding the chair "will help cement the ties of friendship."

Bruce Howe, president of B.C. Resources and Canada-Korean Business council chair, praised Korea's economic growth since the second World War.

"Korea has been transformed from a rural economy to a growing industrial power and is now Canada's second largest trading partner in the Pacific Rim," he said, adding that trade between the two countries totalled almost \$2.4 billion in 1985, more than double the 1982 level.

But the trade balance is heavily in Korea's favour: Korean exports to Canada were \$1.6 billion, while Canadian exports to Korea were \$800 million. In a separate meeting last week, Carney and Jin-Ho discussed how to redress the trade imbalance.

Investments to be reconsidered

from page 1

Southern Africa, said the real issue is that UBC is making profits from companies benefitting from Pretoria's apartheid policies, and paying taxes to an oppressive government.

"Even if UBC investments are not much, they are a contribution to support a racist regime," he said.

According to Serson, Hart inves-

tigated hundreds of Canadian companies to see which ones have South African ties. Eighteen companies — Canadian and American subsidiaries — were sent questionnaires testing their compliance with the Canadian Code of Conduct. She said of the six companies holding investments for UBC, Alcan Canada, Inco, and In-

ternational Thomson appeared on Hart's list.

Hart's report concludes the situation in South Africa is changing rapidly, and that "Canadian direct investment is being reduced substantially," Serson said.

Student board member Don Holubitsky said public pressure will force

a change in South African government policies, and said companies that do business in South Africa should report to their shareholders on employment practices.

He said UBC should divest itself of its South Africa linked investments.

"I think universities should be socially responsible institutions," said Holubitsky.

UBC's investment portfolio consists of a \$90 million endowment fund and approximately the same amount in its staff pension plan. Holubitsky said UBC has a moral duty to guarantee pension funds for staff, but admits the amount is very small and to divest now would not be difficult.

Although Gellatly said in February the Board can take more "precipitous action" in its investment policies if it has to, de la cueva said he doubts the Board is capable of making independent decisions about divestment.

"It's an easy way out for the Board to follow Canadian policy. They're business people more concerned about money than human rights," he said.

Serson will continue to examine the report, but says she does not know what criteria Hart used in selecting the 18 companies. She said it is debatable that any of the companies on the list hold investments for UBC.

"It is important to keep in mind that there is not just one blacklist of companies that do business with South Africa," said Serson.

Some other reports examined include: the U.S. Sullivan report, a voluntary code of ethics for business operations in South Africa; and a United Nations social and economic council report.

Summer at UBC breeds apathy

Summer is a bad time to protest apartheid, say student groups on campus.

Despite mounting tensions since the Pretoria government announced a state of emergency in South Africa on June 12, barring political activity, censoring press, and securing wide-spread detentions, no UBC organizations have established new boycott policies or planned any protests for the fall.

"The whole thing is dead right now," said AMS president Simon Seshadri. "Any student or council member can bring the question of South Africa to council," he said, "but no one has bothered to ask council to take a stand on the issue one way or another, and no one on student council has bothered to either," he said.

Horacio de la cueva, spokesperson for Students for a Free Southern Africa, said he has tried to call a meeting of members to discuss the current state of affairs in South Africa but admitted it has been difficult to do in the summer.

He said he was not aware that UBC had obtained the federal government's report on how Canadian companies operate in South Africa, but assured the group will do something, although he did not say what as yet.

And de la cueva criticized the AMS for not taking a firm stand on boycott policies. "They should be boycotting goods produced by South African tied companies," he said.

"We (students) elected them to make decisions on how to invest our money, but when it comes to making hard decisions, they (the AMS) don't have the pants to stand up for somebody else's rights," he said.

The AMS has said repeatedly it will not boycott goods produced by companies doing business with South Africa because they say they cannot make moral decisions for students. The companies include Rothmans, Carling O'Keefe, Growers Cider and St. Michelle Wines.

Graduate society president Phil Bennett said he is not aware of any actions within the grad centre this summer.

"Even though the situation in South Africa is so extreme, we haven't planned anything concrete yet," he said.

"What we want is a protest with lots of support, but 10 people looks worse than nothing," Bennett said, referring to a rally staged by Students for a Free Southern Africa earlier in the year at a Board of Governors meeting.

Bennett admitted the summer is a "terrible time" for student rallies, and said he will not make a protest at the Board of Governors meeting on August 1.

"I don't know right now what we can do," said the grad president. "The timing is bad. It's hard enough trying to get people out in the winter. I've never seen a successful summer protest," he said.

Bennett said the grad centre has already secured boycotts on South African-tied products — Hi-Test, Miller's Highlite, Growers Ciders, Jordan and St. Michelle wines — and does not think making a presentation to the board members will help.

"They know how we stand already," said Bennett. "The board gets tired of protests. A lot will depend upon what happened at the federal level," he said.

Last week, prime minister Mulroney said Canada will take tough steps against Pretoria even if Britain continues to oppose sanctions. But Mulroney did not specify what form the sanctions will take.

Bennett said the most effective way students can protest apartheid is by writing letters to pressure the Mulroney government into implementing stronger sanctions.

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SUMMER SCENE

Vol. 15, No. 1

Hello and welcome to Summer Session '86

July 23, 1986

SUMMER SESSION ASSOCIATION

The Summer Session Association is the student organization of Summer Session; if you have any problems, concerns or suggestions, please drop by our office — main floor of SUB, opposite the candy counter. We are there Monday - Friday, 10 a.m. to 3 p.m. Phone 228-4846

Music for a Summer's Evening

Thursday, July 24:

Music for Brass and Keyboard
Ed Norman, keyboards; Thomas Parriott, Ray Kirkham, trumpets

Tuesday, July 29:

Music for Guitar Duo
Alan Rinehart, Michael Strutt, guitars

Summer Sounds

Wednesday, July 23:

Classical — UBC Trio SUB Plaza

Friday, July 25:

Jazz — Gary Keenan Quartet SUB Plaza

Monday, July 28:

Jazz — Steve Nikleva Quartet SUB Plaza

Wednesday, July 30:

Horns "R" Us SUB Plaza

Summer Screen '86

Free films presented at 7:30 pm in IRC Lecture

2 in Woodward
Monday, July 28

F/X

Rollie Tyler is an F/X expert, now he's been asked to perform his wizardry on behalf of the justice department. He's been told that the "scenario" involves a fake murder. What he doesn't know is that another killing is planned — his own.

Wednesday, July 30

Splash

This Academy Award nominee for best original screenplay unfold an unusual tale about Allen Bauer, a successful young businessman, who feels love has passed him by. Then — Splash! — he falls into the ocean during a boating accident and is rescued by a beautiful girl. And, you'll fall hook line and sinker for this contemporary comedy about a man and a mermaid!

Friday, August 1

Return of the Jedi

The third episode of the famous "Star Wars" series. Luke Skywalker and his rebel forces, with a little help from some "furry friends", meet Darth Vader, The Emperor and the Imperial Warriors in a final showdown. (Cinemascope)

Summer Stock '86

July 23 — August 2

Frederic Wood Theatre 8 p.m.

"Dogg's Hamlet, Cahoot's MacBeth"
by Tom Stoppard

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HELP

HELP

We need you to help with office hours. If interested call Michael Grice as soon as possible at 228-4846 or call on him in the Ombudsoffice on the SUB's main floor opposite the candy counter.

AMS creates food bank for students

By EVELYN JACOB

The Alma Mater Society hopes to establish a food bank on campus this fall for students who cannot afford to eat after paying for the high cost of education, an AMS

budget coordinator said Thursday. Sandra Jarvis, the first non-executive member hired to work at the AMS this summer, who oversees the project, said she first became interested in food banks when a close

friend was forced to eat cream of wheat three times a day after her student loan ran out.

"And so when the AMS asked who wanted to do a food bank," Jarvis explained, "I said O.K."

Jarvis said that increases in tuition fees — a result of government cutbacks — have forced many students into poverty.

"If you're lucky you can get more than \$3.65 an hour from a job, which you can't afford to eat off of, let alone save for tuition," she said.

Jarvis, along with members of anti-poverty groups, met last week with Social Credit leadership candidates Stephen Rogers, Mel Couvelier and Kim Campbell to discuss solutions for the hungry in B.C. She said the responses she received differed with each candidate.

"Stephen Rogers told us that if the money isn't there, it can't go into education. I think it's ironic when you consider Expo," said Jarvis, dubbing the world's exposition "the big party over there."

"Kim Campbell was more receptive to our concerns," Jarvis said. "I was impressed that she believed there should be more investment into young people's education," she added.

Although the nine representatives of the poverty groups — known as the Bottom 20 Club — said increases in welfare rates and a higher minimum wage would ease the hardships of many, Campbell said that raising the minimum wage would reduce the number of jobs in B.C.

Comments made by Couvelier, Jarvis said, were "interesting" but "extreme."

"He believes that straight funding increases dependency on governments, and wants to see greater entrepreneurship," she said, adding that Couvelier's attitude "typifies Social Credit policy."

"But it's hard to tell a child suffering from protein deprivation to wait until the economy gets better," said Jarvis.

The summer coordinator said Couvelier told her the purpose of cuts to post-secondary education is the government's way of forcing universities to alter non-career programs which, they feel, are a waste of money.

The food bank's new home will be in the Lutheran Campus centre, and Jarvis says she hopes operations will begin September 1. She says she is experienced for the job because of her volunteer work at the Unitarian Food Bank earlier this year.

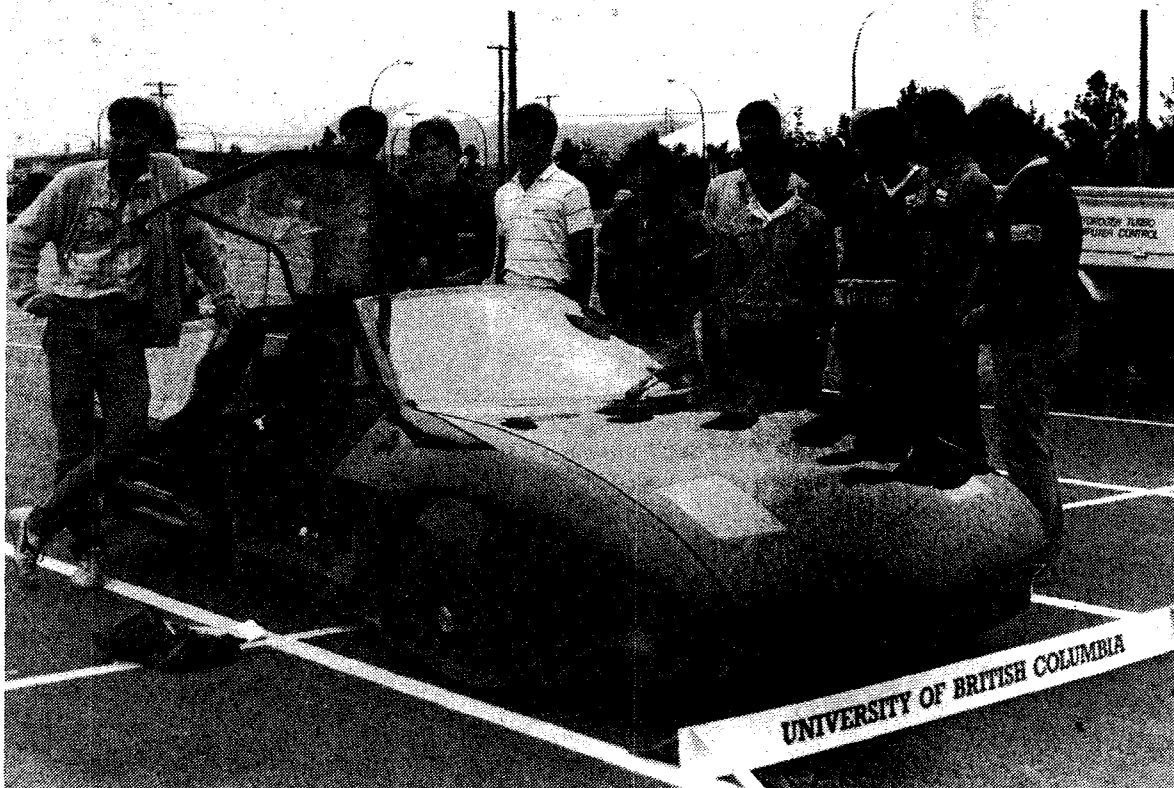
"It impresses upon you that some people don't have it as good as others and that it could be you tomorrow without a job," she said.

How the centre runs will depend upon the number of volunteers recruited, which Jarvis cites as the major problem of her project.

"Right now, we don't have enough people to run the food bank. We need lots of help," she said. The project has not received any donations as yet but Jarvis says she will be needing them from the campus community.

"We haven't approached the university itself yet, although I've heard rumours that there may be funds available," she said.

"As for the government, well, there's no way we'd get anything from them," she said.



— photo dan andrews

UBC's ENTRY "TURBIC" into the Innovative Vehicle Design contest held at B-lot and Expo last week won first place. The three wheel vehicle is powered by natural gas and diesel. There were ten entries from Canada, U.S.A., Japan, and Switzerland. Other winners sharing in the \$250,000 worth of scholarships and University of Sherbrooke, Mankato State University, and Queen's University.

Unemployed UBC students do not want summer jobs

A student employment worker on campus said Job Link is filling fewer jobs this summer because students don't want to work.

Job Link co-ordinator Linda Hernandez said the centre has only filled 286 jobs to date, compared with 501 in the same time last year.

"Only two out of eight students will follow through with job referrals," said Hernandez. "We're doing what we can to help students but they aren't holding up their part of the bargain," she said.

Hernandez said Job Link, now in its third summer of operation, held a free resume and interviewing technique workshop in May, but only five students showed up to the seminar.

"We advertised our workshop all over the campus and called people on our registration list. We want to

help people, but we feel we're digging our heels in the sand," she said.

Hernandez said the summer employment centre is considering making a blacklist of students who don't show up for job referrals.

Another problem Job Link is facing this summer is finding students to fill the mostly \$4.00 per hour jobs.

"The trouble with most of the jobs is they are part time and don't pay much," said Job Link coordinator Tina Matysiak.

She said that students are not willing to take these jobs because they know they won't make enough money to cover tuition.

"But employers know they can get away with paying less these days because there are fewer jobs around," she said.

But Pat Brand, manager of the Canada Employment Centre on cam-

pus, denies wages are depressed this year. Earlier this spring the CEC's boards were covered with \$4-5 per hour jobs, but Brand denies low wages are turning students away.

"The jobs that made it to the boards are there because we don't have anyone to fill them," said Brand.

But most of the best paying jobs do not get posted because students come in and check at the registration desk," he said.

According to Brand, wages are above average this summer compared to last year, and says the centre is having a good summer in terms of quality jobs.

AMS vice-president Rebecca Nevaumont, who oversees Job Link, said the student employment centre received more jobs this year than last, but says registration is down because of Expo.



...SANDRA JARVIS

Charter coming

The Lady Godiva ride and other campus issues may soon come into conflict with the Canadian Charter of Rights, a UBC law professor said Tuesday.

Lynn Smith said students may have the legal right to protest controversial issues on campus within three to four years.

She said the Godiva ride is one of the most obvious examples to which the charter might apply, and said the issue could be argued on both sides.

"Students opposing the ride would cite the right to liberty and security

of the person, as well as equality rights as their defence.

"Engineers would likely rely on the freedom of expression and assembly," said Smith.

She said, however, the values enshrined in the constitution are those already held and observed by most members of the university community, and doubts if the new process will cause much opposition on campus.

Smith said that Canadian courts have traditionally expressed reservations about intervening in university affairs, and have considerable respect for professional and academic evaluations and determinations.

She said these rights are the two most important parts of the charter which became part of the constitution in 1982.

They were enacted primarily to replace a human rights legislation that was limited in scope and did not provide the guaranteed rights of the existing charter," she said.

The charter may even prove a liability in some cases, said Smith. Students could protest scholarships given to particular groups, such as women or union members.

Smith also said students caught with drugs in residences could appeal to the charter under the unreasonable search and seizure act.

But she points out the charter is not just an easy way for students to bring their protests to court.

"The charter should guide students on how to react in certain issues instead," said Smith.

But the law professor said it is not easy to assert rights in court.

Provincial minister sides with students and anti-poverty groups against transit hikes

The Vancouver Regional Transit Commission had its wrist slapped last week, when provincial secretary Grace McCarthy sided with local anti-poverty groups in asking for a review of the recent transit levy hike.

The levy represents a 300 percent increase in hydro fees since April.

Burnaby mayor Bill Lewarne, Transit Commission chair, said McCarthy's decision means little more than a shuffling of the transit budget.

"I still feel that we have been fair," said Lewarne, referring to the increased fees. "I don't want this to be a charade, but I don't know how they expect us to balance our budget," he said.

The B.C. Transit Act requires the VRTC to raise 35 percent of its budget through public transportation fares. The provincial govern-

ment provides 60 percent of the transit budget, and the VRTC is expected to raise the remaining funds.

Lewarne said the VRTC scrapped alternate plans to balance their budget before deciding on a hydro surcharge. He said the transit company rejected an increase in gasoline tax because of federal government pressures earlier in the year calling for lower gasoline prices.

The second option was to raise residential property taxes, a which the VRTC found unacceptable because of the resulting \$80-90 increase in yearly taxes would be a blow to property holders.

The hydro surcharge, in comparison, works out to about \$44 per person each year.

But local anti-poverty groups say no matter what form the transit

increase takes, students and low-income earners will suffer from the increased fees.

Marg Fartaczek, Canadian Federation of Students chair, blames the provincial government for the high cost of transit in the lower mainland. She said the government previously allocated \$470 million to B.C. Rail, which helped lower train rates, and said the province should also increase funding to the VRTC.

Although the transit system is uneconomical for government, Fartaczek said the public must decide between higher costs for government and lower costs for users.

The Canadian student loan maximum monthly allowance for transportation is \$40 per month, less than a monthly one-zone pass. Fartaczek said the federal and provincial governments should discuss ways to

change policies which work against students.

"Students are a captive market," said CFS representative Michael Geoghegan, indicating that many students are paying more than they should for transit fares, with no access to alternative transportation.

"Whenever possible, we'd like to reduce the debt load of students. We're pushing for concession fares," he said.

In 1983, Lower Mainland passes were cut due to budget problems. Two weeks ago, an anti-poverty organization — the Federated Anti-Poverty Group — launched a court case against the transit commission, asking for a reversal of hydro increases. The presiding judge ruled against reversing the increase, but asked for increased public input at commission meetings.

Prew past in fast lane

By DEBBIE LO

Psssst...You wanta meet a girl who is so squeaky clean it's funny? I'm talking golly gee square. She's an all-American schoolgirl sporting leather Wallabies.

And she says things like "fiddlesticks" to replace that awful f-word. Her Dad — a handsome lawyer named Carson — smokes a pipe. Ooohhhhh! And her boyfriend is what else but a football hero. Aaahhh!

But thank Go...goodness this description takes an unexpected twist as we round this square corner. She also leads another more exciting life as (gasp) an independent girl detective.

Nancy Prew: Clue In The Fast Lane, a Touchstone production, takes a joking poke at that schoolgirl Bible.

Part 1 of a three part serial set in the 1950's Eisenhower era introduces Nancy and her oh so nice family and friends, square character by square character.

It starts with prim Nancy (Beverly Cooper) giving a beaming welcome with her wide and toothy smile. Cooper plays Nancy precisely. Hair, teeth and mind are all in place.

The rest of the characters don't just enter a scene, they make entrances. Carson Drew (Colin Mochie), fitting the book's description to a tee, saunters into the living room. Frank and Joe Hardy drop by to help Nancy with car problems. Hannah Bruin and Ted also make their required short appearances. Barbie Doll, one of Nancy's acquaintances, twists, turns and adjusts wonderfully stultifyingly.

But, unfortunately, the characters are all that there is to this play. The plot: Nancy gets kidnapped to another dimension to act as a role model for the spacy kids of the 80's. It is far-fetched and acts as an excuse

for presenting the more familiar and memorable characters.

The plot is too outrageous to suspend a person's disbelief, even in a parody, and it falls flat.

The humour of this production lies in the parody of characters in the original book and the characters presented from Nancy's era.

Go see Nancy for a twist on the memories the character will bring back. But if you want a story, read the book.



NANCY PREW...lost without a clue



Camper Van Beethoven, Tripping

By TONY ROBERTS

They are funny. They are cool. Heart-throbs they ain't. Camper Van Beethoven pitched tent at the Savoy last Tuesday for an oh-so-fine cook-out.

The five-piece band from San Francisco, a veritable stew of musical genres, mix Sixties psychedelia, C&W ditties, post-punk satire and Yiddish polkas. The final product resembles something indescribable, yet strikingly original: a kind of garbled garage-band hodgepodge. With Camper Van Beethoven, ambiguity rules.

Before showtime, the band sauntered about near the front of the stage. They looked like Grateful Dead roadies. They claimed they saw Jerry Garcia's daughter (they could have been loaded). Who knows. It was groovy.

At about 11:30, CVB ascended the pee-wee stage: a drummer, a bassist, a violin player, and a guy who once dropped acid before a teen dance at the YMCA because the dance was a bummer. He sat down the rest of the night in one corner, playing guitar

and a twangy keyboard-thing with wires instead of keys.

After warming the crowd with a sublime instrumental, CVB launched into its salute to the universal teenage morning-after slogan, "I Was Sooooo Wasted." From that point on, CVB was nothing short of charming, and chugged along without a lull 'till the rousing "No More Bullshit" closed the show.

In California, CVB might play bar-mitzvahs. They said stuff about Zion. It was deep, probably. They said that they once saw a car-load of rabbis talking sign language in a beat-up Valiant cruising the highway: "There were two surfboards on the roof. So weird."

How can anyone dislike guys that sing "Take the Skinheads Bowling?" Man, is it ever refreshing to see a band that hails from the land of Frankenchrist ridiculing the pretensions of California hardcore.

Violinist/guitarist Johnathon E. Segel's mock punk/heavy metal posturings are the most precise this side of Spinal Tap. Furthermore, the band all got down and played on their knees.

By MICHAEL GROBERMAN

One of these things doesn't belong here.

One of these things just doesn't belong.

Can you tell me which one doesn't belong here?

Before I finish my song?

Now let's see boys and girls. If you were going to write a parody of Nancy Drew, and make a statement about the 1980's, what are some of the things you might include?

Well, Bev Cooper and Ann-Marie MacDonald wrote a parody, and they included some very good things, and some very yucky things that just don't belong in a parody of Nancy Drew. All of the following things are in Nancy Prew: The Clue in the Fast Lane (Chapter 2). Which one doesn't belong?

1. 1950's middle class American values
2. tuna casserole
3. Carson Prew, Nancy's handsome lawyer father
4. Lakeview Heights, Nancy's home town
5. a silly, inane, complicated plot, conveniently chosen to allow lots of direct 1980's references, but having no relationship to the exciting, if predictable, plots of the Nancy Drew series.

Now boys and girls, you know what a parody is. It's the mocking of something by reproducing it in an exaggerated form. Sometimes it is just to be funny, often to criticize the subject. It is essential for the success of the parody that it closely parallel the original.

Now, back to the game. Hmmm... everything seems to fit...but wait! What's that last thing about plot...aha! You're right. Give that man an Expo Ernie souvenir spoon.

Playwrights Cooper and MacDonald wrote the play for Theatre Passe Muraille in 1985. Based on a soap-opera-like late-night serial, it was condensed into a series of three plays, or chapters. This Nancy Prew is presented as three different plays, referred to as chapters one through three. They are a consecutive series about the same mystery, but each play may be seen as an independent entity. I have seen only chapter two, and do not feel at a loss for not having seen chapter one. A short recap at the beginning of chapter two brings us up to date.

Cooper and MacDonald have a real gift for writing parody. Their parody of the Nancy Drew writing style, and the pretensions and narrowness implied by the series, is bang on. A keen, subtle satire of the absurdity of the fictitious Nancy and her shiny-white lifestyle could speak to the playwrights' concerns about our world and Ronald Reagan's dangerously simplistic version of it.

But our heroines, the playwrights, do not trust their talent enough, and so indulge in an overt, punch-the-audience-in-the-face approach to indicate a satiric point. They unnecessarily juxtapose the Nancy of the 1950's with an inane belly-flop into the politics of 1986. The play moves haltingly from subtle, pointed criticism to embarrassing, obnoxious political jokes, and back again.

The play works well when Carson Drew (Colin Mochie), Nancy's dad, admonishes his excitable daughter: "You're too old to have an imagination." Mochie's pipe-holding, cardigan-sweater-wearing, soft-spoken Carson Drew is very funny.

Alana Shields is very entertaining as housekeeper Hannah Bruin, always ready with a tuna casserole for Nancy, no matter what hour she finishes sleuthing. Shields' brief appearance as a girl guide is the play's funniest moment.

Bev Cooper, the writer, is Nancy. She is a fine comedic actress, and is very good when she pouts and espouses Nancy's very straight, very 1950's Wasp views on life. But when she starts trying to untangle the "who cares" plot, comedy dissipates and a gust of vapid "intrigue" infects the atmosphere.

If this play is a parody of the Nancy Drew series, it is very good, but only to a point. That essential Drewish plot, to glue it all together, is absent. If this is a political satire about Ronald Reagan and the new right, it is too vague and simplistic, it has a really dull plot, and its relevance to the Nancy Drew series, though possible, is here rather tenuously drawn.

July 23—29, 1986

South Pacific breaking away

By MICHAEL GROBERMAN

Susan Skemp is so happy and animated she may well have been kidnapped from the Saskatchewan Pavilion. Staff of that pavilion are hereby advised of her whereabouts. Skemp is a bubbling ball of glucose that never hardens into caramel. She just keeps bubbling along, and it's good that she does, for she personally carries the good, but dead and embarrassing musical South Pacific at Theatre Under The Stars this summer.

The production is very good. This predominantly amateur show sports great singing, a fine orchestra, and engaging, beautiful sets. The songs are bright, entertaining, and very well known: I'm Gonna Wah That Man Right Out A My Hair Happy Talk, Bali Ha'i, and Some Enchanted Evening.

The cast is generally young and all seem to be having a marvelous time on stage. And when a cast is having this much fun with a fun play (a dumb musical), the audience can't help but feel, and enjoy, the atmosphere.

Jean Claude Olivier's tropical palm tree encrusted sets are fresh, inviting, and beautiful. They capture the eternal summer of the South Pacific.

Acting? Well, with this, apt the less seriously these actors take their roles, the better. These are melodramatics that make a good actor look really dumb. We're talking real unintentional humour. For example (my paraphrase):

Emil: Nellie, I've only known you two minutes, but somehow I feel close to you, and I must tell you my secret. I killed a man in France. That's why I had to leave there. I think you understand.

Nellie: It's so odd Emil (breaking into a grin) but somehow I do understand.

Choreographer Mauryne Allan does little with her amateur dancers. Her big dance numbers involve everyone doing something different, but rhythmically, at the same time. Could she not have even chucked a chorus line or two?

The real problem with the play is the script itself. To put it briefly: Japs, dames, and pidgin English. Obviously, this value system worked in the 1950's where this play originated, but today it is anachronistic and embarrassing.

Henson's and Lucas' Labyrinth is fulfilling fun-filled family fantasy

By ANDREW HICKS

Labyrinth is a fun-filled family film. It combines the fantasy world of the Muppet Show with the advanced cinematography of the Star Wars films. The joint efforts of two of today's greatest producers, Jim Henson and George Lucas, have created a wonderful film fit for all ages. In a world filled with violence and disharmony, I found it refreshing to find a film that was light-hearted and fun.

Although the storyline is by no means unique, it does address the problems so many young people are having today: facing the adult world and assuming the responsibilities of the age.

Labyrinth recounts the attempts of a young girl, Sarah, struggling to identify with the adult demands of her parents, while at the same time trying to remain in her carefree world of childhood. This conflict arises early and can be followed

right to the very end of the film.

Living in her own world of fantasy, surrounded by goblins and other mythical beings, Sarah finds the reality of being a young girl. Her younger brother, Toby, to be crimping her freedoms. So engrossed with her mythological syntax, Sarah "...wishes the Goblin King to take him (Toby) away." Unfortunately for her, this wish is actually granted. In a great tragic turn, she appeals to the King to return her brother.

The Goblin King, played by David Bowie, along with his nasty and horrid looking goblin entourage appears before her. Sarah's dreams of a fantasy world have become reality! She is promptly informed by Kingareth that to retrieve her brother she must traverse his Labyrinth and reach his castle. The action that follows involves incredibly funny journeys and encounters with the many muppet-like inhabitants of the maze, and teaches Sarah about responsibility and friendship.

These experiences lead her ultimately to face her inner-conflict and to battle with the Goblin King!

Despite the lack of originality in the plot, the performance by Bowie as the evil Goblin King adds mirth and even hilarity to this light-hearted look at growing up. The five original songs written by Bowie for the movie are certainly not headed for the top 10 charts. I found them dull and repetitive. The fantasy creatures give this film its true flair and appeal. Throughout the film we are intro-

duced to Dungeons and Dragons-like beings, ranging from a 5 inch talking worm (with an English accent, of course) to animated door knockers, and ultimately, to a vast variety of goblins. The combination of the talents of Jim Henson and George Lucas has produced a magical world

in which both children and adults are compelled to enter and partake in the fun.

July 23—29, 1986



SOUTH PACIFIC SEABEES

Cramped!

By PETER BURNS

more than to have her young daughter, referred to as a "kid", marry the white sailor Mary meets at the base.

Nellie hesitates to marry the Frenchman, Emil, when she learns he had been married to a Tonganese woman. When Nellie finally decides to marry Emil, she declares triumphantly: "I don't care about that other woman... or her colour."

Lt. Joseph Cable offers words of encouragement to a depressed Emil by saying (my paraphrase): "when I was depressed back home in the States, I'd go hunting. Well now I'm going to hunt some Japs. Why don't you join me?"

The sailors' lament that There Is Nothing Like A Dame includes the line "nothing thinks like a dame."

The quality of this show is very high, but the show itself is dated and offensive. The value system it portrays defeats the play's raison d'être as light musical comedy. TUTS really shouldn't have done this one.

The Cramps played Thunderbird Arena Saturday night as part of their Aloha From Hell tour. The show was a display of the wild dementedness we've come to know and love from the Cramps — the ultimate purveyors of bad-drugs and bad taste. A full moon hinted at lunacy that night, and ultimately the Addams family of rock delivered. But on this night it also seemed that something was missing — call it spontaneity or something — but it seems that the Cramps have practically formulated their naughtiness to the point of routine.

Like some No. 5 Orange stripper, lead singer and ghoul Lux Interior gives the audience the crassness they've come for but bares little else. One gets the impression he's done it all before and, niceties aside — "Vancouver yooooooooou've got a fuckin' beautiful town" — that he'd do it all again.

Poison Ivy and drummer Nick Knox etched out the twangy, haunted beat for Lux to strut to — like the aged but classic Tear It Up and the new classic for pet owners everywhere Can Your Pussy Do The Dog? There was a lot of material from Smell of Female plus more recent stuff — and the show was fun and funny, but still routine regardless.

Lux Interior really does fancy himself a pretender to Elvis's throne in hell but a more warped pretender you'd never find. With a gold brooch in his hair, no shirt and wearing a pair of shiny gold pants that would put Liberace to shame, Lux strutted the stage like a ghoulish, MDA-injected Ken doll in search of his mate. With warbled grunts Lux sucked on his mike then attempted to get some life out of (and between) the speakers. — The boy's an animal, Martha. Get him outta here... Sorry Lux, your father wants you to move out...here's some bus fare...don't spend it on Vaseline or drugs.

However, it did seem a touch, come now, why yes, a significant touch routine...

Opens Slow weren't (slow) and are worth catching before they strike their own gold lame suits.



LUX INTERIOR...Cramps his style — photo Neil Lucente

DIVEST

Now that the long-awaited Hart report is finally out, will the Board of Governors divest?

Perhaps the question should be: why does the Board need the Mulroney government to approve of its divestment policy? Bruce Gellatly said the Board can take more "precipitous action" if it wants to. So why hasn't it?

So far, McGill University in Montreal, Dalhousie University in Halifax, and York University in Toronto have voted for full divestment totalling \$600 million. And 70 universities and colleges in the United States have divested themselves of approximately \$411 million (U.S.).

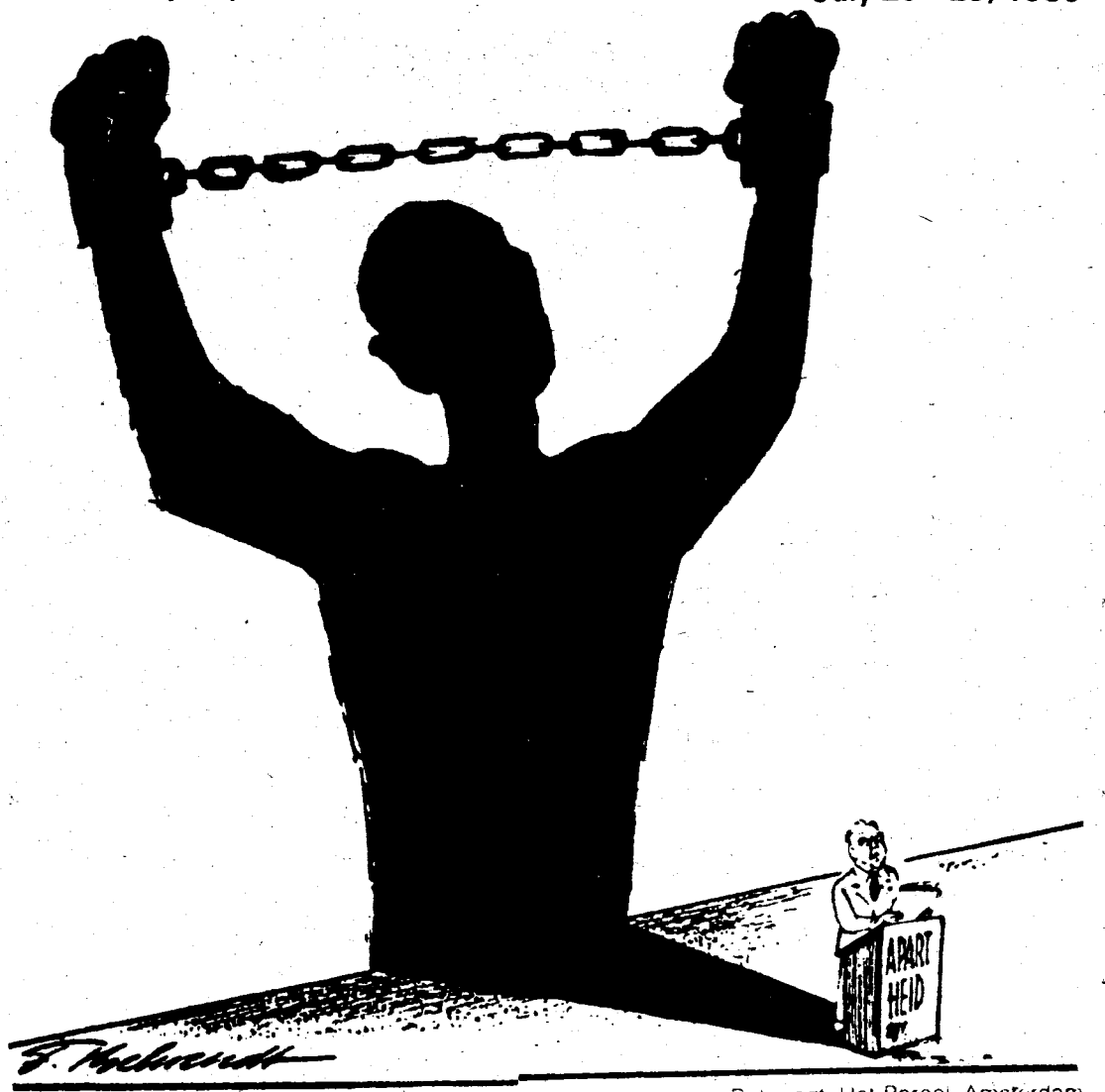
The Blacks of South Africa have asked their supporters around the world to isolate the minority government, to impose economic sanctions, and to deny it a platform.

Divestment around the world is increasing rapidly because governments are facing the truth that racial segregation never was and never will be acceptable. They are telling the Botha government that they will not be party to an oppressive regime.

Details about the university's investment portfolio are a mystery. No one knows if any of the companies UBC invests in are on the federal report or not.

Although Gellatly says the university's investments in South Africa are minimal, each dollar lends support to a jackboot regime.

If UBC is autonomous, shouldn't that autonomy extend to its boycott policies?



Behrendt, Het Parool, Amsterdam

perspectives

Yankee warships unfriendly, trade OK

The people's movement to stop the warships won an unqualified moral and political victory over the United States Navy on July 3. Over 30 small boats of the Vancouver Peace Flotilla Coalition demonstrated against 9 nuclear armed warships, saying on behalf of all peace

loving people in B.C., "No Nuclear Armed Warships in Canadian Waters!"

The U.S. Navy did not want another clash with the flotilla, it cancelled the visit of 4 warships previously scheduled for July 19. The one warship which had unceremoniously dropped anchor in Burrard Inlet on July 17 was met on July 19 by several protest boats.

From July 4 to 6, the People's Front held a "Peace Vigil" at Ballantyne Pier where over 3,000 visitors to the warships took their leaflets. Dozens of sailors spoke to the protestors, many of whom admitted the presence of nuclear arms on board and stated that the anti-warship struggles are mounting everywhere.

Canvassers from the Peace Flotilla received an overwhelmingly positive response at the Vancouver Folk Festival. Many sported "Stop the Warships!" buttons and expressed great enthusiasm for the actions against the warships.

The Peace Flotilla scored another victory on July 4, US Day the Expo. They spoke to Expo crowds from False Creek, pointing out that while the Expo Charter explicitly forbids

military exhibits, US Day was celebrated with the arrival of 9 nuclear armed warships. The flotilla surprised none other than Expo president himself, Jim Pattison, who was escorting US Navy brass at that moment. They received a stern lecture about the ethics of how guests should behave; slipping in with nuclear warheads in one's back pocket for the purpose of eventually blackmailing one's host is not the way any guest should behave.

The likes of Jim Pattison are eager for friendship with the U.S. — the frequently wine and dine with George Bush and company. What sort of "friendship" is this? Those who seek big business deals with the U.S. are often eager to betray the interests of the people for the sake of their own narrow-minded and petty self-interests. The Canadian state welcomes the warships with open arms, regardless of the fact that this puts Canadian people in jeopardy. This is not the sort of friendship which Canadians want with their US neighbours. The people of the United States are welcome here if for trade or for holidays, but we will not tolerate the arrival of the U.S. Navy to our harbours — this is not a friendly act.

Letters

Expo supporter feels crowded out at fair

I always supported the B.C. government's decision to bring Expo to Vancouver, unlike the doom-sayers and politically-motivated grumblers who comprise so much of UBC student body. Man does not live on bread alone, and we only benefit when exposed to other cultures, etc., etc.

I was disappointed, however, on a recent visit to the Expo site. It was a cloudy morning when my brother and I set out, so we did not expect a crowd. But no sooner were we through the front gate than we were engulfed in a sea of people. It was like Sedgewick library at lunchtime. We decided to escape the throng by riding the monorail around the site

— and waited half an hour to get on!

Some pavilions had lineups to get into lineups. We managed to visit only two pavilions that day: Kenya's and the CPR roundhouse. Kenya's exhibit consisted of travel posters tacked to the wall. The highlight of the Roundhouse was grainy films of early inventions, the sort of fare used as filler after the late show.

My suggestion is this: use the first two weeks of October as Expo days for B.C. residents only. After all, it is we who must pay off the fair's huge deficit, and we who have to put up with Manhattan-style traffic jams and buses so crowded that you don't even have room to faint.

Another visit like my last, and Expo for me will be the nastiest of four-letter words.

James Boucher
Arts 4

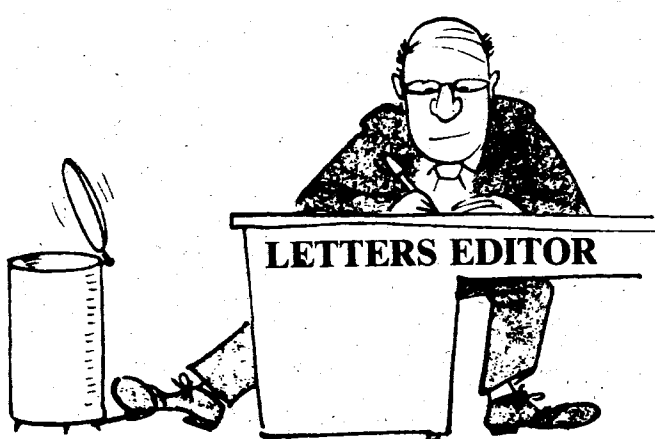
Evil eats

It has come to my attention recently that something totally diabolical has been happening at UBC. I am referring to the activities of the UBC Bakeshop. It used to be just enough to protect our children from satanic records but now we have... satanic nanaimo bars. Yes, while we were innocently eating these sweet morsels some of the bakers were carving evil messages into the cream layer under the chocolate. These messages are invisible to the eye but corrupt innocent GI tracts with pure evil. I therefore urge all pure people to stand up and put an end to the practice of chocolate masking.

Terry Falwell

All letters must be brief and typed on a triple-spaced, 70-character line. They must be delivered in person with identification shown by 4:30 p.m. the Friday before publication to the Ubyyssey office, SUB 241k.

The Summer Ubyyssey reserves the right to edit for brevity, spelling and grammar, and libel. Sexist, racist, and homophobic letters will not run. If you have any questions or comments, or just want to shoot the breeze, drop by SUB 241k, or call us at 228-2301/05.



THE UBYSSEY

July 23—29, 1985

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"I won't go" insisted Michael Groberman as Stephen Wisenthal handed him the tickets to Fergie's wedding. Svetozar Kontic interrupted, "David Ferman and I are boycotting the Commonwealth Games so we're free." Jenice Irving and Dan Andrews already had invitations but Evelyn Jacob and Rosalind Wisenthal had matching bridesmaid dresses. Corinne Borge thought that the Royals were on drugs so she wouldn't go. Stephanie Smith thought they weren't on drugs so she wouldn't either. Ed Mou pointed out that the wedding was in England. "Let's boycott England because of Maggie!" cried James Young. So everyone missed the wedding and Debbie was so glad that they got organized. Helene Wisotzki and Lilly stayed home and watched it on the tube, sensibly.

Broadway rhythm, it's got me

By STEFAN WINFIELD

42nd Street consciously, and unabashedly, uses every hackneyed turn of plot ever conceived by the musical comedy genre. But what makes this piece of theatre so wonderful is that it causes the cliché to transcend itself: what was trite becomes archetypal. How? By doing it so damned well. Consequently, this musical has been justifiably subtitled: the song and dance fable of Broadway. Now really, who'd have the nerve to call Aesop hackneyed?

42nd Street, the Broadway musical, is representative of the film musical genre Hollywood developed during the Depression. In those days of scarce cash, the movie houses were always packed. What were they watching? James Cagney in "Footlight Parade"? Has Mickey Rooney come to the realisation, for the fifth time, that "Hey, we can put on a show!"? Perhaps Lyle Talbot is once again impressed sufficiently to exclaim, "Hey, the kid's got talent!" It could be any one of a host of vapid plots that were churned out for a dream-starved North American audience.

In 1933, Warner Brothers released the film, "Forty Second Street," about a young chorus girl who gets that once-in-a-lifetime break on Broadway. In 1980, at New York's Winter Garden theatre, producer David Merrick mounted a stage remake of the movie.

The story concerns Julian Marsh (Jamie Ross), a mogul Broadway producer who intends to recoup his losses from the stock market crash by mounting a hit entitled Pretty Lady. He's got the script, the dancers, the crew, and even the male lead (Lee Roy Reams), but he isn't entirely confident about the ability of his has-been leading lady, Dorothy Brock (Elizabeth Allen). But Marsh must put his fears aside because Brock's sugar daddy has put up \$100,000 for the show, provided she stars.

Peggy Sawyer (Clare Leach), an aspiring actress from Allentown, Penn. (read: Hicktown, U.S.A.) did not have the courage to come to the formal audition, but just happens to find herself doing an informal one for Marsh in the middle of the street. Oh, joy! She gets a part, and even ends up taking over for the egotisti-

cal Brock when the latter

breaks her not-so-proverbial leg.

That's the stuff dreams are made of.

The show has immediate appeal because the majority of the songs are immortal hits by the prolific duo of Harry Warren and Al Dubin. You don't need to be an aficionado to recognize the Lullaby of Broadway, Shuffle Off to Buffalo, or We're In the Money.

Lucia Victor's direction (based on the original by the late Bower Champion) is skillfully stilted. The purposely-illogical scene progression, along with the actors' heavy handed delivery, serve to remind the audience that they are not watching an asinine musical comedy; rather, they are watching a play about asinine musical comedies.

Claire Leach gives a truly consummate performance. She sings and dances with remarkable strength and precision. The high level of energy she personally maintains throughout is largely responsible for the show's success. In addition, her comic timing is excellent. When she pits her Pollyanna point of view against Marsh's blaseness, the ensuing dialogue is hilarious.

Jamie Ross is likewise outstanding. He gives a consistently solid and (don't ask me how) sensitive portrayal of the bigshot producer. Equally notable performances are rendered by Carole Cook, Beh Level and Lee Roy Reams.

As for the top-billed Elizabeth Allen, life seems to be imitating art. Just as Clare Leach's character outshines that of Allen in the play, so too does Leach's performance outshine that of the star, Allen. Allen's performance is by no means substandard — she sings beautifully — it's just that she seems a tad sleepy up there onstage. In fairness, however, one cannot overlook her participation in one of the production's finest dance numbers: the Shadow Waltz. It is a balletic piece staged behind a translucent curtain so that the audience sees only the silhouettes of two lines of ballerinas, and the monstrously oversized propor-

tions of Dorothy Brock's shadow. In general, the chorus of 42nd Street are superb dancers. Just when you thought tap dancing had gone the way of the garotte, the opening minute of the first scene has the curtain lifted just enough to expose fifty madly tapping feet to allay your fears.

Robin Wagner's lavish scenic design evokes that same gluttonously overfed sensation as a walk through, say, the Palace of Versailles. 42nd

Street has had five years to develop into the finely-tuned production it is. Though it may be the furthest thing from the thumbscrew angst of Sam Shepard upon which university audiences seem to thrive, it is well worth seeing...if the \$15 minimum ticket price is no issue for you.

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Animal Farm is a piggish boar

By MICHAEL GROBERMAN

Animal Farm, by the National Theatre of Great Britain is a waste of a fine theatre company on a tedious-at-best text. Sure, any member of this cast could make the phone book sound interesting, but the plot would stink, so what's the point?

Orwell's novel is a clever, innovative eulogy for a revolution. The Russian revolution looms large in the tale, but its implications are broader, addressing the inclination of a revolutionary society to decline back into the system it overthrew.

Clever and pointed though it may be, Animal Farm is not drama. The book is really more of a gimmicky essay than novel. The characters and situations are only slightly veiled from the reality they portray. What little plot there is shallow, boring, predictable. The sensitive portrayals by the actors are outstanding but, sadly, only used to create caricature.

The company, imprisoned in full head masks, acts its way well out of the proverbial paper bag. Graham Sinclair as Boxer, the kind horse who blindly follows Napoleon's autocratic dictates, evokes pity and respect from his audience, all the while wearing an enormous horse's head.

Napoleon, literally a pig dictator, is a cruel, arrogant autocrat with a pig nose and floppy ears.

Director Peter Hall has sought to give this production the air of a children's fairy story. The play opens with a child walking up to a bookcase, taking a copy of Animal Farm from the shelf, and proceeding to the side of the stage where he opens the book, reads aloud, and acts as the narrator throughout the play. A child reading a children's book.

But director Hall seems to have misread the nature of the text with which he is dealing. Animal Farm is not Gulliver's Travels. It is not a

children's book with social implications that adults can see. It is a political essay, thinly veiled to allow the essayist to make his argument with caricatures. The plot of Animal Farm is too bland to sustain even the shortest child's story.

Thus when director Hall attempts to draw the audience's attention to the horror of autocracy by juxtaposing the horror to the innocence of a fairy story, his play falls flat because the pig is a caricature of Stalin, not Porky.

This dramatic juxtaposition is not used in the book, and it doesn't work on stage.

It is difficult to remember that this play is a musical of sorts. The lyrics and score for these 15 forgettable songs are by that never-to-be-heard-from-again team of Mitchell and Peaslee. The songs are silly, dull digressions from an already vapid storyline. They are tuneless and usually performed in chorus.

The complex problem of having the actors walk on four legs, and still

keep stage movement interesting, is not solved in this production. Actors hold hoof-ended crutches in their hands, and lean forward onto them, giving the four-legged effect. This limits movement to calumping about about the stage, and it makes the attempts at choreography during the musical number unintentionally hysterical.

The play is not a complete loss.

Jennifer Carey's sets are beautiful, brightly coloured, lifesize renderings of a child's miniature farm-building

toy set. The costumes, by Carey as well, are cartoon-style animal renderings. They're great.

The acting and direction are also outstanding. The task of bringing this untheatrical political essay to the stage has demanded enormous creativity, the result of which has been less than a success. A failed experiment, but a fine experiment nonetheless.

The National Theatre of Great Britain is very good. It would be grand to see it do some other play.



BARIE RUTTER...cruel, arrogant autocrat



"a failed experiment

but a fine

experiment

nonetheless"

Dancers can't be lovers

By JILLIAN COLPITTS

The Royal Ballet's production of Romeo and Juliet was a superb show, as much for the tuxes and sequined gowns of the opening night audience as for the brightly coloured sets, costumes, and of course, the impressive dancing.

Unfortunately for those who wished to be swept up in the magical love and terrible tragedy of the star-crossed lovers, the production was less than satisfying. A disappointing cold inhumanity envelops the stage, and the intrigue of the lovers remains at arm's length from the audience.

There are a few notable excep-

tions: Stephen Jeffries' Mercutio, and the lute player, Phillip Broomhead.

There is certainly no fault to be found in the technique of these gifted dancers. Lesley Collier (Juliet) and Anthony Dowell (Romeo) are certainly experienced artists. But perhaps it is this experience which has gotten in their way, and precluded their portrayal of young, inexperienced lovers. Mr. Dowell's makeup is heavy and mask-like. His hair is stiff with hairspray. One questions the taste of Ms. Collier's Juliet, dying as she does, for such a Romeo.

The Royal Ballet provided glittering spectacle, not an enthralling one.

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Friday	- 8:00 a.m. - 6:00 p.m.
Saturday	- 9:00 a.m. - 4:00 p.m.
Sunday	- 11:00 a.m. - 4:00 p.m.