THE UBYSSEY

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Wooster has wrong plan

By KEVIN FINNEGAN

It might be cheaper to allow university buildings to fall off the cliff than to try and stop the erosion of Wreck Beach, a former UBC student told a public meeting Thursday.

The meeting was the first of three held to investigate alternatives to a plan by Swan Wooster Engineering Ltd. to reduce the cliff angle and install a rock berm on the beach to stop erosion.

Adrian Stott asked Stanley Weston, meeting chair and UBC board of governors member, if the university had conducted a cost-benefit analysis study of the proposed erosion control plan.

"It seems to me it's a problem only because of the foolish placement of buildings on the top of the cliff," Stott told a crowd of 70 people at Lord Byng secondary school.

Another speaker said the Swan Wooster plan to remove vegetation and install a cycle path on the cliff would "seriously alter the social situation."

Representatives of Swan Wooster and its consultants gave speeches and slide presentations in support of their plan.

"There is a solution to the problem and it most certainly is an engineering solution," said Swan Wooster spokesman Charles Downing.

The Swan Wooster proposal calls for the installation of a rock berm to protect the cliff from toe erosion, reduction of the cliff angle by removing vegetation and soil, and undetermined measures to reduce underground seepage.

A berm installed in 1974 was partially destroyed by severe winter storms that year, Downing said.

Alfred Tamburi of Western Canada Hydraulic said more research is needed to find a way to handle the water seepage problem.

"There's not enough information available to design an underground water control system yet." he said.

The engineers stressed the beach is not a naturally sandy one and the berm would make it a cobble beach.

"The natural cover of upper tidal areas are rounded boulders, occasionally covered by sand eroded from the cliffs," Duncan Hay of Western Canada Hydraulic Laboratories Ltd. said.

There will be a second meeting tonight at Lord Byng at 7:30 p.m. and a third Saturday at Hebb theatre.

—kevin finnegan photo

MATURE STUDENT ponders Beatles record in B section of string quartets in Wilson recording collection, wondering which stringed instrument Ringo played. After searching in vain for early Byrds and Buffalo Springfield classics, woman settled for some discs from M section, including two Mozarts and a McKenna Mendelsohn Mainline. She left Sedgewick library muttering about lack of later Little Richard singles.

Cocke enraged at dirty tricks affair

By GEOF WHEELWRIGHT

The Social Credit "dirty tricks" scandal is ruining the reputation and integrity of B.C. politicians, NDP MLA Dennis Cocke said yesterday.

He told 20 people in SUB 119 the scandal involving underhanded Socred campaign tactics and fraudulent letter writing is undermining the credibility of all B.C. politicians.

"It makes me damn mad to see everyone in politics go down because people say 'they (politicians) are all the same,' " said the New Westminster MLA.

Cocke said Socred researchers implicated in the scandal were hired by the government and were not solely responsible for the dirty tricks campaign. "I'm damn sure Jack Kelly and Ellen MacKay were not alone." Both Kelly and MacKay were Socred caucus researchers. Kelly recently resigned Oct. 19 and MacKay has been asked to take a 30-day leave but refused.

Cocke said government members responsible for the scandal should admit their involvement. And if they have lied or committed a crime, they should resign, he said.

"There was a concerted effort by this group to use fraudulent letters. Any party in their right mind would not give government funds carte blanche to say the things they (Kelly and MacKay) said, to put it on tape and distribute it, 170 strong."

Cocke said the public should not allow the issue to die without a full explanation of all facts surrounding the case. "There is a tremendous tendency for people to put up with a little lying if the government can account for itself on the business side of the ledger," he said.

Cocke said the Socreds should examine the background attitudes and motives that led to the dirty tricks campaign, rather than establishing an "insulting" ethics committee to police themselves.

He said that besides the letters scandal the Socreds have made at least three "incompetent" legislative blunders. Cocke said the B.C. heroin treatment program, a clerical error which cancelled Seaboard Life Insurance's right to exist, and the Family Relations Act were all incompetent acts.

The Heroin Treatment Act and the Family Relations Act were ruled invalid by the courts system and the Seaboard legislation forced a special recall of the B.C. legislature to eliminate the blunder.

SAC to study art gallery change

By VERNE McDONALD

The student administrative commission has approved in principle an architectural study, costing up to $300, on transforming SUE art gallery into a hard liquor lounge.

No final decision was reached on converting the gallery into a drinking hole because of the many potential difficulties involved, SAC chair Don Tolson said Thursday.

Tolson said these difficulties included:

- opposition from the Alma Mater Society art gallery committee;
- costs of conversion which could jump beyond $50,000;
- the fact that such an expenditure would require a referendum among all students in order to gain approval for the plan.

Tolson said he met with the art gallery committee Thursday and spent 45 minutes fielding questions from members.

"They're not happy about the idea of changing it into a lounge," he said.

Carol Frank, chairman of the art gallery committee, said the committee is still opposed to putting a lounge in the space the art gallery now occupies.

"The committee is against the idea of the Lethe moving into the gallery and that's definite," she said.

But Frank stressed she felt SAC had done well in going to the art gallery committee to talk about the question.

"Communications have opened up and we now have some input," she said. "Members of SAC are now listening and we are very pleased."

Tolson said today the committee and members of SAC will meet with the architect to look at the concept.

"We want to change the Lethe and right now the art gallery is the most visible possibility," he said.

Tolson and Frank said they agreed there are alternatives to moving the Lethe to another part of SUB.

"Another possibility is the listening lounge off the conversation pit," Tolson said. "Just to install water in the art gallery would cost about $20,000, and that's a conservative estimate."

"If it's $20,000 or $30,000 above the water costs then it's not a viable alternative," he said.

Tolson added there is a problem with the irreversibility of a decision making the art gallery a lounge.

"If we turn it into a lounge, we're stuck," he said.

Frank, too, said she has reservations about the gallery being able to function in conjunction with a lounge.

"I would like to see a nice lounge but it would restrict the art to painting and sculpture," she said.

"We believe they can exist side by side without being in the same location, but we don't want the gallery's potential to be limited."

Council comes bearing gifts

By GEOF WHEELWRIGHT

The Science Council of B.C. is holding a $1.5 million giveaway.

To win you don't have to buy a lottery ticket, put a sticker in your window or even answer a skill-testing question.

All you need to do to win the first research competition is submit an ingenious research proposal in forestry, mining, communications, energy, environment research or transportation.

The new competition is the council's plan for distributing a large research grant allotted by the provincial government, said council chairman Erich Vogt Thursday. The council hopes to sponsor about 12 research projects for winners of the competition.

Vogt is inviting all B.C. researchers and interested persons to compete for the money and says the competition is the only fair way to distribute it.

"The only way to give them (the grants) out is in competitions of this kind," he said.

So the race is on, and you can expect researchers to be madly racing to beat the clock as the offer expires Dec. 1. Vogt said anyone can enter, but added he doesn't expect many submissions from students.

He said some graduate students will get extra research work if their professors win.

Council spokesman Max Cairns said the competition is just. "We thought it was the fairest way. Entrants can be professors in the university or individuals in the community," he said.

But Cairns added he does not expect many community members to win the competition because most of them do not have the research equipment available.

He said the game rules will probably generate more grant winners from industry, universities, research institutes and consultant firms than the public.

We're mad as hell and will be resting Monday

Boy, are we tired. And we're mad as hell about it.

We went to the administration and told them they're going to have to make up some excuse to close down the university so we can take a rest.

It took some persuasion, but we convinced Doug Kenny the anniversary of an armistice agreement that took place 61 years ago was a tenuous but worthwhile reason for cancelling classes for a day.

So you'll get Monday off. And we won't have to insult you with our dribblings about pseudo-socialist capitalism until Thursday next week.

Buy a poppy from a legionnaire if you haven't already done so. Remember, we owe them a lot more than we'll ever know. We hope.

3 GREAT MUSIC SYSTEMS FROM RHODES

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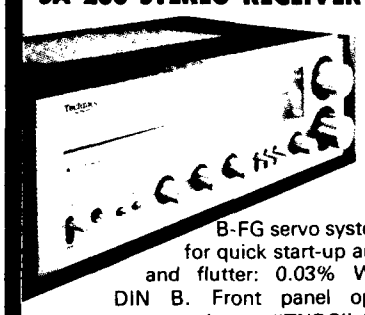

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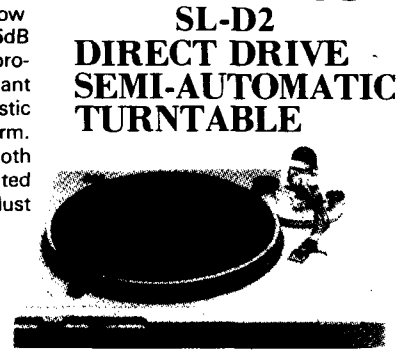

B-FG servo system provides high torque for quick start-up and stable rotation. Wow and flutter: 0.03% WRMS. Rumble: -75dB DIN B. Front panel operational control provides convenience. "TNRC" (Technics Non-Resonant Compound) base material resists mechanical and acoustic feedback. Highly sensitive gimbal suspension tonearm. Automatic tonearm return. Viscous-damped cueing in both directions. Anti-skating force mechanism. Illuminated stroboscope with pitch control. Hinged, detachable dust cover. Complete with cartridge.

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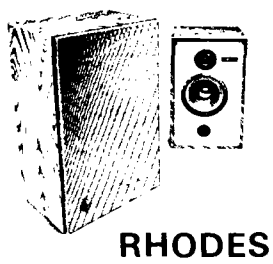

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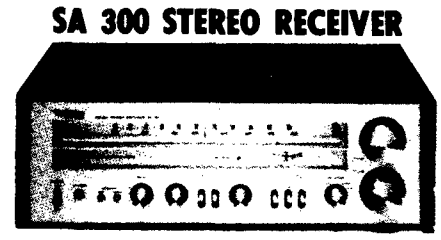

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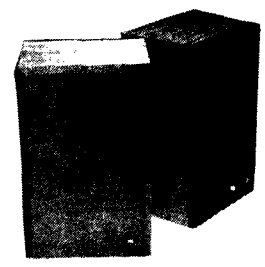

For professionals who need an accurate repoducer in control rooms where space is limited, JBL recently created a broadcast monitor. Its outstanding performance immediately won enthusiastic acclaim from the broadcast and recording industries. The L19 is the acoustically identical home version of this superb loudspeaker.

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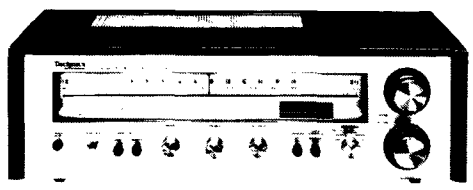

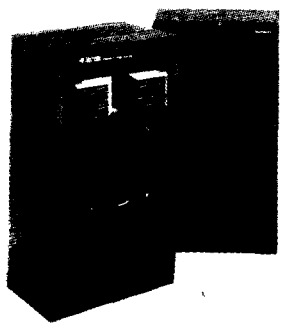

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Manitoba gov't does it all for youth

WINNIPEG (CUP) — The Manitoba government created 10,000 jobs for students under four youth employment programs last year.

That's if you're including volunteer positions and placements of one or two days duration, as a provincial government press release did last Thursday.

The document includes 400 volunteer positions and 1,700 casual job placements of one or two days duration in the 10,000-job figure.

About 2,834 regular jobs were created under the Hire a Student program, the release continues, but does not specify how many of these jobs lasted for any significant period of time. (A "regular job" is defined as one which lasts at least one week.)

The volunteers did work which trained them in the "operations of government departments or agencies" — as part of a volunteers in public service program which came into full swing this summer. The work included typing, filing and clerical work, one volunteer said.

Most of these students would have been unable to obtain provincial student aid this fall if they applied.

The amount of student aid made available is based on the difference between a student's summer earnings and a reasonable assessment of the amount they would require for living expenses.

Jackie Baizley, a University of Manitoba awards office administrative assistant, did indicate volunteer work would be considered, especially if it is within the student's field of study.

But she said that students would have great difficulty justifying the fact they had earned no income during the summer and would not necessarily receive a larger loan.

A job which lasts for one or two days will not qualify a student for assistance.

Some significant positions were created by the private sector youth employment and step-in-government programs, which by definition last at least six weeks. Combined figures are not available but 941 step grants were offered in 1979.

Carrels home for Christmas

Study carrels moved to make room for a bookstore sale will be back in place before Christmas exams, a UBC vice-president said Thursday.

And Brock 200, where the bookstore sale is being held, will not become the next student services office despite rumors to that effect, said Erich Vogt, vice-president for faculty and student affairs.

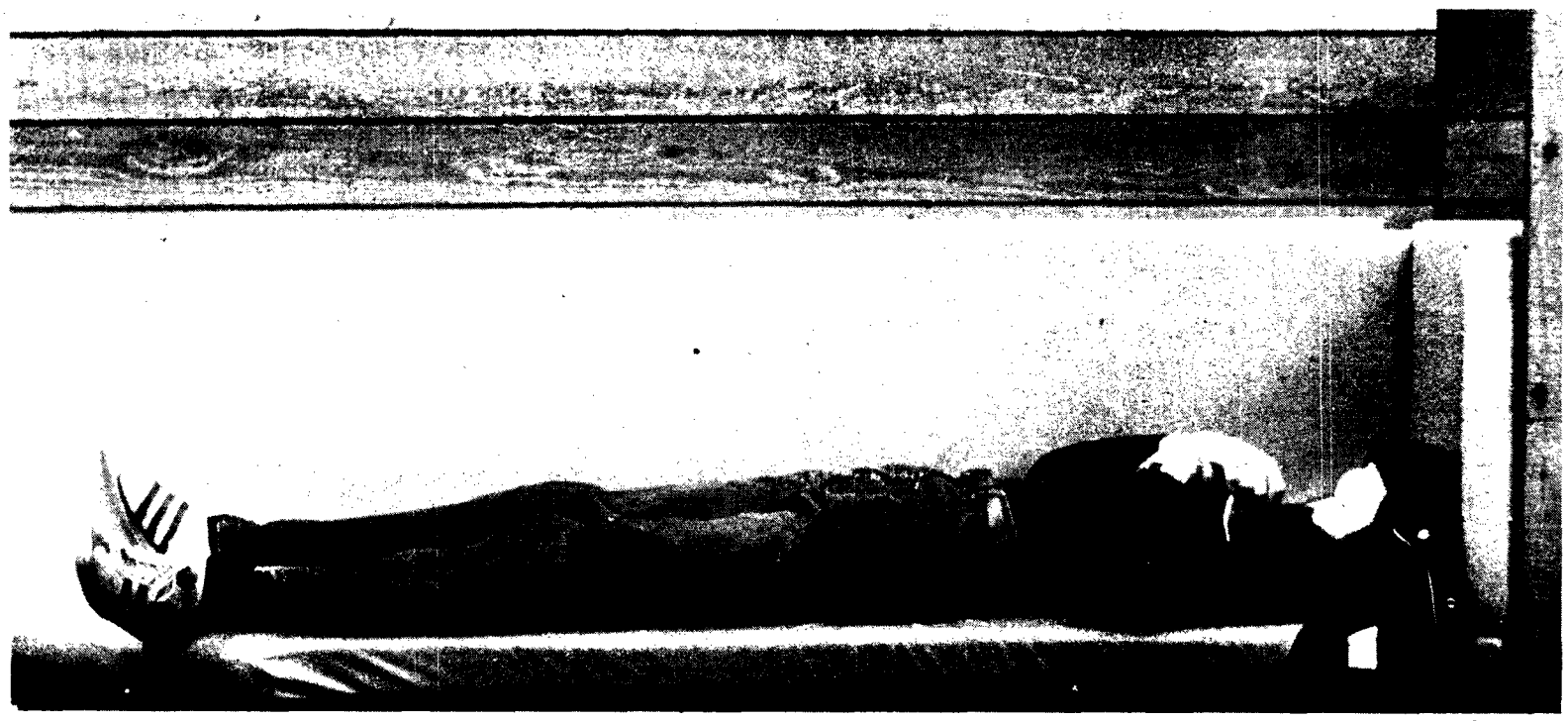
"We haven't got any definite plans to move student services," said Vogt. "I would be distressed if they didn't have the study carrels back in there before Christmas exams."

Student services director Dick Shirran said moving the office to Brock Hall was still "very much at the discussion level."

"I have no knowledge of a schedule or plan (for the move)," he said.

Some students said they feared permanent eviction when plans to hold the book sale were announced in late October (students were given one day's notice to remove their belongings).

After the students studying in Brock 200 protested their eviction the carrels were not stored but moved to a smaller area in the rear of the building. The new study space, adjacent to the Canada Employment Centre and the women's lounge, is cramped and noisy but some students when questioned said they are resigned to working there for a month.



—glen sanford photo

RESULT OF RECENT archeological dig, class of '74 student is unearthed in deep cavern under Main Mall. Mummy, dating from end of Gage dynasty, perhaps might have witnessed origins of Kenny era before being buried in midst of midterm ritual which takes place between solar equinoxes. Remains were surrounded by ancient manuscripts, most of them undecipherable pending further investigation.

'Iron-heel' McGeer out to crush union move

Canadian University Press

A province-wide college faculty union could be in existence by January despite attempts by B.C.'s "iron-heel" education minister to prevent its formation.

Representatives from faculty associations of colleges and institutes across B.C. have been meeting since June to determine the structure and feasibility of a provincial union, and will be meeting later this month to draw up a constitution and budget.

But while the faculties have been planning their union, education minister Pat McGeer has been exploring the costs of unions and publicly stated he is opposed to the concept of unions in colleges, calling them an "unhealthy" threat to the system.

"I think the public is entitled to know how much of our resources are consumed in this fashion," he said.

McGeer's probe into the costs to colleges associated with negotiations, arbitrations and grievance procedures began with a memo to college administrators last summer.

The memo was discovered by the B.C. Government Employees Union, and it prompted union leaders last month to file unfair labor practice charges against the minister.

The BCGEU also filed unfair labor practice charges against McGeer in September after he intervened on behalf of the administration of the Pacific Vocational Institute in a union exclusion dispute.

"He sure is building an anti-union reputation for himself. He's getting to be known as iron-heel McGeer," BCGEU spokesman Robbie Robinson said.

The provincial faculty union would replace the nine-year-old College Faculties Federation, which represents faculty associations at eight B.C. colleges.

McGeer said he thinks college instructors will make the "right decision," and reject unions.

CFF president Dave Mitton said McGeer might be embarrassed by the results of proclaiming all of the act because the college faculties would opt for the trade union alternative.

"Faculties would definitely opt for the trade union approach," Mitton said. "I don't know what McGeer's got up his sleeve, but it sure looks like he's up to something."

Rice crucial in battle for Asia

Philanthropic foundations claim that science and technology are fighting the battle for Asia, a UBC philosophy professor said Thursday.

Ed Levy told 25 people in the Lutheran campus centre that institutions such as the Ford and Rockefeller foundations are involved in technology transfer research to southeast Asia.

"The battle for Asia will be fought in the rice bowl," is the attitude of these institutions, Levy said.

Recipient governments might be motivated to accept donations from the institutions out of self-interest, he said.

He added there are various levels to transfer technology and scientists and foundations are on different levels.

"How do we increase yield per hectare? That is the question the scientific community addressed itself to," he said.

He added scientists are motivated to do research for reasons other than self-interest.

Scientists need not necessarily be held responsible for the consequences of their activities if there are "legitimate overriding institutions," governing their work, he said.

Levy is currently working on a project analyzing rice technology to southeast Asia. His speech was the second of a five-part series entitled Faith, science and the future.

Atomic warriors 'felt awe, regret'

By HEATHER CONN

A gripping clash of horror and awe, regrets and relief plagued the men who dropped the world's first atomic bomb on Hiroshima, a guest professor said Thursday.

"There was a combination of exhilaration, a feeling of 'Wow, look what we did' and at the same time a completely opposite feeling of horror," said Bill Youngs of Eastern Washington University.

He told 21 people in Buch. 104 that the men in three American B29s who flew the death mission over Japan first felt "elation, relief and awe" after unleashing the equivalent of 20,000 tons of TNT in triumphant success.

But their view from 40,000 feet above, through the blast's smoke that was still visible 250 miles away, clouded the agony below, he said.

"They saw smoke but not burned flesh, flames but not families, movement but not pain," he said, reading from a personal paper researched for three months from newspapers, diaries and secondary sources.

"The men . . . lived in a world in which good men could cause horrible suffering in the pursuit of commendable goals."

Youngs said despite the popular belief at the time that the Hiroshima attack was necessary and logical, the men directly involved still expressed doubts and recrimination. He said just after the 9,000 lb. missile had dropped, one of the aircraft's tail gun-commented:

"I think I'd just as soon have missed it . . .come to think of it, I won't be mentioning it to my grandchildren."

Youngs claimed another said: "I wonder if maybe we're not monkeying around with things that are none of our business."

He added that Paul Tibbets, commander of the 509th composite bomb group, gave the terse summary: "Saw city, destroyed same," and later called the mission " the dullest trip anyone ever took."

One of the aircraft radio operators, Abe Spitzer, had a nightmare the following evening, in which the image of a faceless commander ordered him to drop another atomic bomb, said Youngs. The operator heard the target called with the names of the city's streets, Youngs said, and realized they sounded familiar — they were the streets of his own neighborhood in the Bronx.

Youngs said many crewmen felt sorrow later when they saw pictures of victims of the deadly bomb that was no more than 10 feet long and 28 inches wide. Four square miles in the centre of Hiroshima were completely ruined, he said, and within a half mile of the blast 95 per cent of the people had been killed. As Youngs read:

"More than 200,000 people are in the midst of this inferno. Near the centre of the city thousands are instantly burned to cinders. Some leave their shadows on walls and roadways as their flesh shades the stone from the wave of heat. Ten thousand people simply vanish without a trace."

The real question that still haunts people today, he added, is the moral rationalization for the bombing — why?

"It was as necessary as Pearl Harbor, or the German invasion of Russia, or the D-Day landing in France. Total war justified surprise attacks on merchant vessels, torture of prisoners, and the bombing of civilian targets.

"It provided a rationale for unspeakable suffering and enabled men to kill 70,000 people in a day's work."

Youngs said he opposes the Hiroshima bombing but admitted it did save Allied lives by ending the Second World War.

"In a bizarre way this was the logical thing .o do. I don't think it was justified. I think it's wrong because all of war is wrong," he said.

Letters

God has final word on gays

With regard to the current "gay" issue (I take exception to the corruption of this formerly pure English word), it has become clear to me that a certain essential perspective has been lacking in the debate, namely, that over/against the constant struggles for (or against) gay rights, there is an absolute authority to which one can refer.

This authority is, of course, the word of God, or the bible as it is more commonly known. The revulsion and indignation that many feel toward the gay liberationists stems in a real way from the traditional Christian viewpoint that homosexual relationships are unnatural, and, more importantly, completely contrary to the command of God.

The biblical position on this issue is very clear: God created human beings in a male-to-female relationship. He instituted marriage, as between a man and woman, and proclaimed his blessing upon it (Genesis 2:18-25). He punished those who corrupted his institution, as for example, the men of Sodom and Gomorrah (Genesis 18-19). In the New Testament as well, one can read how homosexuality is to be clearly understood as a state of sin and a condition condemned by God.

Romans chapter 1 is very enlightening in this respect: "For although they (i.e. unbelievers) knew God they did not honor him as God or give thanks to him, but they became futile in their thinking and their senseless minds were darkened. Claiming to be wise they became fools." The chapter goes on to say that because of the foolishness of such men, God will give them up into impurity and "dishonorable passions," (i.e. homosexual relationships). And not only this, but those who engage in these activities will receive "in their own person the due penalty for their error."

From the above, it becomes clear that social acceptance of homosexuals should not be encouraged. Further, the aggressive demands of homosexuals and those who support them should be denounced. Homosexuals should be receptive to efforts to help them and should not make themselves into a public spectacle. On the other hand, the rest of the public should not look down upon them, as if they are somehow superior. Homosexuals should be respected as human beings and should be treated with compassion.

To those who are offended by the didactic nature of this letter, no apology is made. The modernist, no doubt, rejects a view such as has been given because he thinks it is archaic and narrow-minded. It is, nevertheless, true and should be honored as such. One need only look into the world at large to recognize the result of a rejection of external authority — degeneration in all aspects of life. And, of course, once the external authority is removed, the bickering and squabbling among humans is never-ending, for there is no man who on his own authority can impose his own morality onto other men.

Robert Schouten
arts

BACK TO EDEN . . . unhealthy controversy

Gays not at all sick

I have been following the arguments in your letters column with reference to homosexuality and wish to say that I am surprised and appalled by the low calibre of the arguments on both sides. I would have expected a little more respect for ordinary logic from a group of "mature students." Perhaps I can put the situation into a little perspective by means of an analogy.

First comes the argument that it is an "immoral and disgusting" sight to see men (and presumably women?) interested in each other. This is a gut reaction, not an argument. "Immoral," if you go back to the etymology, means anything that you are not accustomed to. Extend that statement into a general theory and you get "anything that I don't do is wrong." I doubt if the letter writers actually live by this principle.

Then we have the related arguments that it is "unnatural," a "mental illness," and that "since men aren't built to 'do it' with each other" it shouldn't exist. That it is an aberration of some sort, hereditary or other, seems fairly obvious. The current fashion seems to favor the heredity theory, although I have my doubts about it.

The analogy to answer this is that I personally find the idea of sucking smoke into the lungs to be disgusting to a high degree. This doesn't exclude me from having friends who do it. The human body "was not designed" for this purpose. Do the writers of the "anti-" letters therefore extend their hatred to this other perversion of a body's designated function? In all consistency, shouldn't they?

I do not, to my knowledge, know any gays personally. But if I had been propositioned by one (another point which was brought up), my reaction would be the same as if I had been offered a cigarette or a toke: a polite "no thank you." The other person, unless a complete boor, would then drop the subject and go on to something else. Hardly a traumatic experience.

As for the liberal-sounding proposal that we should never stand up for anything, because it only provokes an opposite reaction — that is obviously wrong. But anyone over a certain emotional age will save his energy for matters which threaten right, reason, liberty, or life, in a more than ordinarily violent way. Bearing that in mind, they should save their jihads for something like the engineer's "practical joke" reported on the front page of Thursday's Ubyssey. We have better things to do with our spare time than get upset about how other people spend their spare time.

Gareth Jones
arts 2

Eden store deserves its boycott

The letter from Gordon Boothe, *entitled "A nickel for your* slogan," makes the claim that discrimination in employment is appropriate, since it helps make a business run "smoothly and successfully."

Boothe raises the point that, in boycotting a person or institution which discriminates in employment, UBC students would themselves be guilty of discrimination. This argument is foolish. Clifford Morris has to accept the fact that, if he chooses to deny employment or admittance to others on irrelevant grounds, many people (not just gays, but also members of racial or religious minorities) may find his establishment less than congenial.

Mr. Boothe's letter, stripped of its sarcasm and disdain, is a celebration of those who would violate the letter or spirit of the B.C. human rights code. It is to be hoped that students will continue to avoid patronizing the Back to Eden restaurant.

Vincent Manis
computer science

'Babies make me throw up'

This letter is written in response to numerous articles in The Ubyssey concerned with the rights of gays. It makes me puke! I am sick and tired of hearing those poor mouth babies complaining about equal rights. If they want to be treated as equals let them stand on their own instead of begging for sympathy from the heterosexual students. If they can't hack the pace, hop off the ferry!

Dave Walsoff
education student
Phi Gamma Delta member

Les gives line

It was a matter of the chairman laying down the law at Tuesday's board of governors meeting.

UBC board members had barely settled into their cushioned chairs when new chairman Leslie Peterson gave them a strict warning.

"There is only one master," Peterson said. "That is the University of British Columbia. That is the only body to which we are responsible."

He wasn't nitpicking. Peterson specifically told student, faculty and labor representatives that he would in no way tolerate any partisan action on their part.

Chalk up yet another in a continuing series of democratic actions on the part of the board elite — the elite that education minister Pat McGeer handpicks to run the show.

The implications of Peterson's attempt to put the fear of God (or Pat McGeer) into the elected board members raises serious questions as to Peterson's ability as chairman.

The same members he warned not to stray from the only true board line are the only board members who are elected — who have been placed on the board because their consitituents want them there.

How are they to properly serve their respective groups, with their particular problems, if Peterson threatens them with some unknown punishment? They can't. Nor does Peterson want them to.

Peterson's pronouncement from the mount will only worsen their problem.

But there might be a benefit from it all. If Peterson was truly serious about partisanship, then could we expect McGeer's appointed Big Eight board members to become concerned with the quality of education at UBC instead of echoing the cutbacks tune of McGeer's?

Don't bet on it. There's too much at stake.

THE UBYSSEY

November 9, 1979

Published Tuesdays, Thursdays and Fridays throughout the university year by the Alma Mater Society of the University of B.C. Editorial opinions are those of the staff and not of the AMS or the university administration. Member, Canadian University Press. The Ubyssey publishes Page Friday, a weekly commentary and review. The Ubyssey's editorial offices is in room 241K of the Student Union Building. Editorial departments, 228-2301; Advertising, 228-3977.

Co-Editors: Heather Conn and Tom Hawthorn

Ralf Sameit and Brad Stock gasped when they saw the thought for the day on Heather Conn and Tom Hawthorn's blackboard. Kathryn Thurman and Janet Comin blushed when they saw it and sympathized with Julie Wheelwright, who had to face the obscenity from city desk all day. "Thank God Gary Brookfield and Vic Bonderoff aren't here to see this," Shaffin Shariff exclaimed to Curtis Long and Christine Wright. Richard Noble and Daniel Moon, maddened by the import of the vile words, furiously attacked Peter Menyasz. "I don't want to be alive anymore," Verne Mcdonald weeped as he tried to persuade Alan Favell, Randy Hahn and Peter Ferguson to drink some mushroom-flavored hemlock with him. "If it's true then I don't want to live, either," Wendy Hunt confided to Ingrid Matson. Geof Wheelwright sought solace from Yvette stachowiak while Kevin Finnegan emptied the contents of the press club fridge into his throat in three minutes flat. "43 issues to go," Gary Brookfield read and he groaned softly.

Letters

It's time we signed our flicking names

They say that the sum total of man's existence is but a flash in the "liquid crystal watch of eternity." Furthermore, one man's life is a mere "half-flicker" in the sum of all men's lifetimes. In this context, the four or so years we're at UBC is a flicker of a flicker.

So how then should we spend our precious moments at our UBC oasis? Some suggest bake-sales and sock-hops while others declare the benefits to be found in paper monuments. Bake-sales are stale, sock-hops are dated and paper monuments are toppled by the same breath from which they are created. So what then? Are we to be recorded as the student generation whose greatest contribution was to change everything so it all remained the same?

There is an alternative to our present endless circle. Students can use their inherent creativity and energy in taking stands on issues. All of us can use our minds and figure out that we are not being handed satisfaction as a receipt for tuition fee payments. We all know it is up to us and that it is ours to determine (i.e. Tuum est).

So a very few people have initiated a letter-campaign to MLAs to say, "Hey, why don't you have a look at what is and isn't going on at UBC. Until you do, the quality of my education is deteriorating with diminishing funding in light of rising costs and increased needs."

The facts bear out that UBC (like Simon Fraser University and the University of Victoria) is seriously underfunded:

- requested funding has been consistently chopped by the Universities Council of B.C. (an intermediate body between the universities and the provincial government) and again by the provincial government;
- the university faces a higher inflation rate than a consumer price index indicates. This results from large acquisitions of scientific equipment, books, etc., that also fall victim to the devalued dollar syndrome;
- class sizes increase as a result of funding cutbacks (definitely not conducive to quality teaching);
- real purchasing power for this university decreases due to factors outside its realm of control.

A simple letter-campaign is started to draw insufficient funding to the attention of the people who decide how much money UBC gets. Not an unrealistic move. Actually, this university was created many years ago because of some similar student action (remember the Great Trek?). The battle then was to build the university and today is to preserve it as a centre of ideas and quality education.

No one's asking for a radical move or an exercise in futility. Instead, all that's being asked for is a letter, signed by you, and directed to the people who will ultimately decide whether or not our "flicker" was for naught.

Glenn Wong
AMS secretary-treasurer

Ombudshack looking out for vinegar

Is 1979-80 not going to be one of your vintage years? Is someone or something turning you vinegary? If so, perhaps I can help out.

John Ormiston
Alma Mater Society ombudsperson
SUB 234
228-4846

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That's right. When you visit P.J. Burger & Sons we'll advise you of your sex. Free of charge! Add this free advice to our 15 classic burgers and other great stuff and you've got one heck of a crazy little restaurant, sir or madam. 2966 W. 4th Ave. by Bayswater.
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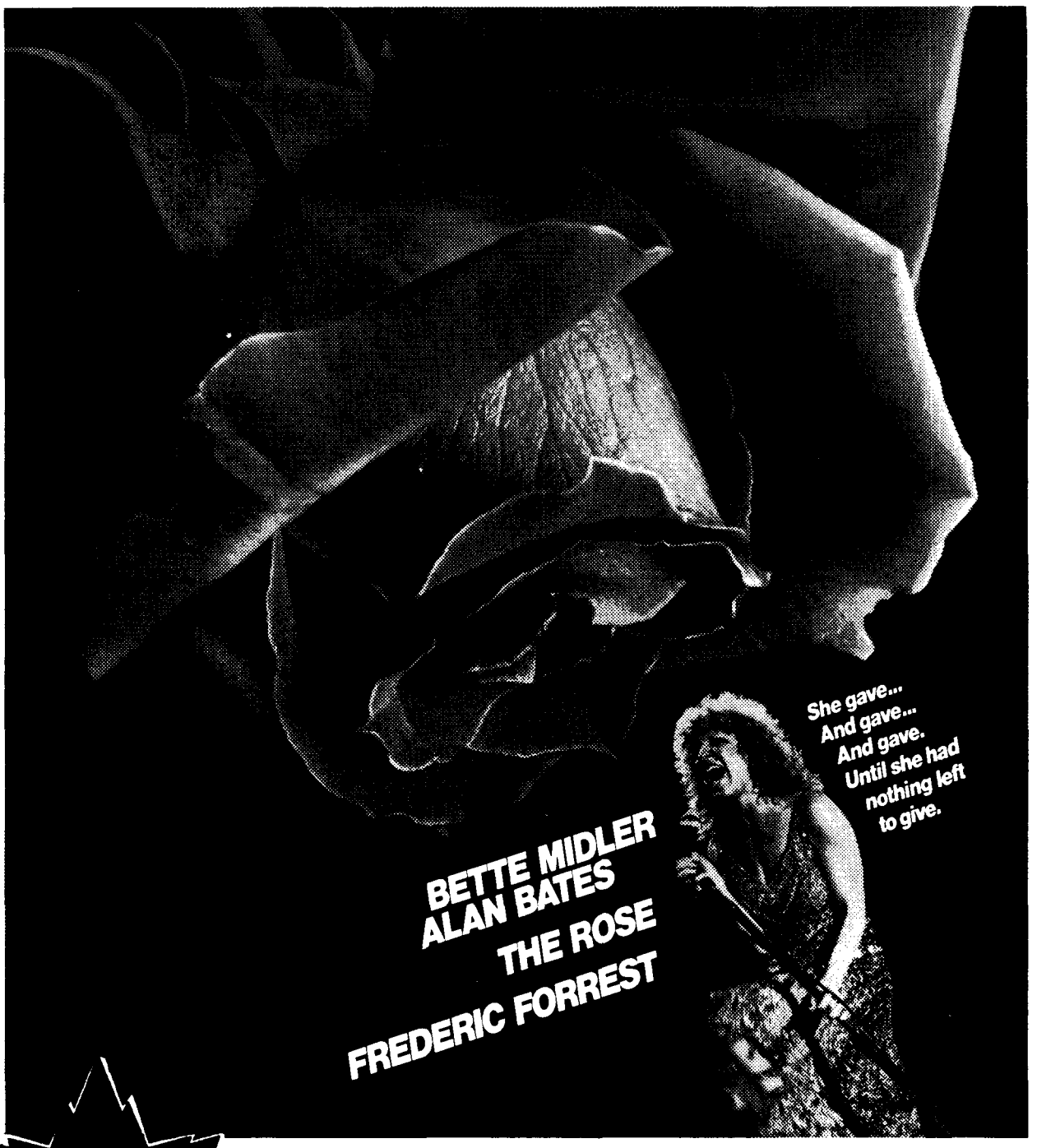

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'Tween classes

TODAY

I.Y.S.
General meeting, noon, SUB 111.

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

DEPARTMENT OF SLAVONIC STUDIES
Lecture by Anrij Hornjatkerye on Ukrainian bardic tradition, noon, Buch. 2230.

STUDENT LIBERALS
Lloyd Axworthy speaks on the party in the west, noon, Buch. 100.

MUSSOC
Variety show, noon, SUB auditorium.

INTERNATIONAL HOUSE
Greek night, 8 p.m., International House.

LE CLUB FRANCAIS
General meeting, noon, International House lounge.

AMS ACCESS COMMITTEE
Meeting about car pool proposal, noon, SUB 206.

SATURDAY

CHINESE STUDENTS' ASSOCIATION
Film Taking Tiger Mountain by Strategy 2:30 p.m., SUB auditorium.

SUNDAY

GAY PEOPLE OF UBC
Volleyball, 1:30 p.m. to 3 p.m., Gym B west complex.

UBC SPORTS CAR CLUB
Slalom race registration, 8:30 a.m., B-lot.

NDP CLUB
Grudge hockey match NDP club vs. PC club, all welcome, 6:30 p.m., Gym F, Thunderbird winter sports centre.

MUSEUM OF ANTHROPOLOGY
Haida artist Robert Davidson exhibits his graphic artworks, 3 p.m., Museum of Anthropology.

TUESDAY

RUSSIAN CLUB
General meeting, noon, Buch. 1256.

CHRISTIAN SCIENCE ORGANIZATION
Testimony meeting, noon, SUB 224.

FIRST YEAR COUNCIL
Organizational meeting, noon, SUB 211.

COALITION FOR A SAFE CAMPUS
Discussion with the members of the coalition, 1:30 p.m., SUB 130.

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

WUSC
Discussion about refugee students at UBC, noon, Buch. 205.

WEDNESDAY

LAW STUDENTS' ASSOCIATION

FILM COMMITTEE
Film Union Maids about women in the American labor movement in the 1930s, noon, Law building 101 and 102.

TM PROGRAM
Group meditation with videotape, noon, Buch. 217.

VOC
General meeting, noon, Chemistry 250.

SKI CLUB
Ski festival and equipment update, 7:30 p.m., SUB auditorium.

WOMEN'S COMMITTEE
Fat is a feminist issue discussion group, noon, SUB 130.

THURSDAY

NDP CLUB
General meeting and indoctrination, noon, SUB 119.

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

Hot flashes

Super mouths to battle wits

The UBC debating society, people of sharp tongues, quick wits and big mouths are performing at UBC once again and will be battling with brave souls from campus clubs next week:

Gay club, Nov. 13, SUB 212.

Resolved that: Employers don't have the right to hire on the basis of sexual preference.

UBC Engineers, Nov. 14, SUB auditorium.

Resolved that: Geers are God's gift to women.

UBC Pro-lifers, Nov. 15 conversation pit.

Resolved that: Abortion be abolished.

Liberal club, Nov. 16, SUB auditorium.

Resolved that: Liberalism is alive and flourishing in the west.

Faculty association, Nov. 19, SUB auditorium.

Resolved that: Professors are superfluous.

UBC conservatives, Nov. 20, SUB 212.

Resolved that: Issue dealing with PetroCan possibly.

UBC NDPs, Nov. 21, SUB auditorium.

Resolved that: Dirty tricks are an acceptable and necessary form of political campaigning.

Commerce U.S., Nov. 22, SUB conversation pit.

Resolved that: It is the social responsibility of business to make profits.

Women's committee, Nov. 23, SUB auditorium.

Resolved that: The Lady Godiva ride be banned.

Females fight

The 1930s hit and with the wave of social discontent that swept North America came workers demanding better rights. These workers included women, for perhaps the first time in history; to most people the stories of great women and their struggles has been left untold.

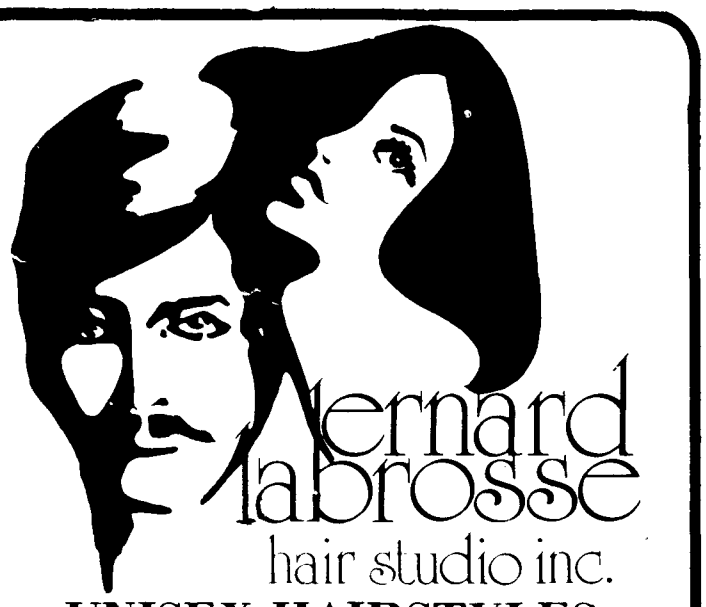
Now you have an opportunity to enlighten those musky corridors of ignorance and view the law students' film committee's presentation, Union Maids. It depicts women in the 1930s American labor movement and will be shown at noon, next Wednesday in Law 101.

ARTS
BEAR GARDEN

Friday, November 9

CHEAP BEARS
GREAT MUSIC

4:00 - 8:00 p.m.
Buchanan Lounge



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DINNER & DANCE
Saturday, Nov. 10
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RATES: Student — 3 lines, 1 day $1.50; additional lines 35c.
Commercial — 3 lines, 1 day $3.00; additional lines 90c. 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

"Finding A Path Through The Chaos Of Cults"
PART II
Speaker : **LORI McGREGOR**
Ex Cult Leader
7:30 p.m. Thurs. Nov. 15
LUTHERAN CAMPUS CENTRE
Sponsored by UBC Christian Fellowship

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

SLIGHTLY INJURED PENGUINS, 50% off. Dogs, turkeys, white elephants, 50% off. Any book published by a bird or an animal, 20% off at the First Annual Zoo Sale. Mall Book Bazaar, 850 Granville, November 11-18.

10 — For Sale — Commercial

COMMUNITY SPORTS. Excellent prices for ice skates, hockey, soccer, jogging and racquet sports equipment. 733-1612. 3615 West Broadway, Vancouver, B.C.

POSTERS, reproductions, photo blowups, largest selection. The Grin Bin. 3209 West Broadway, Van. 738-2311. Opposite Super Valu.

11 — For Sale — Private

HP67 Programmable Calculator. $450.00. Phone work 687-0331 local 21. Home 988-3351.

63 OMAR, new paint, tires okay, flow through ventilation, strong suspension, interior needs work, need new: battery, radiator, distributor. Car has great cemental value with colorful history, must be seen to be appreciated. $300 o.b.o. Contact E.U.S. 228-3818.

15 — Found

20 — Housing

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25 — Instruction

30 — Jobs

35 — Lost

SMALL TAN PURSE in Main Library. I.D. Important. Reward offered. 526-7326 or 434-3330.

40 — Messages

AN 'HILARIOUS SPOOF' of the 1930's gangster films. BUGSY MALONE will be playing in SUB THEATRE on SATURDAY, Nov. 10 at 2:00. Only $1.00.

TO BIMBO
3 - 8 - 1 Happy Year and one-half
Slug Bait

50 — Rentals

65 — Scandals

AUDITION NOW BEING HELD for new production of "Three's Company" in Wheelhouse basement. Apply now.

70 — Services

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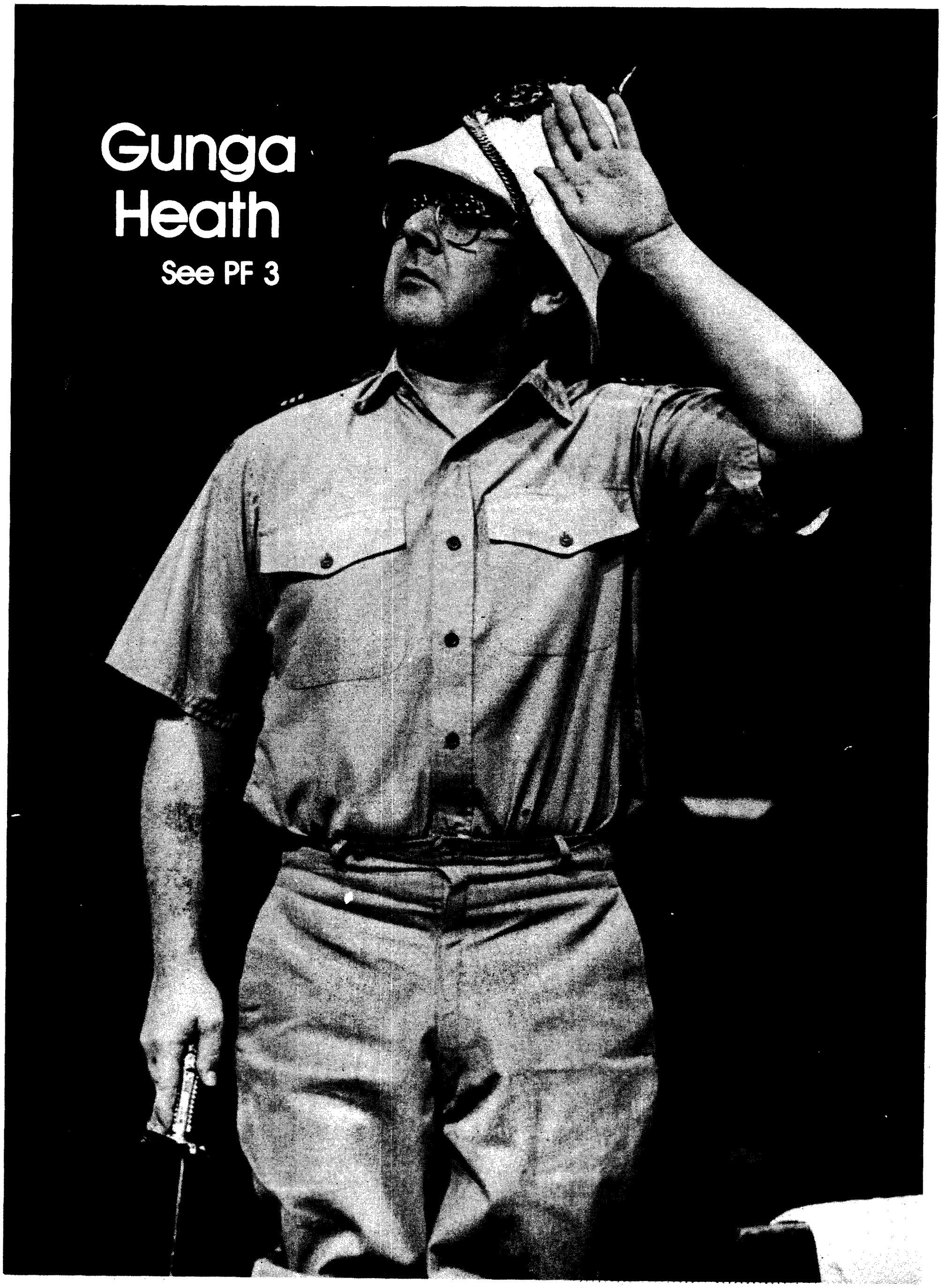
PAGE FRIDAY

(sheep, sir?)



China Month comes to Vancouver

By RICHARD NOBLE and CHRISTINE WRIGHT

Last Saturday amidst a flurry of red balloons and colorful dragons, China Month opened in Vancouver. For the first time in its history Vancouver is celebrating the arts and culture of its oldest and largest ethnic community.

The festival surrounds three major events: the Peking Opera, The Great Cultural Revolution (a new play by Ken Mitchell) and a series of Chinese films at Pacific Cinematheque. There are also art expositions, concerts and lectures on various aspects of Chinese culture.

Although China Month occurs at a time when the Peoples' Republic of China is opening itself to the world, its origins lie closer to home.

Last July Brian Richmond, director of The Great Cultural Revolution, noticed his play would be opening at the same time the Peking Opera made its North American debut. It was appropriately ironic that the play, which is about the banning of a playwright at the beginning of the cultural revolution, should be presented just as the opera, a symbol of Chinese artistic expression, is opening for the first time since 1960, outside China.

Richmond says he thought a month-long festival celebrating Chinese culture in general and highlighted by these two events would be a good idea. He took his plan to the various cultural associations in the Chinese community and their response was enthusiastic. A committee was formed and the government solicited for money. Funding amounted to $12,500 split between the city, the provincial lottery fund and the multiculturalism directorate of the secretary of state. The committee has only had since July but has arranged over 30 events, most of which are free.

The organizers of China Month are calling it a cross-cultural exchange. The intent, they say, is to foster a better understanding of Chinese culture and arts among the people of Vancouver.

Glen Erickson, one of the main coordinators of the project, suggests that while the Chinese community is integrated into the business and professional communities of Vancouver, its arts and culture remain a mystery.

LION DANCE...opening ceremony to kick off China Month

DANCERS...stepping through cultural barriers

Committee chairman Wah Leung, in his speech to the China Month opening, stressed that a better understanding of Chinese culture and the contributions the Chinese community have made to Canadian society will help unify the country. And it can't hurt the producers of the Peking Opera or The Great Cultural Revolution.

Considering the short period of time the festival has had to evolve, community response has been excellent. Aside from the three main events there will be some very worthwhile expositions and lectures.

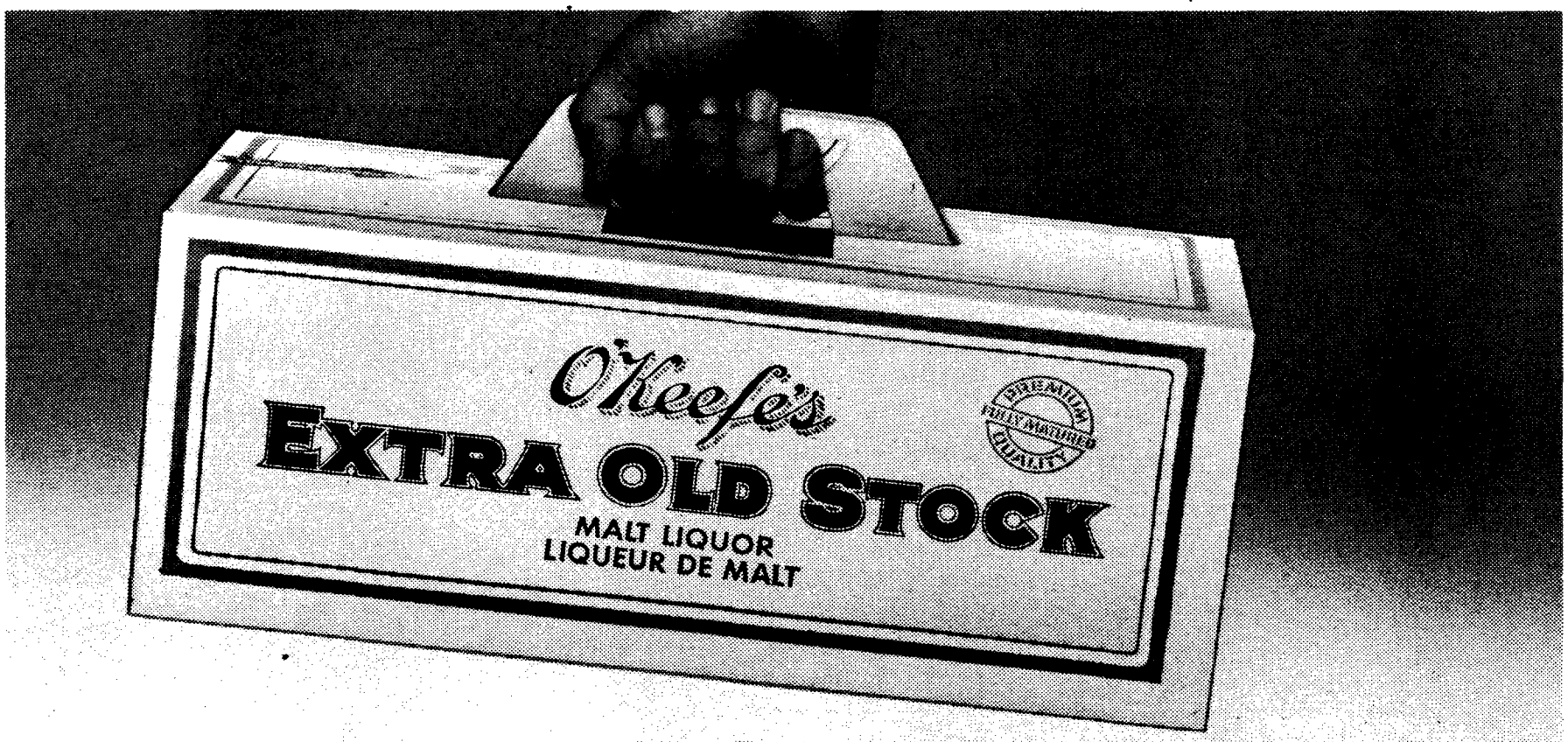
Some of the more interesting artistic events are the Chinese painting exposition at Robson Square Nov. 5-20, a collection of Chinese artifacts at the Hyatt Regency Nov. 1 to 18, and a concert at the Vancouver East Cultural Centre.

Throughout the month there will be lectures and films on everything from acupuncture to Chinese cooking to Monkey Kings. Many of these are at UBC and free of charge. Times and locations of events are listed on the pink China Month calendars strewn about the city.

The three main events of the festival should prove fascinating. The Peking Opera blends dance, acrobatics and opera into a unique and world-renowned production. It is sponsored jointly by David Y. H. Lui Productions and the Canada Council. It is showing at the Queen elizabeth Theatre Nov. 8-11.

The Chinese film festival sponsored by Pacific Cinematheque will be a total of 12 films made in the Peoples' Republic prior to the cultural revolution. None of them have previously been seen in North America. The intent is to show an overview of Chinese cinema prior to the cultural revolution and the revolutionary films of the early 1970s. It should be interesting but tickets will be difficult to obtain.

The Great Cultural Revolution is a new play by Ken Mitchell and in a sense embodies the cross-cultural intent of the China Month festival. It is a play written by a Canadian playwright about the banning of Chinese playwright Wu Han's play, Hai Jui's Dismissal.



Get a handle on something great.

Drama

Actor Heath Gunga-ho

By WENDY HUNT

The banner on the Spratt's Ark marquee proudly proclaims "Shot in Gungavision." Enthusiastic fans wave their placards saying "Gunga Saves" and "Boycott Chili Gunga."

I'm waiting in line when a tasteful brown and beige limousine glides to a halt in front of the theatre. I join the general hooting, hollering and hand-clapping as Gunga Heath emerges from the limo exquisitely dressed in a maroon, striped terry robe and his pyjamas.

Gunga Heath
Conceived by Heath Lamberts
At Spratt's Ark
Until November 24

In the lobby I hear that the scenario witnessed outside has just been enacted for the tenth time this evening. The lilting strains of bagpipes playing the theme from Jesus Christ Superstar float out over the crowd.

The set resembles the well-worn sitting room of that friendly but dotty old aunt who has a passion for travel and an even larger passion for collectibles.

The show begins with a musical flourish suitable for MGM in its halcyon days. But before that a little ditty out of Alice's Wonderland comes over the public address system:

Hi diddly dum . . . an actor's life is fun.

Hi diddly dee . . . an actor's life for me.

Hi diddly day . . . an actor's life is gay.

Heath Lamberts has talent.

More important, he's got guts.

In Gunga Heath, Lamberts does the wild, ludicrous things we all ache to do in our heart of hearts. He wants us to vicariously enjoy his hilarious antics as much as he enjoys pulling them off. In other words, actor and audience are having the time of their lives even if that time does fall somewhere between the ages of four and six.

Perhaps this is the reason why Saturday's audience was responsive to Lamberts' requests to clap, tell their names and come up on stage.

Gunga Heath is a series of small skits, some funny, some raunchy, some sober and all entertaining. Lamberts keeps moving quickly throughout the show and his energy never flags.

Lamberts changes costumes almost as often as he changes skits. It's absolutely fascinating watching someone do such an ordinary thing as change his clothes down to his Stanfield's. I couldn't take my eyes off him.

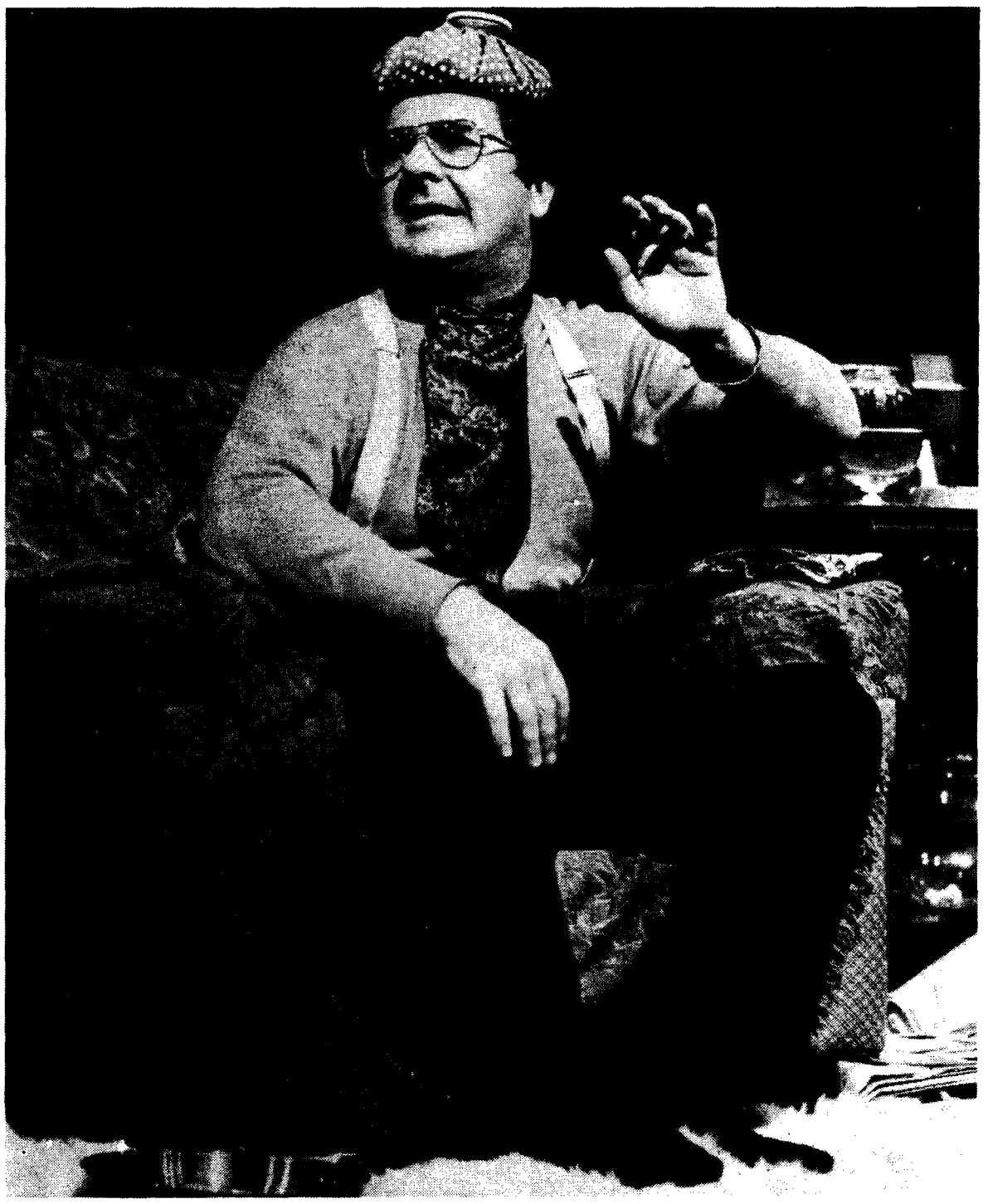
Lamberts is a funny man. He is the show. He tells the story of how he once had an odd job of moving some bricks from a roof to the ground. To save time he rigged up a pulley with a rope and barrel attached. As he continues the story the plot quickly becomes clear but I couldn't stop laughing the whole time.

Then Lamberts announces the turkey draw. Everyone had been handed an orange ticket on arrival at Spratt's Ark. Rummaging around in the giant fish bowl Lamberts pulls out a ticket and reads aloud the number.

"4-8-2-2-6."

I am speechless, having never been very good in emergency situations. Lamberts has just called my number. When there is no response, Lamberts throws the ticked over his shoulder saying, "Oh well, they probabley went home at intermission."

As he is about to dive back into the bowl for another ticket my companion, who is normally reserved under such circumstances, decides to save me from myself and shouts out, "She's here!"



LAMBERTS...turkeys are Heath's only din

Lambert's head snaps around like a hound scenting the wind. "Where? Where?"

I raise my hand and Lamberts leans over the edge of the stage peering into the dark. Suddenly a cold, wet Rock Cornish game hen flies through the air and amazingly, amid howls of laughter, I catch it.

What a turkey!

What an experience!

Highball examines drama of logging industry

By RALF SAMEIT

On a small plank stage in a low little theatre some men are pretending to be loggers.

One man sings sitting slightly offstage, his drawling, deliberate lyrics projecting through amber, orange, violet and blue teasers. His story is his father's story: a bull-of-the-woods, a high-rigger, a Swedish emigrant. The music, trenchant and too slow, overpowers. You are lugged, if not lulled, through the days of whoop-ups, brawls, bars and bullcooks.

HIGHBALL...logging drama experience

Before you forget which decade you're in, remember it's Highball! A powerful drink. Also, a synonym for action.

Highball
Written and directed by Ronald Weihs
At Janus Theatre until Nov. 24

Believe in the scenes before being too critical. Believe in the steam-donkey mimed by three actors, the old Ford truck called a "crummy" which rumbles to work full of shaking men and the imaginary tree Nels scales and cuts.

Believe in the union formed by men like Whitey who risked lay-off to improve working conditions. And believe it when Willie, towing a boom across a lake, imagines he's pulling not logs but dead men.

Director/writer Ronald Weihs has reached for our heritage in these scenes re-creating B.C.'s rugged 1920s around the words of Barry Hall songs.

His reason: "The loggers' is a very rich culture that many people don't know anything about...loggers are not simple and their lives are not simple . . . logging is the basis of...the wealth of our province...(and) the way we live."

Weihs centers his piece on one issue and two main characters. Nels, a rough Swedish high-rigger, is crippled and ends up on Skid Row. Willie, a prairie greenhorn, joins the union.

Unfortunately the drama falls apart. The potentially sinister Rod Turpin, defeated in a brawl early in Act One, is also the potential conflict between supervisor and hired hands. Occasional tension boils up between Nels and others, as in the final scene, but only one side of the conflict is apparent — the workers'.

To survive as a set-piece, the saga-like, weary opening must dissolve. Too much historia. Songs themselves cannot stand up. Too often, nothing happens on stage.

Oh, Pecker Point!
It's a helluva joint!...
If you want some fun
And you're looking for bum.

Never mind the union. Show us the old French whore, and the pair in the woods, the guy that held his Stanfield underwear out the window and Roughhouse Pete. In them lies the heritage and the drama.

Film

El Super looks inside outsiders

By DANIEL MOON

Why would a man leave the sunny sugar cane fields of Cuba to shovel snow in New York City? The answer is Fidel Castro.

El Super, shot two winters ago in Manhattan, is an intense portrait of exile, frustration and loneliness that is the everyday reality for thousands of Cubans living in the United States.

El Super
With English sub-titles
At the Ridge Theatre
Until Nov. 18

Unable to return to his country and unable to adapt to his new home, Raymundo Hidalgo-Gato is a man caught in the middle. He plays Roberto, the superintendent of a Manhattan tenement, a middle-aged hero fighting the cold, the mountains of trash and the callous indifference of his adopted city.

Roberto lives in a basement suite with his wife and 17-year-old daughter. When he isn't fixing windows, coping with religious fanatics or dealing with building inspectors, he plays dominoes with his buddies. They drink rum and argue about the Bay of Pigs invasion but Roberto doesn't share the macho image they desperately try to uphold.

"I'd love to burn the whole city in the boiler," he tells them.

El Super wisely avoids political commentary and focuses instead on Roberto's relationships with his family, his friends and himself. He argues with his wife about the high price of meat and the color she dyes her hair but one suspects that their love is the only glue holding his life together.

Moviegoers who don't know any Spanish-speaking people and are unaware of the heavily matriarchal structure of Latin society will probably find the romance schmaltzy. Certainly her acting is not always convincing. But her confrontation with her pregnant daughter, ably played by Elizabeth Pena, is totally believable and is one of the emotional high points of the film.

EL SUPER...the underside of Cuban America

Like any first effort, El Super has its share of rough edges. The use of the Bee Gees' Staying Alive is a heavy-handed and unnecessary comment on the theme of survival. As well, directors Manuel Arce and Leon Ichaso could have pared the numerous sidewalk shots of cosmopolitan New York without any loss of context or continuity.

On the plus side, the sound track conveys the robust virility of the rhumba and subtly counterpoints the cold, snowy streets. Roberto's apartment, a simple but effective set with its statue of St. Barbara and cheap arborite furniture serves as a compact symbol for the clash of cultures.

The tenderness and warmth of the Latin community spirit comes vividly to life in the final scene of the movie, a goodbye party for the Miami-bound family.

El Super is a revealing inside look, at once sad and humorous, at the outsiders in our society.

New Schlesinger movie Yanks at tear ducts

By SHAFFIN SHARIFF

Some of John Schlesinger's films are the early 70's most memorable. He directed films like Midnight Cowboy, the first X-rated full length feature to win an Oscar for Best Picture, and Sunday, Bloody Sunday which involved a bizzare love triangle between two men and a woman.

But his newest, Yanks, is the most miscalculated film of his career. It's a slow-moving, sentimental tale of American troops in a small British town in 1943.

Yanks
Starring Richard Gere, Vanessa Redgrave and Lisa Eichhorn
Playing at the Odean.

Yanks is about three American soldiers (Richard Gere, William Devane and Chick Vennera) who fall in love with three British girls (Lisa Eichhorn, Vanessa Redgrave and Wendy Morgan) while training for war.

Gere and Eichhorn are the film's torn lovers, unable to reconcile personal and cultural differences. Eichhorn is reluctant because she thinks Gere doesn't love her. Besides, her parents don't approve of the "Yanks" and she's engaged to be married when her boyfriend returns from the war.

Redgrave plays a well-off woman with a husband who's away fighting for the British forces. In her spare time, she does volunteer work and worries about her son being unhappy at a private school. Also, she has an affair with Devane, who has a dissatisfied wife in the States.

Yanks strives for success but achieves nothing remarkable because it's been done before with better results. It's not even an effective tearjerker. All the characters are likeable but subject to some very weak lines (eg. Redgrave: 'Is it cold . . . ?' Devane: "It ain't Miami."!).

Of the men, Devane is the weakest. He is not suited to his part and frankly he's at his best when he has little to say and keeps his mouth shut. Gere is improving and carries much of what little impact Yanks has. But his best work to date is still in Richard Brooks' Looking for Mr. Goodbar. Vennera does as much as is possible with the miniscule part he has.

On the other hand, the female cast is impressive. Redgrave, one of the best actresses around, is the saving grace. But her understated effectiveness is nearly incompatible with Devane's droll performance. Eichhorn, making her first major film debut, has the film's most difficult part and carries it off like a veteran. If any tears are induced, the feat is due solely to this actress' heartwarming performance. Wendy Morgan has a less visible role but complements Vennera perfectly.

Yanks has some effective moments. One is during a New Year's Eve party when a bunch of American whites assault a black man for dancing with a white British girl. As Eichhorn later confronts Gere, the irony of the situation is that the Americans, themselves subject to prejudice from the British, do not hesitate to discriminate against blacks.

John Schlesinger has proven his worth before but Yanks is a clinker. The film is full of beautiful shots of rustic town streets and authentic atmosphere, but to what purpose?

Schlesinger's next project will be the film adaptation of Mary Gordon's first novel and bestseller Final Payments. With Diane Keaton in the lead, the film will hopefully be better than Yanks.

Turning thoughts into clay

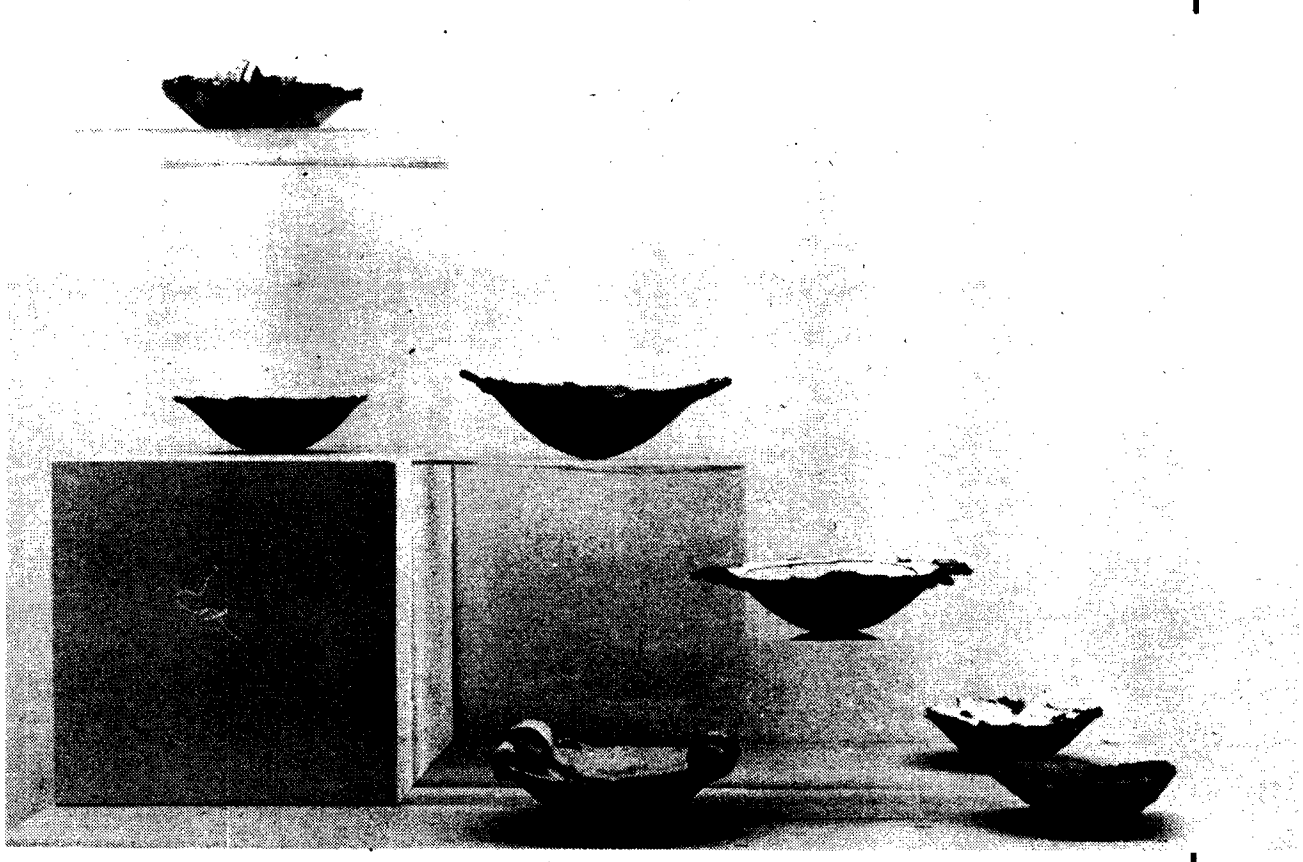
Ceramics is too often considered a craft rather than an art. The public becomes so used to practical, pretty pottery that it rejects out of hand any exhibition which challenges its preconceived ideas.

By WENDY HUNT

The ceramic sculptures currently displayed in the UBC fine arts gallery are concrete realizations of others' minds, visible manifestations of the imagination and proof of its scope.

The works of Lisi Siegel and Denys James, two Lower Mainland artists, speak from the spirit to the spirit.

Recent Work in Ceramics
By Lisi Siegel and Denys James
At the Fine Arts Gallery
Until Nov. 17



CURTIS LONG PHOTOS

JAMES...museum setting highlights primitive aspect

Although Lisi Siegel has worked with clay ever since she was a child it was only about 10 years ago that her interest was spurred on by a ceramics course under Ruth Duckworth at the University of Chicago. She has done group shows in the past but this is her first major exhibition.

"The work in this show didn't exist before I was asked to do the show," said Siegel. "When I was asked by Glenn Allison (the gallery curator), I felt I had carte blanche. And this work is very different from anything I'd done before."

Siegel described her previous work as totemic, house-like monoliths enclosing space. While these structures were not representational, they resembled objects enough to give people the impression of a thing. This detracted from the pure concept the structure was originally meant to convey.

"Two of the things the current show is about is movement and dynamic force. I wanted to create something to give this idea without it being a thing. I wanted to choose an abstract format to explore those elements and clarify them for myself. It was a conscious exploration of threads of thought which had been in my work all along," Siegel said.

In preparation for this show Siegel introduced a new element into her work: color. Formerly Siegel pit fired her ceramics, which left them black or white. Because it was her first time using color and she wanted to completely control the coloring process, Siegel painted her sculptures with acrylic.

Using an airbrush she began with light colors and progressed to darker colors through several thin washes. The muted colors come from nature, specifically the waterfront where Siegel ruminated on her work during the summer.

"The pieces are interior. I chose colors that responded to that and had a dream quality," said Siegel. "I used those colors because they had real impact on me. It was a total experiment because I've never used color before."

Siegel's sculptures have the crepe-like texture of grey egg cartons. She likes the rich texture of clay and strives to keep it as an important aspect in her work.

"I stretch the clay which opens the texture and makes the grains of coarse material visible. I used the colors and the airbrush to enhance the texture of the clay," Siegel said. She said she wanted the color to be integrated with the clay and not just sit on the surface.

"My preoccupation was to keep, even when the clay became hard, the sense of softness clay has. I wanted that fragility. I wanted my sculptures to have very little solid mass. Some of them are about things which happen in an instant of time."

Siegel is aware of the risks she has taken in choosing the abstract format of a rigid grid. People may not be willing to follow her into the nether world where form is feeling. She says she is disappointed that more people will not see the show and give her feedback.

"It's not a commercial gallery. There are no demands to sell so I didn't have to concern myself with that," she said. "But I work in an isolated environment. During the summer I made no pots and no money. I worked only on this show.

"Painting my sculptures I'd get into them on a very emotional level. I'd work and work. I turned myself inside out and then let people come and look. It's very frightening."

Siegel is happy with her work in the show. "I'm excited by the use of color; I've never been able to use it before. I have not been able to explore my own ideas as clearly as I have this time. This work was my reason for living for quite a while and then I had to relinquish it. In that sense the show is a bit of a let down. Every once and awhile I go down to see it and I'm astounded that it's there."

Denys James is the other contributor to the show. At first glance his bowl-like structures appear more conventional, but they do not lend themselves to the indignity of being filled with fruit.

James is now involved full time with exhibitions and supplying work to a White Rock ceramics shop. It seems a far cry from being a geography teacher and counsellor in Prince George.

"It was a gradual transition from teaching to ceramics," he said. "I enjoyed working with something non-verbal. Ceramics allows me more self-expression than less physical occupations."

Since the initial invitation in early July, James has created two-thirds of the show. Like Siegel, James is also influenced by nature and spends a lot of time in contact with the mountains and ocean.

"I work intuitively, trying to not know where I'm going. I start with very simple materials and I go from there," James said.

James likes the flexibility of clay, the way it moves and how it can be formed. Although he has not worked with other materials he has done some carpentry and found that it satisfied the same urge as did ceramics. "Arranging pieces, that's my life."

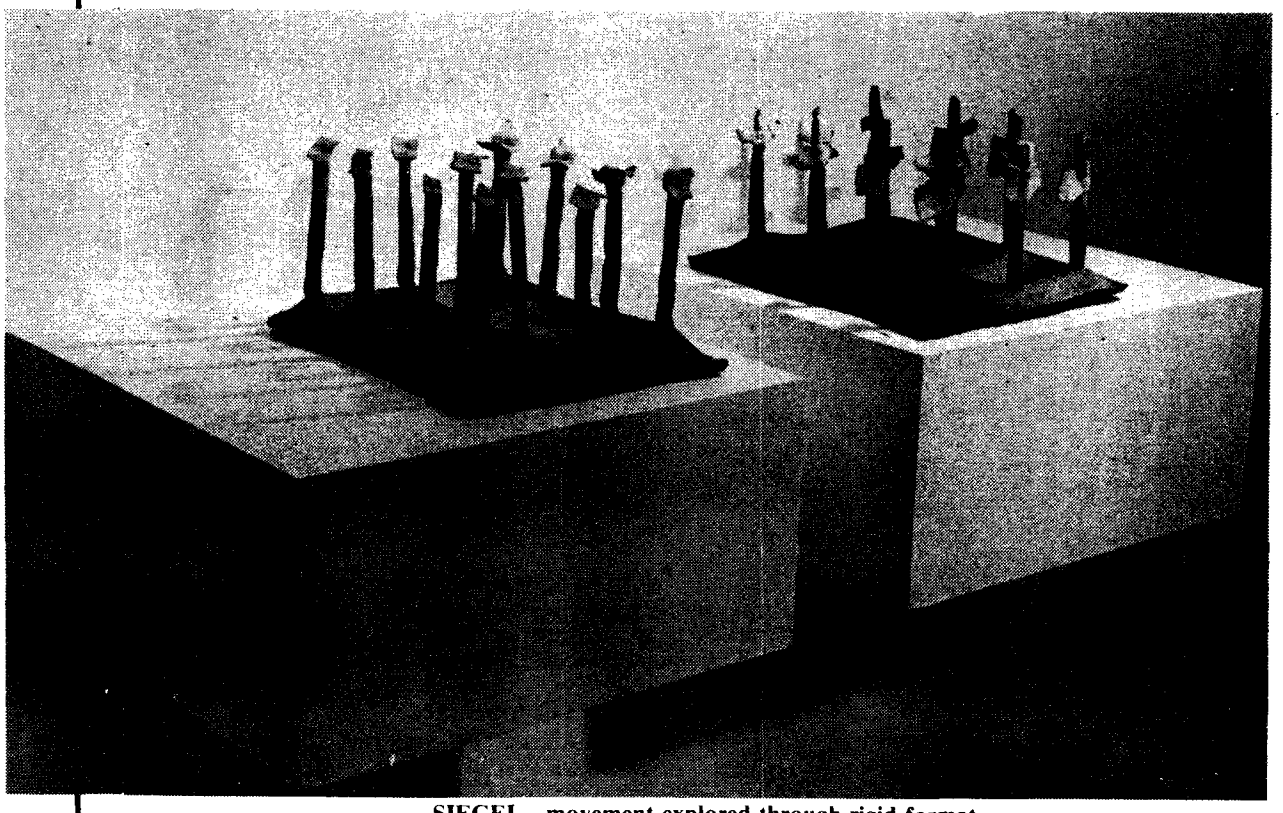
James' ceramics underwent changes as he worked on his pieces for the show. His work moved from fragile thin-lipped forms to heavier and thicker forms.

"More than half the show is heavier, which is a fairly recent development. I was feeling solider and it was a result of the practical side of moving them. I tend to stretch things and then compress them. That's part of my personality," he said.

James conceded that his work does mirror his personality, but it is not an aspect of his work which he dwells on.

"I try to suspend all ideas while working. Clay reflects tensions,

See PF 11



SIEGEL...movement explored through rigid format

Books

New handy book on nuclear abuse

By JULIE WHEELWRIGHT

The new Captain Marvel is fighting to save, not truth, justice and the American way of life, but the world from the dangers of nuclear power.

The Anti-Nuclear Handbook
By Croall and Kaianders
Pantheon Books. $2.95

Stephen Croall and Kailanders hae produced The Anti-Nuclear Handbook, a comic book about nukes. But it loses none of its message in characters with bubbles.

The book begins with a look at the history of the nuclear industry from the discovery of the atom to the present day arms race — "the exclusive nuclear club."

Many little-known facts about the nuclear industry also come under the scrutiny of Croall and Kaianders in a humorous and enlightening way.

For example, Croall explains how workers are often exploited by the industry by not being informed of the dangers that are involved in their work.

"The Swiss nuclear power industry once ran out of top flight welders. All 700 who were qualified for the job collected the maximum radiation dose when repairing a reactor at Beznau . . . radiation was so intense that each welder could work for only two minutes . . ."

The same thing happened at a plant in New York and the repairmen, all 2,000 of them, were used in the same way.

Energy alternatives also mean choices between life styles and types of government. The non-renewable energy sources don't have a clean bill of health, and choosing between using oil and nuclear power is like choosing between cholera and the plague.

"Saying 'no' to nukes means saying 'yes' to something else."

It's time for some radical changes and the handbook points out there is a growing idea that only a social blueprint can reverse the order of our present situation.

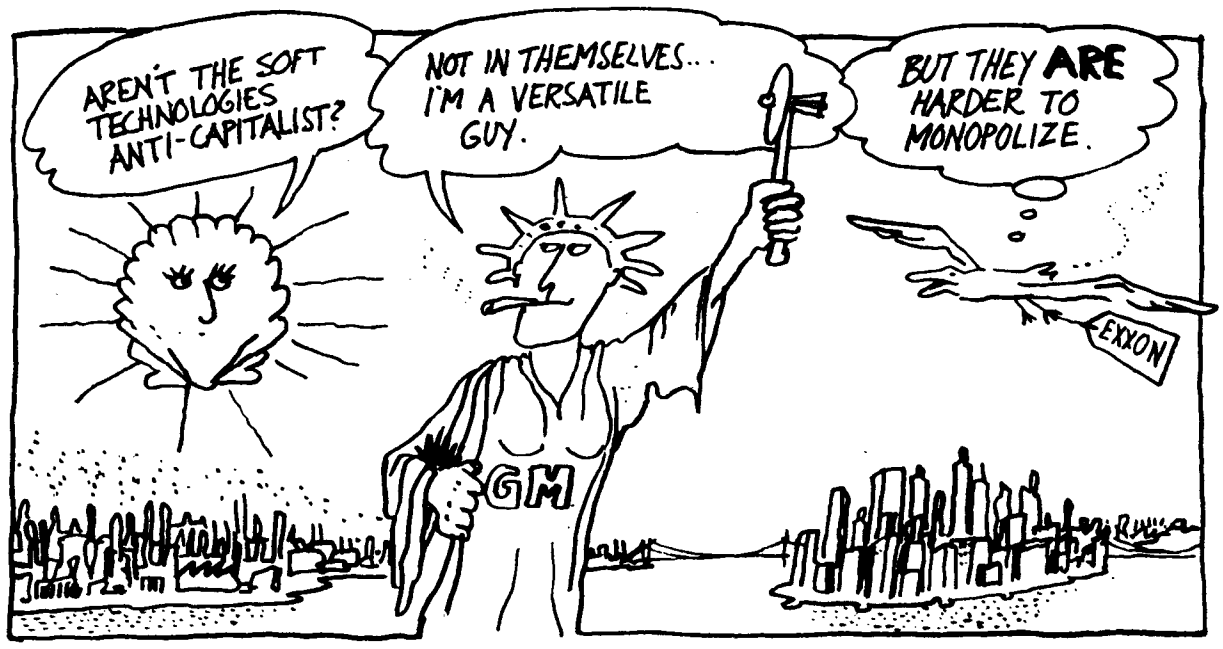
And any energy strategy must be considered in light of its economic, social and political implications, and they are enormous.

A lot of consideration is given to alternate energy sources and unlike many pessimistic, doomsday messengers heralding the coming age of the technocrat, the book offers solutions.

An appendix lists energy alternatives organizations against nuclear power and a reading list.

But changing society and protecting the earth from the dangers of radiation can only work when people get involved in the process, and "in the end it's up to you."

"Better active today than radioactive tomorrow."



Lust in an older, colder world

By VERNE McDONALD

Growing old is hell. And trying to escape that fact only invites worse torture. Lusty Winter is a novel that carries this theme to an extreme that is difficult to accept in a "realistic" novel.

Lusty Winter
By Max Braithwaite
Bantam-Seal Paperback, $2.25

Max Braithwaite is best known for his humorous treatments of his early life in the depression. In Why Shoot the Teacher and The Night We Stole the Mountie's Car, which won the Stephen Leacock Award for humor, he portrays the depression as a hopeless time when people managed to laugh and survive.

In Lusty Winter he portrays the contemporary world as a place of luxury, ambition and endless potential where survival is difficult and often impossible.

The person trying to survive the lusty winter of his life is George Wilson, a 65-year-old who is hale, hearty, horny and full of hate for modern society.

He escapes from a nameless city that sounds a lot like Toronto, leaves his ambitious celebrity wife behind and sets himself up in an isolated cabin in northern Ontario.

Wilson is about the same age as Braithwaite and like Braithwaite is a retired teacher.

This personal connection between author and character is at times troublesome. Braithwaite's ideas are occasionally grafted onto his fictional plot in an awkward and interfering manner.

To his credit, Braithwaite does not allow this difficulty to get out of hand. He builds up Wilson's character well enough to make him real to the reader and writes well enough to keep the reader engrossed.

But in the end Wilson is defeated

See PF 10

The unique taste of Southern Comfort, enjoyed for over 125 years.

Music

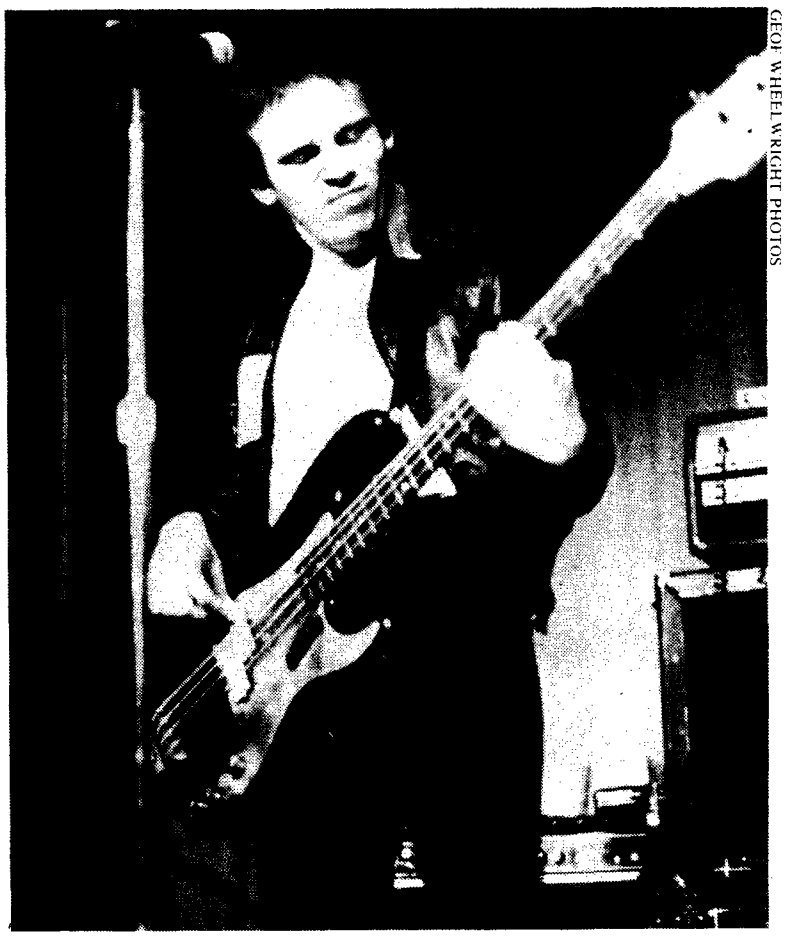
Slug's musical talents prove SUBstantial

By DANIEL MOON

Doug and the Slugs kissed Vancouver goodbye Saturday night.

Their unannounced farewell concert in the SUB ballroom left 800 whistling, stomping, handclapping fans wondering whether this superb band can possibly get any better. We'll find out in December when the group returns from a month-long tour of eastern Canada.

The show got off to a Sluggish start with a blues number designed to warm up the musicians and their instruments. But when Doug Bennett walked on stage he twisted the focus knob to ultra sharp and led the band into Chubby Checkerland. Students born the year a corkscrew dance craze hit the charts probably missed the humor of Doug's updating of the lyrics to Do You Know the Incest?



GEOF WHEELWRIGHT PHOTOS

SLUGS...not to be taken with salt

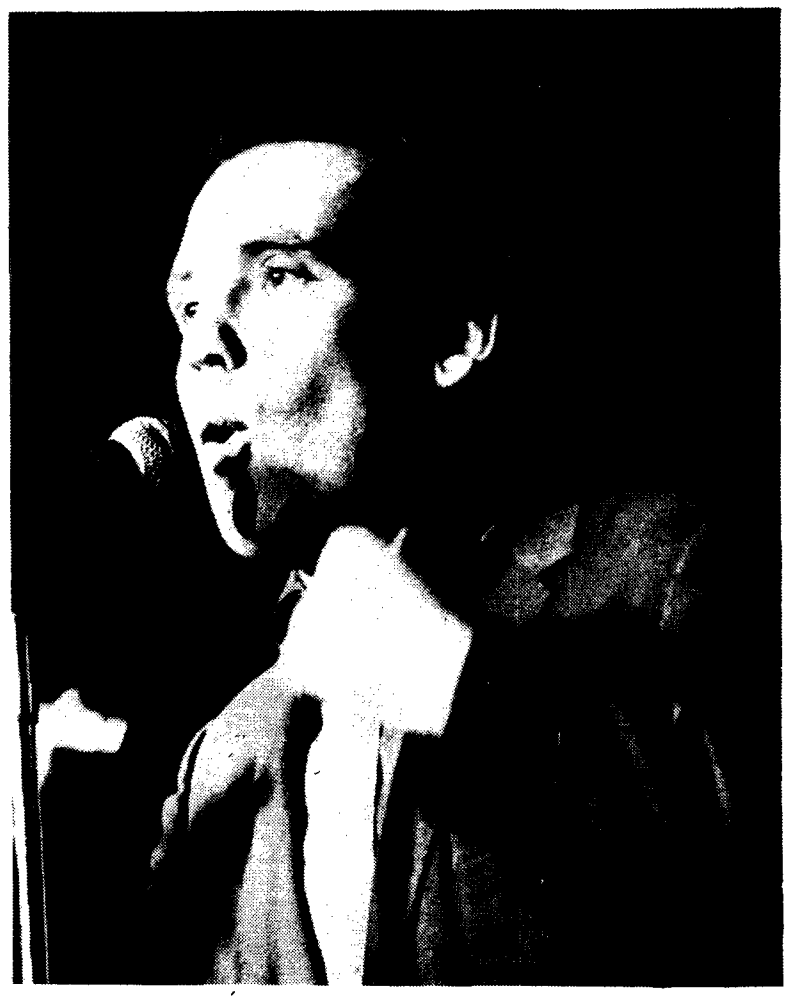
But they were with it when organist Simon Kendall carried lunacy into oddball virtuosity with a kazoo cum saxophone solo. Meanwhile Bennett applied brakelight palm and elbow technique to the abandoned keyboards.

But these boys aren't just a circus novelty act as they ably proved on the slow, ballsy ballad Tropical Rainstorm. John Burton and Richard Baker had the crowd swaying like palm trees to their cool, windswept guitar work when Bennett called upon them to turn the ship around.

Doug Bennett is this town's most magnetic, witty and entertaining vocalist. As the band geared into overdrive he pulled on his suspenders and began his walking, talking intro to a song about falling in love. His crazy rap about space creatures checking out human mating rituals turned into a strutting, chest-pounding, ego-stripping look at the painful, playful game of boy-meets-girl.

You didn't need a university degree to know this man was singing about sex. Doug stood on the sidelines wiping his brow as Kendall's brilliant keyboard solo highlighted a musical orgasm that demonstrated the Slugs could cut it on their own anytime, anywhere.

Sweet Little Sixteen kicked off the second set. The hard rock delivery picked up a novel slant by favoring a California surf sound rather than predictable Chuck Berry chunky guitar chords. The next song, Sweet Jane, was the only one of the evening that didn't come off. The band aped Lou Reed and the Stones but they lack the needle and spoon nihilism required to make that kind of material convincing.



BENNETT...prime minister of rock 'n roll

The Slugs cover a variety of styles that would seem presumptuous in less capable hands. They play rock, blues, punk, soul, reggae, country and Martian music. And they get away with it. When Manfred Mann's Do Wah Diddy had the dust blown out of its grooves the audience knew that both wry humor and unadorned respect cued up that choice.

Everybody laughed when Bennett lay on the floor and told his shrink about being wired to rock and roll. But when the band biked into Steppenwolf's Born to be Wild the fans weren't laughing. They were too busy rocking their rocks off.

Saturday night Doug and the Slugs proved they could take a stuttering showpiece like I Could Have Been Mistaken and carry their raunchy bar style intact into a larger hall. They proved they could take a simmering number like When the Heat takes my Faith off the back burner and let it boil over into feverish percussion. John "Wally" Watson's triple-X drum solo put the roman candle on that cake.

And with a song like The Message, powered by Steve Bosley's punkish bass, they proved they could turn Hallelujah and Hare Krishna into megaton rock and roll.

This band is better than their closest competitors The Pointed Sticks because they refuse to play the same concert over and over again.

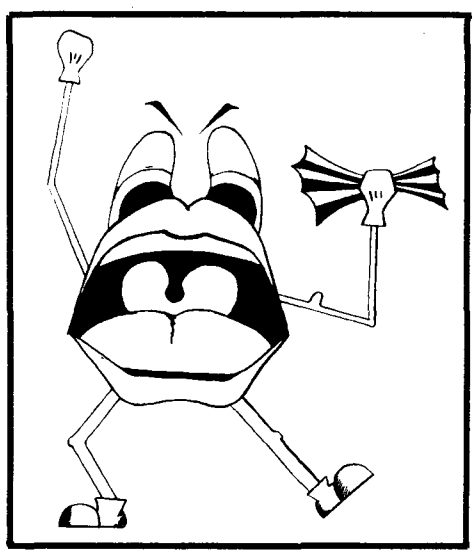
The Slugs aren't content to watch Doug Bennett set a song on fire, they've got to pour gasoline on the blaze.

BITE THIS AD

Better yet, clip it out. Whatever you do, note down the following events.
They are going to be some of the most talked-about and controversial events this year.
The UBC DEBATING SOCIETY proudly presents:

★ SUPERMOUTH SERIES 1979 ★

A series of debates that will see the Debating Society confronting various organizations and forcing them to defend their views on certain issues. Tough issues. Controversial and touchy. Ludicrous and wild. Issues you can all sink your teeth into. Take a look:



		Resolution
Tues. Nov. 13 — SUB 212 12:30	DS vs Gay Club	'That employers do not have the right to **deny employment** on the basis of **sexual orientation**'
Wed. Nov. 14 — SUB Auditorium 12:30	DS vs Engineers	'That Engineers are **God's gift** to women'
Thurs. Nov. 15 — SUB Conversation Pit 12:30	DS vs Pro-Life	'That Abortion be **available on demand**'
Fri. Nov. 16 — SUB Auditorium 12:30	DS vs Liberals	'That Liberalism **is alive and flourishing** in the West'
Mon. Nov. 19 — SUB Auditorium 12:30	DS vs Faculty Assoc.	'That professors **are superfluous**'
Tues. Nov. 20 — SUB 212 12:30	DS vs P. Conservatives	'That the federal government retain ownership of **Petrocan**'
Wed. Nov. 21 — SUB Auditorium 12:30	DS vs NDP	'That dirty tricks are a **necessary and vital** part of the political system'
Thurs. Nov. 22 — SUB Conversation Pit 12:30	DS vs Commerce	That the **social responsibility** of business is to **make profit**'
Fri. Nov. 23 — SUB Auditorium 12:30	DS vs Women's Comm.	'That the **Lady Godiva Ride** be **banned**'

Every day at noon for the next two weeks, somewhere in SUB a battle of words and ideas is going to be fought.

Admission is free and all are welcome!

Interview

Joe Jackson

By KATHRYN THURMAN

In the usual rock star style Joe Jackson is hypnotically entranced in front of the television screen.

But this habit is apparently his only foray into the trappings of rock

By KATHRYN THURMAN

stardom. Actually he is almost the very antithesis of the rock 'n roll star. A fact he candidly admits in conversation and in song.

"I make a fool of myself again
Ya make me trip and stumble
I'm the guy with the big feet
But plenty of nerve."

The six-footer with the surly Peter Pan face who uncannily personifies the name of a British pub band he once played in, Arms and Legs, has no patience with people who expect him to act like a rock star, dissociate himself from his few close friends, or change his lifestyle in general.

"I'm going to continue trying to be myself. That's all. But even if I say I'm trying to be myself, that even sounds a bit illogical. I don't think I'm trying to present or live up to any fabricated image."

His adamant refusal of such a supposedly shallow lifestyle is deeply felt in several of his songs, most emphatically in I Don't Wanna Be Like That.

"Now the cocaine club says welcome...
But I'm sorry to say that I'm going out to work
While you're going to the swimming pool...
So you Playboys can just go play with yourself
That's your style, 'cause that's a drag."

Musically, Jackson's first album (Look Sharp), released earlier this year, has a sparse and "live" sound. Lyrically the tracks are concise and direct with scalding social criticisms and sharp edged cuts satirizing personal relationships.

"Fools in love, they think they're heroes...
I say fools in love are zeroes...
I should know
Because this fool's in love again."

"All of my songs are from personal situations, either experience or observed. They are about situations that are real to me and affect me directly. Some songs are more personal than others. Like some of them are about a relationship just between me and one other person," he confesses.

On his recently released second album, I'm The Man, Jackson has musically and lyrically taken a strikingly different angle. Yet he claims it still sounds like a Joe Jackson album.

HEATHER KERR PHOTO

JACKSON...reading PF in Sunday Papers

"I feel the second album is better than the first. If I didn't come up with one that was different and better there would be no point in doing it! As far as the lyrics go I'm writing about different things because once you've written a song about a particular thing, you've done it. Musically it's a progression as well. It's not like a formula I'm gonna keep repeating."

> "I'm not going to shut myself away in a studio and jerk off and just indulge myself"

With I'm The Man, Jackson chooses to vent his rage at social themes he finds particularly disgusting. In the title cut, of the same name, he stomps on Madison Avenue-type entrepreneurs (advertising hacks) who try to sell the willingly gullible public every trend and fad from the hula-hoop to the yo-yo.

"I think I'm gonna plan a new trend
Because the line on the graph's getting low
And we can't have that...
'Cause I got the trash and you got the cash.

"If I observe a situation, one that is interesting and affects the whole of society and I feel I'm qualified, then I'll write about it, otherwise I won't."

All of the tracks from Jackson's second album were recorded in London's TW Studios in fourteen days with the same band members he used on the first album: Gary Sanford (guitar), Graham Maby (bass, vocals), and Dave Houghton (drums, vocal).

"We recorded both of our albums so quickly because I find recording in the studio very boring and uninspiring. I like to record as quickly as possible and get it over with. I'm not interested in piling on hundreds of overdubs and sounding like an orchestra. I want the music to sound fresh and real, like four people playing music not a big studio production," he says.

Joe Jackson lives to perform in front of a live audience. The respect audiences have shown him he reciprocates in earnest. But he hopes he can live up to and progress above their expectation without compromise. The song Amateur Hour poignantly sympathizes with his fears, and frustrations.

"Just miss one line
Fall over — you'll be left for dead."

"I never want to lose touch with the audience," he emphasizes, "because I feel that all those people are out there watching and listening. But the fact that I'm aware of the audience doesn't mean I'm pandering to them. I still want to surprise them, maybe inspire them, and make them think. And I want to keep trying different things. I'm not going to shut myself away in a studio and jerk off and just indulge myself."

Internationally the first album has been on the music charts for over 30 weeks. The second album seems destined to retrace the treacherously fickle steps of the Top 40 staircase. Jackson's phenomenal success seems partially due to the fact that his music is accessible (translated: non-political) to the North American masses, or to use the more disparagingly dreaded term "commercial."

But he scoffs at other new wave musicians who shun such classifications.

Graham Maby often highlighted his bass playing with up-tempo riffs and lightning guitar strokes. The brash sound of Gary Sanford's guitar strumming sifted through the songs more than any of the other instruments. Dave Houghton pounded out steady backbone drumming throughout the adventurous and excellent set of new-wave music.

Yachts, the opening act, hail from Liverpool, England. The band pursued an uneven but determined mixture of thrash and technique that continually crossed between a pop and heavy metal sound reminiscent of many British bands of the early 60's.

Lyricist Henry Priestman delighted the crowd with an energetic display of calisthenic antics in between plucking at his keyboards and harmonizing on vocals.

Lead vocalist and guitarist Martin Watson enhanced the snappy and witty lyrics with a pleasingly pop oriented voice and uncluttered phrasing.

Bob Bellis on drums (and vocals) and Martin Dempsey on bass (and vocals) inserted the pulsing fill-ins that rounded out the band's raw yet melodic tunes.

Some of the songs the band played that require repeated listening are Love You, Love You, Look Back In Love, Suffice To Say, and their new single Yachting Type.

Despite a few jagged edges this band is well worth watching.

Media

New papers for pup training

By TOM HAWTHORN

Isn't it great to be in college?

We get to drink beer all the time, smoke some dope, get laid as often as possible, and, if time permits, even get a degree. And all this can be done on daddy's charge cards.

And we can all be white, middle-class males to boot.

Such is the distorted view of college life presented in College Papers, a slick American magazine "for college students, not about them."

It sure as hell isn't by them.

College Papers is the new baby of that oh-so-trendy bible of the under-35 set, Rolling Stone. And with Rolling Stone attempting to cash in on those cheeky collegians, there's little doubt left that the baby is an abortion.

Seems Rolling Stone has discovered that there's a market for advertisers at the college level, despite the gloom and doomers of declining enrolment. And with that principle in hand, they've come up with College Papers to cash in on the bonanza.

And what right-thinking college student could resist? The first issue has an interview with Gilda Radner of Saturday Night Live (very trendy), a story from Bruce Springsteen's youth (trendy in a clever way), and pieces on women's basketball (fashionable), beat author William Burroughs (who just happens to be both gay and a libertarian, which is exceedingly trendy), and on the connection between rock and the anti-nuclear energy groups (trendy, for the time being).

But the true nature of College Papers is found in its five-page, full-color spread on the joys of beer, the "Great American Drink."

"An ounce of marijuana can cost you sixty dollars," reads the index, "but a pitcher of beer still costs two bucks — beer is back on campus."

And with that delightful social comment, Papers tears into a battle of the beers taste test, just so that all confused students can be sure that the beer they drink is just like their buddies.

There are even beer games for the kiddies to play when they're bored with their Bud.

For the unsure collegians, College Papers ensures that enough "Wise Sayings" are included to convince the novice.

"The important thing about beer is that it makes you rowdy, as opposed to pot," states one. Meanwhile the graffiti on the wall reads, "Any girl who drinks beer must be horny."

Now that's great stuff. It's just about enough to make you head outside and puke in that great beery tradition.

College Papers represents the worst in Animal House journalism. And there are greater lows in the issue.

While promising to act as a forum for America's best college writers, the first issue confined college efforts to one short story, three reprints from student newspapers and a smattering of photographs. It's a small, very small, concession.

Papers will probably do well, though, and should expect large circulation increases in the future. The beer-drinking, fraternity set will love it. The 19-year-old walking Dewar's profile-type will love it. Middle-class suburbia kids'll love it. So will their parents.

A read through College Papers is a step into a fantasy world, where everything is comfortable, enjoyable and relaxed. And where acne is one of life's great tragedies.

It's also a world with no black students and where the only drugs are legal (read socially acceptable).

It's a strange world indeed.

And, oh, aren't we so lucky to be living in Vancouver, where all the important bands come to perform.

Vam, for Vancouver area music, has hardly lived up to its name in its two appearances since it first hit the newsstands on Oct. 17. In fact, all that shows for the staff's efforts are two dismal collections of petty public relations articles.

While paying lip service to the burgeoning local music scene, Vam's stable of freelancers finds it necessary to gush over just about every and any group to play Vancouver.

The cover apparently depends on the biggest "name" group appearing in town while the issue is for sale. Little River Band and Earth, Wind and Fire have so far had that dubious distinction.

Those involved in the local music scene, particularly with new wave groups, are unhappy with Vam's efforts.

"It's a rag," said one group's manager. "You'd think they would be able to find enough excitement in Vancouver's groups, without having to rely on all the major acts coming in from the States.

"There's no doubt in my mind that they're just sticking flack pieces around the ads. Makes me want to puke all over them."

Vam editor Flint Bondurant is even reported to have shrugged, "the Pointed What?" when one musician asked him about an article on the Pointed Sticks, Vancouver's hottest new wave/pop group.

Nor does Vam provide a high quality of writing or lay-out design.

And any doubt about poor writing ability and relevance is evaporated by this gem by Cathy Morris from her interview with Doug and the Slugs: "What follows is a candid, honest interview with a fascinating, serious, dedicated musical poet who deserves all the success he and his band are about to glean."

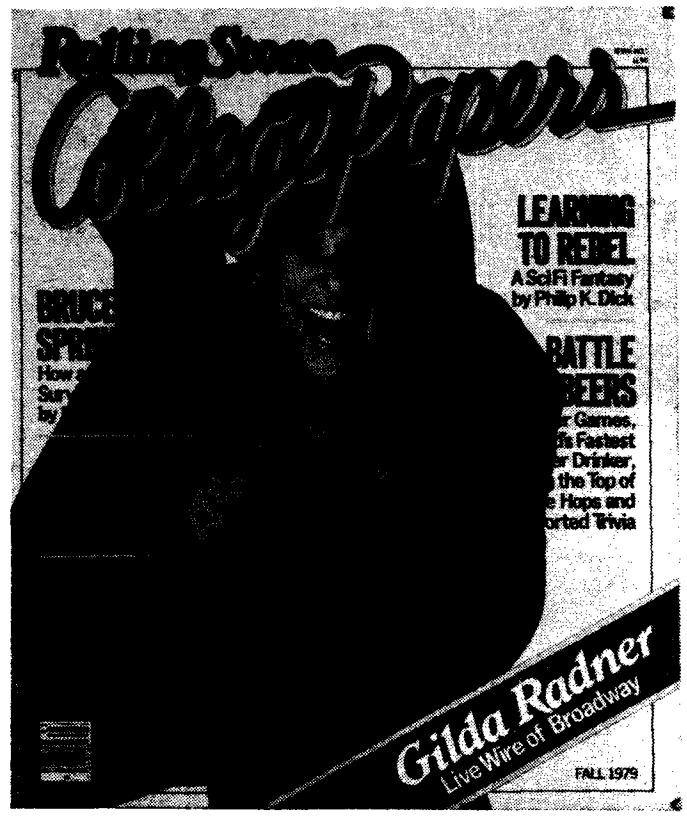
Pass the saccharine. You just know Morris got an A- in Grade 8 English and hasn't looked back since.

And when one sees publicity stills with the recording company's logo floating just behind the lead singer's left ear, one must wonder whether the priority is with the advertisers or the readers.

Vam does provide a fairly adequate list of concerts and dances in the Lower Mainland, but two bits is a waste for information readily available in other publications.

And besides, Vam's editors think disco is a viable music alternative. They're also too afraid to use words like fuck when the expletives creep into interviews with musicians.

Ah well, anything to placate the advertising masses.



L.R.B.
Gaining strength

As the Little River Band for their thoughts about Vancouver, and the response comes out in glowing terms.

The band's lead singer Glenn Shorrock was obviously excited as he talked of LRB's Oct. 26 date at the Coliseum during a telephone conversation with Vam.

Vancouver he says, "is like our home away from home.

"The best show in our entire career was the one at the Queen Elizabeth Theatre. The audience so inspired us ... everybody felt it was our best show ever.

LRB is planning quite an elaborate show for the Coliseum including a ten-tonne stage effect designed with 'at-the-moment' sound in mind. Shorrock says the P.A. system's sound separation is just fantastic. All along their 87-date tour people have been commenting on the system he said.

"We're real stickers for quality," he added during the interview from Detroit.

Another reason why the Vancouver audience can expect a superb performance is because LRB will be recording the show with the intent of including segments of it on their next album — a live performance project. The recording equipment is coming from Los Angeles.

Jim Messina of Loggins and Messina fame will provide the support act for the Oct. 26 show. The date here will be his first outing since recording with Ken Loggins.

LRB's current tour through the United States and Canada has put the band members in high spirits because they have been so well-received everywhere.

CONTINUED ON PAGE TWO

HARD ROCK IMPORT

Music addicts who like their rock on the heavy side will have the opportunity Oct. 19 to get into the real stuff.

Judas Priest, one of England's top bands today, have included Vancouver's PNE Gardens in their current North American tour. Their heavy metal, new wave sound coupled with their almost totally leather-clad stage presentation has secured a large following in Britain as well as North America's East coast.

Friday's show is being produced by Isle of Man, while CFOX-fm is presenting it. Thursday evening, they're playing in Seattle, where radio station KZOK bought 15,000 tickets which it has been giving away in various contests in Seattle.

Judas Priest has been described as an internationally popular aggregation of Church of the Holy Hand Grenade rabble rousers, and compared to groups such as Black Sabbath, Deep Purple and Uriah Heep.

The group's Birmingham roots help explain why the Priest is what the Priest is — the working class environment from which founding members K.K. Downing (guitar) and Ian Hill (bass) came from explains their stark, doom-laden imagery and equally industrial approach to music-making.

Their most recent album release, Unleashed from the East, a live album recorded in Japan, follows successful albums such as Hell Bent for Leather.

CONTINUED ON PAGE TWO

Film

Postcards lost in melee

By JANET COMIN

Don't be misled by the title. French Postcards is not about the naughty French but about the not-so-naughty (and not-so-funny) Americans. At best, the movie is light entertainment. At worst, it's skin-crawling melodrama.

French Postcards
Written by Gloria Katz and Willard Huych
Playing at the Capitol Six until Nov. 14.

Writers Gloria Katz and Willard Huych have conceived one of the schmalziest plots since the "boy meets girl, boy loses girl" structure evolved. Katz's most notable accomplishment is American Graffiti and it's obvious that her fascination with the American teenager still hasn't been treated.

The movie is based on the romantic adventures of three American students spending a year in Paris. Each student has great expectations for their stay and each is deluded, until they luck into their "true loves" and are deluded again.

But in the finale the meant-for are rematched and the not-meant-for are redistributed and "happily ever after" floats across the horizon.

Much of the movie's comedy is based on the confrontations between very typical French and American people. This strong emphasis on stereotypes removes the credibility and the subsequent dimension of the humor. The laughs are often short and cheap. But just as often they are very well merited.

The best humor comes from the idiosyncrasies of the characters. Joel (Miles Chapin) portrays the all-American son — never decisive, never rash, with a nine-to-five, Monday-to-Friday future ahead of him. He is charmingly naive and manages to give even his worst lines with grace.

FRENCH POSTCARDS...deux innocents en Moulin Rouge

Laura (Blanche Baker) is the loyal girlfriend determined to see every one of the 205 famous sights of France. And Alex (David Marshall Grant) is the "searching-for-life's-meaning" young man.

Unfortunately, Baker and Grant share the movie's sappiest lines and the result is bad acting. But the well-written scenes are performed with good comic technique, providing the movie with its best moments.

Had the writers tried to maintain the light comedic quality of the movie, it might have qualified as two-star entertainment — enjoyable but not epic.

Instead, Katz and Huych chose to attempt an insight into the maturing adolescent. The result is some disgustingly inexcusable melodrama that causes the deterioration of the movie.

French Postcards (as the title indicates) is good for a few laughs but should not be taken seriously.

Old teacher strives for his survival

From PF 6

not by the forces of the plot but by the author's intentions.

The theme is the impotence of the old in dealing with a world that will not allow them to retain their dignity no matter how strong, patient and determined they prove themselves to be.

Braithwaite stacks the odds against Wilson to the edge of disbelief.

When Wilson tries to fight the snowmobilers who invade his isolation, they turn out to be vicious thugs. When he complains to the police, he is treated with contempt and eventually arrested for swearing, a piece of black humor that fails because Braithwaite wants the reader to take it seriously.

He can't even get his rocks off in peace. The woman in his affair is the wife of the richest and most vindictive man in the area. She suggests they run off together to the Caribbean; he has reservations and suddenly they part in anger.

The reader is left bewildered that older, experienced people could regress to adolescent stupidity with such blinding speed.

Most remarkable of all is the incongruity Braithwaite imposes on Wilson's character.

Wilson, photographer of birds and squirrels, is endowed with seemingly endless patience. As a retired schoolteacher he is infinitely calm and flowing with the milk of human kindness.

Yet at every pivotal point in the plot he flies into a rage that never fails to make things worse. In the end he flails with a sharp axe at two of the few people who have tried to help him and come over to his side.

It is inexplicable. It simply doesn't fit.

These flaws detract from a very well conceived and written novel. The ending, for instance, is a masterful piece of writing.

Max Braithwaite has proven himself to be a good novelist and this book emphasizes his obvious talent. If he could refrain from interfering with the excellent characterization and plotting he sets in motion, he would be very good indeed.

"I want everybody to run out and see this movie!"—Walter Spencer, WOR RADIO
&
"Take any kids you can lay your hands on!"—Liz Smith, Cosmopolitan

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MATURE AL PACINO in AND JUSTICE FOR ALL
WARNING: Coarse language and swearing. Occasional violence. B.C. Dir.
VOGUE 918 GRANVILLE 685-5434
SHOWTIMES: 12:45 3:00 5:10 7:30 9:50. Sunday from 3:00.

MATURE YANKS
WARNING: Some coarse language. Occasional nudity and suggestive scenes. B.C. Dir.
odeon 881 GRANVILLE 682-7468
SHOWTIMES: 2:00 4:30 7:00 9:30. Sunday from 2:00.

RESTRICTED
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 2:30.
WHEN A STRANGER CALLS

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

CINDY WILLIAMS · CANDY CLARK
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broadway 1 707 W. BROADWAY 874-1927
SHOWTIMES: 7:15 9:15.
MORE AMERICAN GRAFFITI

JOHN BELUSHI and DONALD SUTHERLAND
MATURE WARNING: Occasional nudity and suggestive scenes. Coarse language throughout. B.C. Dir.
broadway 2 707 W. BROADWAY 874-1927
SHOWTIMES: 7:30 9:30.
Guess Who's Back? NATIONAL LAMPOON'S ANIMAL HOUSE

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WARNING: Frank portrayal of incest; some scenes of drug taking. B.C. Dir.
park CAMBIE at 18th 876-2747
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(ENGLISH SUBTITLES)

Music

Trooper gets flying colors for fine rock 'n roll delivery

By BRAD STOCK

In the final episode of Trooper's continuing success story, Vancouver was treated to one of its best shows of the year.

Trooper returned to Vancouver on Saturday in fine form to deliver a solid set of good rock and roll to their devoted home-town crowd. The show typified Trooper's act and featured most of their top material as well as much of their new album, Flying Colors.

Trooper is one of those rare acts on the road who not only capture the essence of their recorded material but surpass it with an excitement they communicate to the audience.

The stage presence of Ra McGuire and Brian Smith is the key. Ra McGuire on lead vocals and Brian Smith on guitar have a stage presence that is seldom found in many of the big name touring bands.

Trooper is not new to the live music scene in Vancouver. They have gone the whole distance in Vancouver, from high school dances to night clubs and now finally the coliseum. Trooper proved on Saturday what many people have known for quite a while, that they are a top class band in the middle of the road music scene.

Many people turn up their noses at the mention of Trooper. They consider them too adolescent, and to be fair most of the show's audience was under 16. They also overlook them because they are a local band and not from the U.S. or Britain. This is an unfortunate oversight as Trooper plays their music for fun and that's what they convey to the audience.

Beside McGuire and Smith the band consists of Doni Underhill on bass, Tommy Stewart on drums and their newest addition, Rob Deans on keyboards, replacing the recently departed Frank Ludwig. Deans is certainly an adequate replacement, yet he does not carry the same impact on stage that Ludwig did.

The show contained many of their old hits: Baby Woncha Please come Home, General Hand Grenade, Two for the Show, Santa Maria, Here For a Good Time, and Pretty Lady.

Highlighting the show were Boys in the Bright White Sports Car which featured a sizzling guitar solo and Three Dressed up as a Nine from the new album.

The audience called them back twice and were rewarded with a couple of non-Trooper songs: Summertime Blues and Johnny B. Good as well as their own Loretta.

The show comes at the end of their North American tour and was certainly their largest crowd to date. The show contained a fair amount of theatrics with flashpots and fire at the appropriate spots, an excellent use of a minimal amount of lighting and their large Trooper logo.

The show was opened by Private Eye which was an excellent complement to Trooper. Their set consisted of good, hard-driving rock which set the show up well.

Private Eye is a typical 4-man band who play competently and unoffensively in live performance, which is not common for groups of this genre. Their material is well rehearsed and contains some interesting solo work without becoming self-indulgent, with a fine job done on their hit Your Place or Mine?

Private Eye is a band with good potential to become a major act.

It will be interesting to see where Trooper will go from here. They have obviously made it in Vancouver and in Canada. Their greatest hits album HotShots is the largest selling Canadian album ever.

Perhaps their next conquest will be the American market. Hopefully they will return at the conclusion of their tour to do a few dates in small local venues as they have previously.

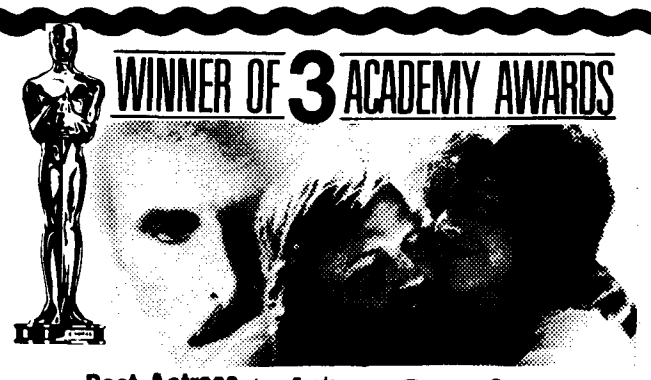
Work part of self

From PF 5

feelings and struggles in my own life that need to come out. Some break out while others are quiet and peaceful," James said. "Later on I can look at my work and see parts of myself. And then it becomes something else when other people put meanings on it."

The fine arts gallery in the basement of the main library has been arranged to show the works to their best advantage. It is diagonally shared between the work of the two artists. James' work is set on several levels with plexiglass tiers. It is much like a museum display and highlights the primitive feeling of the sculpture.

In contrast Siegel's work is grouped together in twos and threes, all at the same level. The high energy and alertness of Siegel's work complements the contained violence of James'.



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Books

Sontag strikes at narcissistic heart

By JOHN STOUT

Suffering and narcissism are recurring preoccupations in Susan Sontag's I, Etcetera, a collection of eight stories which has just appeared in paperback here.

"People are videotaping their bedroom feats, tapping their own telephones," observes the narrator of Debriefing, a masterly tale of the chaos and gloom of urban America in the '70s. The dilemma of the narrator living in this barely tolerable environment is shared by most thinking, caring people of today. Can one be fully, constantly aware of grave social conditions and endless individual suffering and, in spite of one's knowledge, go on living, encouraging others to live?

Sontag suggests that narcissism and the aggressive individualism, implicit in her title I, Etcetera, are chief causes of the problems at hand.

One scene from Debriefing represents perfectly the "me-and-nobody else" mentality that is undermining human understanding. Young graffiti-writing street gang members are "sending insolent messages to Simone Weil . . . She says that the only thing more hateful than a 'we' is an 'I' — and they go on blazoning their names on the subway cars."

Sontag continues to address herself with urgency in her writings to people alive now, who are attempting to fathom "what's happening in America," in the word. In I, Etcetera, according to the commentary on the book's dust jacket, she aims to fictionalize "the ordeals and dilemmas of a modern consciousness weighted down with too much history, too much information, too little wisdom."

"Some of us will get more craven," predicts the narrator of Debriefing, Cassandra-like. "Meanwhile most of us will never know what's happening."

The tone of Sontag's writing ranges from satirical, ironic, to sober, earnest, prophetic. The troubled woman traveller of Unguided Tour thinks: "In the beginning all the world was America." How far from the beginning are we? When did we first start to feel the wound?"

Not all these stories are equally accomplished. Superb tales precede mildly interesting ones.

Undoubtedly, the appearance of I, Etcetera marks Sontag's attainment of maturity as a writer. If one compares an early story like The Dummy (1963) with later work such as Unguided Tour, it is obvious that Sontag's prowess as a writer of fiction has developed considerably since The Benefactor, her first novel. It was fascinating in its ideas but more conventionally written than her later fiction.

Her writing is frequently more personal in I, Etcetera than in her earlier books. Project for a Trip to China is autobiographical enough to be a diary excerpt. Her method in the best stories is deft, innovative. She dispenses with the "rules" of the traditional short story. She invents, juxtaposes real and imagined scenes, or spoken words and thoughts from different situations one after another, creating a sort of fiction collage of the human condition.

Since her brush with death at the time of her radical mastectomy over a year ago, Sontag has become intensely concerned with staying alive, affirming life and the individual's power to confront it lucidly. Here is a voice we should all be listening to.

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Vista

International Archives Week commemorates our Canadian heritage and is held Nov. 1-8. To celebrate this event, visit the Vancouver archives situated beside the planetarium.

This week's Masterpiece film to be shown at the **Varsity Theatre** is **Rashomon,** Akira Kurosawa's classic drama on the relativity of truth. Showing is Nov. 11 at 2 p.m.

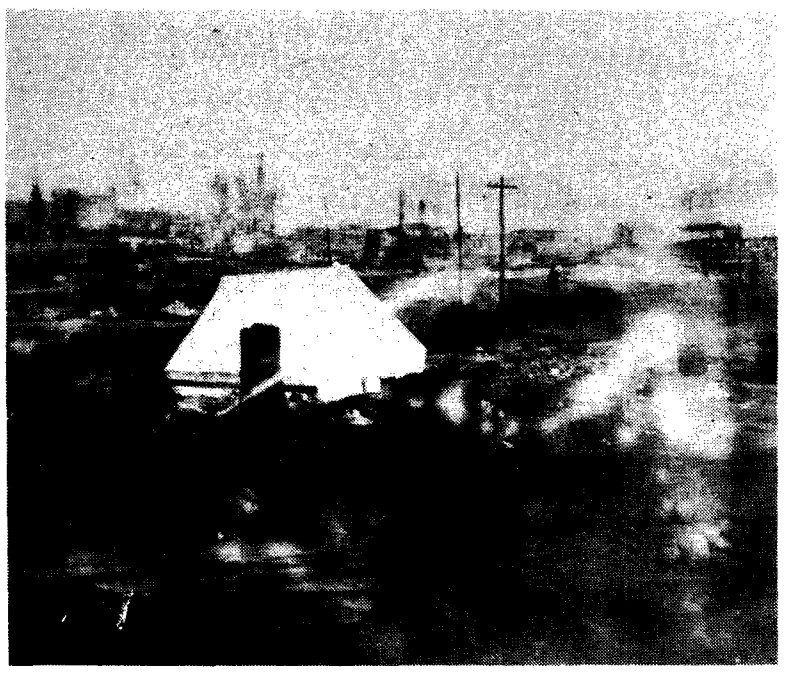
Institutional Theatre Productions Society will be presenting **Loot,** a play by Joe Orton at the Matsqui Institution. Performances will run on weekends beginning Nov. 24 to Dec. 16. Tickets must be purchased several weeks before any given show because of the security clearance for spectators required by the institution. Tickets can be purchased at Peregrine books, 2950 West 4th Ave.

The Vancouver Classical Guitar Society is presenting **Jacob Salomons** on guitar in a concert at the **Robson Square** cinema, Saturday, Nov. 10 at 8:30 p.m. All tickets are $4 and are available at the door. Salomons, a native of Calgary, will be playing works by Bach, Walton, Rodrigo, Sor and others.

Ferron, a noted singer/songwriter and guitarist, will be playing at the **Soft Rock Cafe** on Friday, Nov. 10. She will also be holding a workshop on the art of basic songwriting at the **Literary Storefront** on Thursday, Nov. 15, 8-10 p.m. Preregistration is necessary at the Storefront, #213-131 Water St.

The Johann Strauss Ensemble will be at the **Orpheum Theatre** for a performance on Saturday, Nov. 10 at 8 p.m. Founded in 1965 the group consists of 12 leading members of the Vienna Symphony Orchestra. Dance music, including polkas, waltzes and minuets, comprise most of the program. Tickets available from Famous Artists box office at the Bay.

Vancouver's first annual music festival is coming on the 16th, 17th and 18th of November. The show will present musicians of the **New Orchestra Workshop** Music Collective and guest artists. Tickets are $3 per night or $7 for the series.



ARCHIVE WEEK...city burns but documents remain

HILLEL HIGHLIGHTS
November 13th-16th

TUESDAY, NOVEMBER 13
Social Action Programme on Soviet Jewry
12:30 Hillel House

WEDNESDAY, NOVEMBER 14:
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12:30 Hillel House

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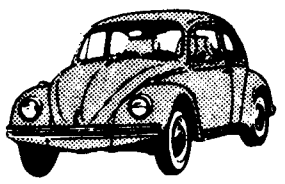

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KITS - DUNBAR - PT. GREY
A variety of great dishes including Moussaka, Kalamaria, Souvlakia, and Greek salads.
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POT ROAST OF BEEF
HALVE OF A ROAST DUCKLING
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COFFEE
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	RECORDS	TAPES
508 THE LONG RUN—EAGLES	4.79	4.99
103 HOTEL CALIFORNIA—EAGLES	4.29	4.99
105 GREATEST HITS—EAGLES	4.29	4.99

FLEETWOOD MAC

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	RECORDS	TAPES
3350 TUSK—FLEETWOOD MAC 2-LP-SET NEW	8.99	9.99
2281 FLEETWOOD MAC—FLEETWOOD MAC	4.29	4.99
3010 RUMOURS—FLEETWOOD MAC	4.29	4.99

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	RECORDS	TAPES
135 THE CARS—THE CARS	3.99	4.49
507 CANDY-O—THE CARS	4.49	4.99

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	RECORDS	TAPES
29999 HEAD GAMES—FOREIGNER NEW	4.79	4.99
19109 FOREIGNER—FOREIGNER	4.29	4.99
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Plus:

	RECORDS	TAPES
2295 RUST NEVER SLEEPS—NEIL YOUNG	4.49	4.99
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6076 FEAR OF MUSIC—TALKING HEADS	4.49	4.99
19244 HIGHWAY TO HELL—AC/DC	4.49	4.99
104 SIMPLE DREAMS—LINDA RONSTADT	4.29	4.99
113 RUNNING ON EMPTY—JACKSON BROWNE	4.29	4.99
3075 VAN HALEN 1—VAN HALEN	4.29	4.99

	RECORDS	TAPES
3090 LET'S GET SMALL—STEVE MARTIN	4.29	4.99
3101 ENDLESS FLIGHT—LEO SAYER	4.29	4.99
3116 A NIGHT ON THE TOWN—ROD STEWART	4.29	4.99
3139 WEEKEND IN L.A.—GEORGE BENSON 2-LP-SET	7.99	8.99
3296 RICKIE LEE JONES—RICKIE LEE JONES	4.29	4.99
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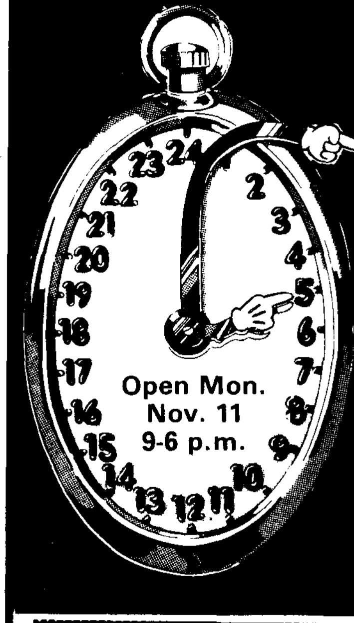
3390 INTO THE MUSIC—VAN MORRISON NEW	4.99	4.99
16002 IN THROUGH THE OUTDOOR—LED ZEPPELIN	4.99	4.99

RECORDS 556 SEYMOUR ST. TAPES 552 SEYMOUR

A&B SOUND HOLIDAY WEEKEND



24-Hours of VALUE!

HOW IT WORKS

The 1-HOUR Price is good for the time shown under each item; or during the hour the "Wild Card" appears.

WILD CARD

Here's your chance to get any of the 1-HOUR SPECIALS that ran before at their 1-HOUR PRICE. (Hurry, some of these items may be sold out).

LAST CHANCE WILD CARD

If we still have any left in stock, here's your chance to get in on any of our previous 1-HOUR Specials at A&B's 1-HOUR PRICES.

24-Hours of Value

The Yamaha YPB2 Turntable W/Shure M70B Cartridge
The YP B2 turntable is engineered for complete user satisfaction, the YP B2 is a special blend of all it takes to make a good turntable. The powerful motor is designed for long service, and the auto mechanism will match it in years of trouble free enjoyment. The static-balance tonearm is the same sensitive S-type that is often fitted to much more expensive units.

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$149.95

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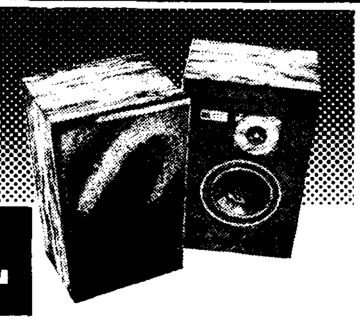
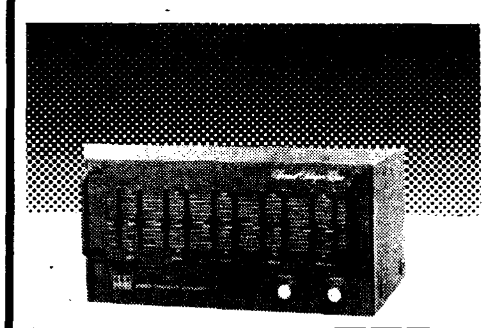
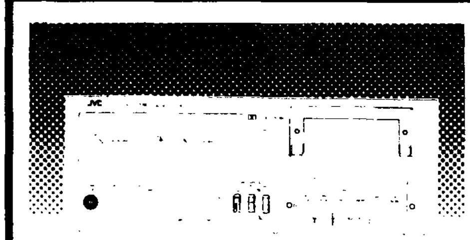
FRI. NOON TO 1 PM
KOSS HV/1 STEREO HEADPHONES
Our most popular open air headphones. Super comfort and outstanding sound from the No. 1 name in headphones.
1-HOUR PRICE $49.95



JBL
FRI. 7 PM TO 8 PM
L-19 SPEAKERS
The L19 is the acoustically identical twin of the JBL BROADCAST MONITOR. Features 40mm high frequency tweeter and a 200mm low frequency woofer.
1-HOUR PRICE $188.95

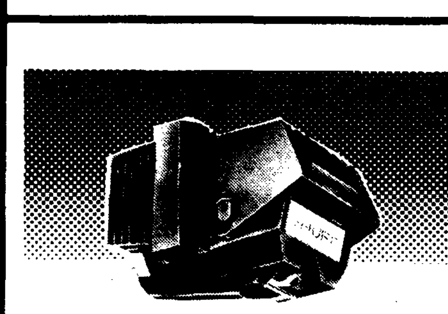


SAT. 2 P.M. TO 3 P.M.
SS 1 STEREO FREQUENCY EQUALIZER
ADC A BSR Company
Don't just reproduce music. Reshape it! A full 5 band, 2 channel stereo graphic equalizer that will get rid of rumble, hiss, surface noise and in the process make a good speaker a great speaker.
1-HOUR PRICE $119.95



SAT. 3 PM TO 4 PM
NEW. JVC KD-A2 STEREO CASSETTE
JVC
Dolby noise reduction system. Easy to load cassette well. Large illuminated VU meters. Independent BIA/EQ Tape select switches. (Limited supply)
1-HOUR PRICE $179.95

MON. 1 PM-2 PM
PRO 4 AAA STEREO HEADPHONES
KOSS
Enclosed design for the deepest of bass response. Heavily padded ear pads & head band for complete comfort.
$79.95



SHURE M95HE
STEREO CARTRIDGE
MON. 2 PM TO 3 PM
C/W Hyperelliptical Stylus Fact: Dramatic freedom from distortion in a mid-priced cartridge. Reason: Shure's new Hypereliptical stylus whose longer footprint means less distortion.
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