How and where is university going in 5 years?

By PETER LADNER
Ubyssey Senate Reporter

Eighteen months after its inception, the senate committee on long-range objectives has finally given birth to a 132-page, one pound-four ounce baby squeezed between two pink sheets.

The committee, headed by anthropology and sociology department chairman Cyril Belshaw and including ex-student senator Don Munton, presented its final fat report at the senate meeting Wednesday night.

The point of this awesome creation is to figure out where this university is going in the next five years and how it will get there.

It reaches into possible changes in admissions policy, curriculum, and educational philosophy, but the gut issue is its debate between a "federated colleges" proposal and reformed "status quo" supporters.

A minority of the committee (five of eleven) feels only a system of small colleges, with 500 to 2500 students each, can provide an adequate basis for building the university.

"The model is one of an intellectual and cosmopolitan city, rather than a small town," the report says. The majority doesn't want to go that far. Let's retain "the present type of structure of faculties, departments and schools . . . with modifications to make the system more responsive to changing conditions," they say.

The main changes advocated point to more possibilities for a general education. They want an orientation college for first and second year students, a 4–year college of general education, and a new interdepartmental program.

They also want the faculties reorganized to try to even out the number of students in each faculty.

The stress on general courses to combat creeping specialization comes out again in the committee's recommendations on curriculum.

The recommendations are to study possibilities of a general education program, and have better explanation of existing interdepartmental programs in the calendar.

When it comes to students and curriculum, the authors are careful not to let the pesky critters get too much power.

The Belshaw report is expected it have far-reaching ramifications for the development of UBC. Interested students can obtain a copy from the registrar's office. The report will be considered by senate at a special meeting Nov. 1, from 9 to 12 a.m.

Ubyssey senate reporter Peter Ladner will present a series of detailed examinations of the major issues contained in the report in upcoming issues.

"Student demand should not be ignored, nor should its importance be unduly exaggerated," the report cautions.

The same approach lurks between the lines when the committee urges specific measures to give teaching ability an equal footing with research in promotion, pay and tenure for profs.

They suggest sneaking past anti-calendars (without ever mentioning them) to have teacher-controlled evaluation of teaching and curriculum. Students should be consulted "by means of professionally designed questionnaires" to be passed up to the deans.

The committee here recommends a unique excursion of senate into a sacred domain of the board of governors: finances.

Recommendation number five (out of 39) advocates including budget estimates in curriculum changes brought before senate.

In the much yattered about area of enrolment policy, the committee says the answer is limiting total enrolment to 27,500 on the present campus. This mass would consist of 22,000 undergrads and 5,500 grad students, the latter to be let in at a 15 per cent increase per year.

The main issue in enrolment is: Which should be decided first, resources available or the numbers that

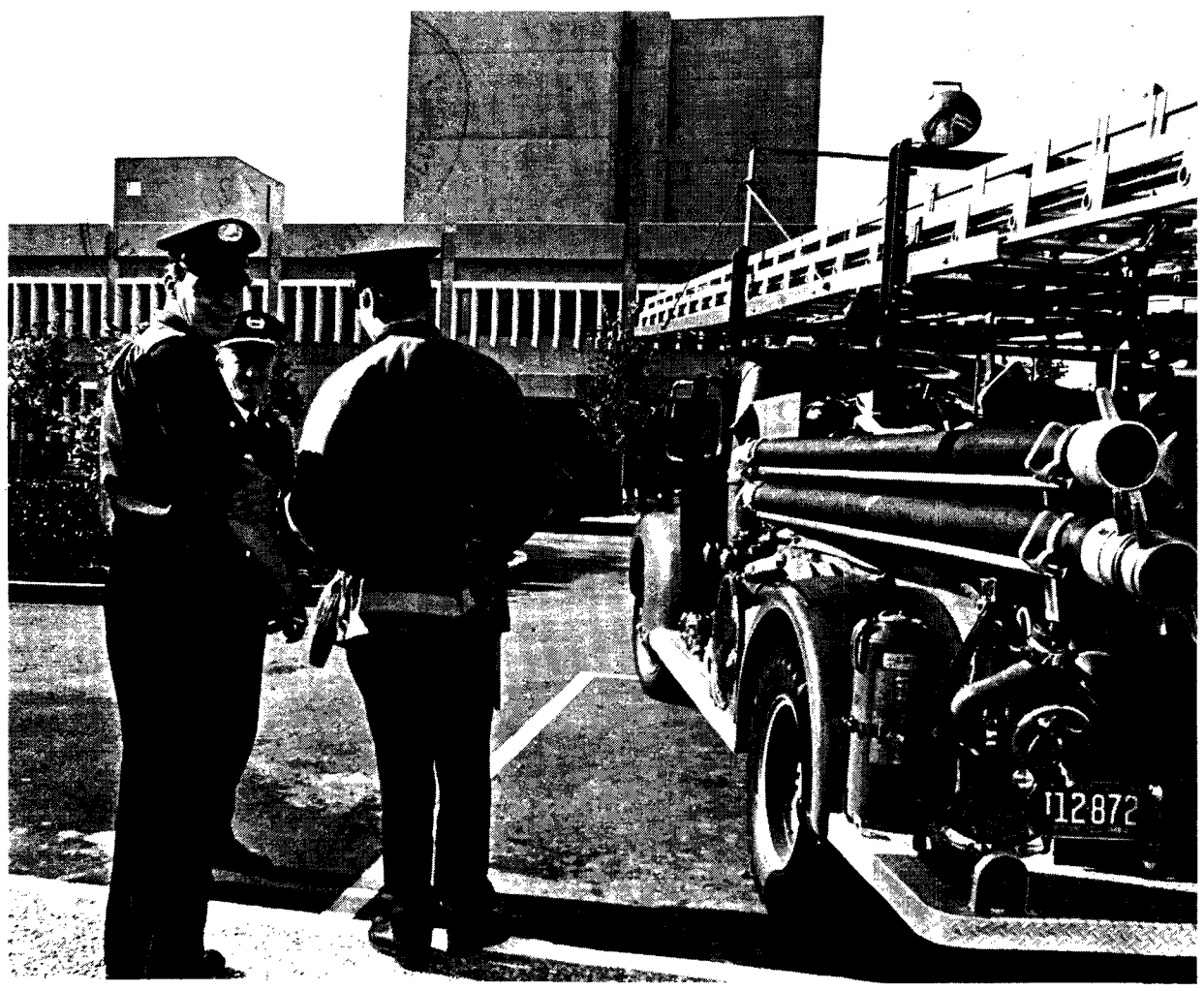
See page 2: CHRISTMAS

Belshaw's briefs

THE UBYSSEY

are lengthy

Vol. LI, No. 10 VANCOUVER, B.C., FRIDAY, OCTOBER 10, 1968 48 228-2305



—dirk visser photo

BOMB SCARE at the psychiatric hospital brought out firemen, campus cops and RCMP just before Dr. Victor Frankl was about to speak. Building was evacuated and searched but no bomb was found.

SFU under 'McCarthy regime'

By JIM DAVIES

BURNABY (Staff)–Simon Fraser University students are pushing faculty up against the wall.

The long-awaited joint faculty meeting at SFU came to a sudden end Thursday when 450 students refused to leave the lecture hall where it was held.

SFU vice-president Lalit Srivastava moved that students should not be in attendance at the meeting which was to discuss the strike situation at SFU. The motion passed and the students were asked to leave, but they refused.

Upon this refusal, an immediate motion for adjournment was moved and passed. About 250 of the 341 professors on campus were in attendance.

A joint faculty meet means students are permitted to attend a general meeting of the faculty, but do not have voting privileges.

As SFU president Kenneth Strand rushed from the meeting, students chanted, "McCarthy-Strand, McCarthy-Strand." Strand was off campus and unavailable for comment within minutes after the meeting adjourned.

Meanwhile, the striking political science, sociology, and anthropology department has been gaining additional support.

Harold Hickerson, the PSA prof who struck, then reconsidered, has re-joined the strike. He said he has made a final decision on the issue and that is to support the strike.

See page 2: MORE PSA

Anti-war campaign halts classes

A teach-in on the Vietnam war Wednesday at UBC will coincide with a moratorium on classes at colleges across the U.S. and at least one Canadian university.

UBC's teach-in and a voluntary supension of classes at the University of Waterloo are an extension of a U.S. national campaign aimed at ending the way.

The program at UBC will include a series of speakers during the day in the SUB ballroom and a film on how the U.S. became involved in south-east Asia. The film will run hourly from 4 to 10 p.m. in SUB 207.

The moratorium on classes at Waterloo will be augmented with marches, meetings and teach-ins on what can be done to help stop the war by a growing number of faculty and students.

The campaign was originally planned by anti-war student organizations in the U.S. and has received support from some 500 students councils, campus newspapers editors, several administrations and at least 24 senators and congressmen.

The Alma Mater Society council has approved in principle actions at UBC in support of the moratorium.

The project calls for a cessation of regular activities–by students, workers and businessmen–to discuss the war and its implications.

It would escalate one day per month until "significant" peace efforts are made by the U.S. Thus there is a one day moratorium Oct. 15, a two-day stoppage Nov. 15 and a three-day moratorium to start Dec. 15.

The Waterloo action was organized by three professors who explained "there is a growing feeling that academics, including those in Canada, are not doing all they could to stop the war in Vietnam.

"We feel a day off from the regular functions could be a good start," the three said.

Under the Covers

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The Ubyssey editorial board has arbitrarily declared Monday a holiday in honor of Irving Fetish.

Therefore, there will be no paper Tuesday.

—dave enns photo

FRANKL . . . 'a greater cause'

'Man thinks of outside – not self'

The crowd laughed, applauded, and stayed for more when it was all over.

Dr. Viktor Frankl, a Viennese psychiatrist, talked on 'Youth in Search of Meaning' to a capacity crowd in SUB ballroom Wednesday.

In a lively lecture with much arm-waving and several jokes, Dr. Frankl said it is not true that man is primarily concerned with pleasure, happiness and success.

"Being human means having a meaning to fulfill or having another human being to encounter. The main feature of human existence is self-transcendence–man is mainly concerned with something outside rather than inside himself," said Frankl.

Frankl said self-interpretation is often overdone in North American culture. "People lie on analytic couches trying to amass their underlying motives and become disheartened and disgusted. You should forget yourself to an idea or a cause greater than yourself.

"The more man tries to pursue happiness, success or pleasure, the harder it becomes to achieve it. These things must not be set up as goals, but must come about as by-products," he said.

"The same applies to sex, in which case 95 per cent of the cases of sexual neurosis can be traced to patients striving for pleasure rather than just letting it happen."

"If you are in love, sexual pleasure will fall onto your lap as a side-effect," said Frankl.

Dr. Frankl will speak again tonight at 8:30 p.m. in Hebb Theatre. Admission is $2 for general public and $1 for students.

Montreal rioting leaves two dead

MONTREAL (CUP)–Canadian army troops and Quebec provincial police will remain in Montreal for "some time yet." according to Premier Jean Bertrand–until he is sure the city's police are willing and able to maintain order.

Almost all of Montreal's 3,700 police and 2,400 firemen were back on duty Thursday, but the premier was still leery after six hours of rioting Tuesday which left two dead, scores injured, and at least two million dollars damage.

The police refused to report to work Tuesday due to wage grievances, and left the city unable to react against violence which begun that evening at the Murray Hill limousine depot and raged through downtown areas until early Wednesday morning.

Quebec authorities are waiting for briefs outlining the grievances of police and firemen, and it is believed that neither the troops nor the QPP will be withdrawn until action is taken on the briefs.

And at least one insurance company spokesman said Thursday that many policies on looted shops in Montreal may not be renewed unless the businesses were guarded 24 hours a day.

"In certain areas of the United States," he said, "we have started selling property damage policies as a seperate package at an additional fee."

Christmas exams pooh-poohed

From page 1

should be accommodated?

The majority recommendation opts for settling numbers first, the working our how to allocate resources.

This view is blasted by Belshaw in a minority report, where he calls a 27,500 student limit "arbitrary and unjustified." He prefers deciding how many students each academic program can handle, and then letting that number of students in.

Specifically, the report calls for a 65 per cent entrance requirement for first year, and possibly a 60 per cent passmark for second year.

Then in fall 1970, the committee wants enrolment quotas set for the first two years in five faculties, including arts, science, and education.

Final decisions on admissions have to be made by the board of governors.

The introductory section on the goals of the university remains unchanged from the preliminary report published last May. It says the university should strive to preserve and extend knowledge, develop the individual, and serve the needs of society.

At the end of the massive report, in a catch-all chapter called "What Else", the reader is treated to recommendations on international studies, (needed), the trimester system (not needed) and a standing long-range senate committee (needed).

One interesting section in this chapter pooh-poohs Christmas exams, urging instead that the first term's work should be assessed on the basis of term assignments and tests.

Standby for complete chapter-by-chapter analysis of the report in upcoming issues of The Ubyssey.

MORE PSA

From page 1

After a joint strike plenum yesterday, 200 students attempted a mill-in at the administration building. They were met by campus security guards and pinkertons but the conflict was short-lived and students departed without any incidents.

The only violence occurred when Hugh McIntosh, photographer for the Peak newspaper, was grabbed and thrust against a wall by Fred Hope, head of campus security, and Pinkerton guard number 423. McIntosh suffered a dislocated arm.

He is considering taking legal action and will meet with his lawyer today.

Thursday morning, 35 students picketed the office of Dale Sullivan arts dean at SFU.

Non-striking members of the PSA faculty have appointed a new chairman, Robert Wyllie. Wyllie does not support any of the striking issues.

Norm Wickstrom, SFU student society president has said he will move for a general student strike at the next council meeting.

AMS turns against PSA

The Alma Mater Society executive has refused to pay $50 for circulation of information concerning the strike of the political science, sociology and anthropology department at Simon Fraser University.

UBC student John Davies said Thursday the AMS refused to pay $50 to have issues of the Peak, SFU's student paper, made available at UBC.

Davies said an information centre would be opened today in SUB regardless of the AMS refusal.

When the strike began at SFU, the AMS pledged full support to PSA.

Davies said it appears the AMS has changed its position on the strike by not paying for the papers.

He said he felt the fight for democratic decision-making was as much their fight as anyon else's.

AMS external affairs officer Mike Doyle said that as a political science student he disagrees with PSA that a university can be democratic.

He said PSA is getting what it deserves and a just and open dismissal process is fair.

Doyle said the consensus of Wednesday's AMS executive meeting seemed to be that PSA has failed to convince UBC counterparts of their position.

The executive also felt that perhaps their initial reaction had been premature, he said.

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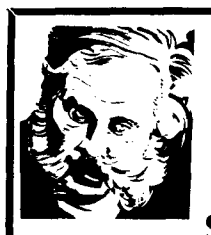

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Dec. 7 — Therese Desqueyroux — 1965
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—david bowerman photo

VICTORY SIGN is flashed by members of ace Ubyssey boat racing team. Jim Davies, John Twigg, Brian McWatters, and John Gibbs celebrate after defeat of highly-touted engineer team in the first round and continued on to win the beer bash for the 51st year in a row.

Music for city theatre queues

By LESLEY MINOT

The musicians' union is blocking attempts of a small group of students to entertain the grim theatre crowds on Granville street.

Adrian Stott, a computer science student, and some of his musical friends came up with the idea of entertaining the enormous theatre queues in the tradition of the "buskers" of Europe.

Stott's group wrote to city council presenting their suggesting and was told it would have to get the permission of city prosecutor Stewart McMorran and the musicians' union.

According to Stott, McMorran seemed enthusiastic about the idea.

But Bob Reid, an officer of the Musicians' Mutual Protective Union, told The Ubyssey:

"We would have no objection to music on the streets in Vancouver as long as it is performed by union members who operate under contract. We would like the students to become union members and be hired at union fee."

Stott's group will now ask city council for permission to play without authorization of the musicians' union.

"There is no legal reason why the union need be consulted. The decision should be up to the city since we intend to operate like the other non-union bands in Vancouver."

SDSer to lecture

A special lecture to inform UBC students of the politics behind student unrest in California is being sponsored by CLAM today at noon in Bu. 106.

Guest speaker will be Judy Leiss from the Northern California Regional Office of Students for a Democratic Society (SDS).

She will provide new information on People's Park, the Berkeley campus and the San Francisco State College strike as well as describing recent internal developments in SDS.

Accompanying the lecture will be a 20 minute film on the San Francisco State College strike.

The film has shots of SFSC president S. I. Hayakawa ripping wires off a student soundtruck and of numerous shots of student-cop conflicts.

It was produced by the same radical movement film-makers who made the film on the Columbia University riots.

GS still survives in spite of troubles

By MURRAY KENNEDY

The Georgia Straight has survived an attempted postponement of its latest trial, a postponement which would have cost the Straight the testimony of its main witness.

The paper went to trial Wednesday on obsenity charges stemming from the "HIPpocrates" column in the May 20-27 issue.

Prosecutor Sean Madigan tried to have the trial postponed at the last moment. The Straight had brought the column's author, Dr. Eugene Schoenfeld, to Vancouver to testify in defence of the article.

Had Madigan been successful, the paper would have lost its main witness in the case.

However, defense lawyer, Leo McGrady, was able to go ahead with the case as planned.

Madigan did win an adjournment until November 4, but only after all the evidence had been submitted.

Judge Harvey Sedgewick adjourned the case pending the outcome of a crown appeal against the acquittal of the Straight on another obsenity charge.

McGrady said in an interview Thursday that doctors are treated with kid gloves by the legal profession.

"Doctors are respected for their expert opinions and lawyers traditionally use a certain amount of professional integrity in dealing with them," he said.

Madigan knew that Schoenfeld was planning to appear at the trial. He also entered his appeal for the previous case a week ago.

However, he did not reveal his intensions to attempt to adjourn the case until late Tuesday afternoon. By that time, Schoenfeld was in town, and no other arrangements could br made.

In the trial, Schoenfeld testified he wrote the column in question because the dyspareunia problem is little known or understood.

The column was based on a letter which described the complaint in plain, simple, and unadorned language. Dyspareunia is otherwise known as "tight pussy" and causes extreme pain during intercourse.

Dr. Murray Cathcart, a local doctor, also testified in defence of the Straight. He said that the letter quoted in the column was invaluable it described the complaint in candid, plain language.

The final defense witness was a twenty-three year old bank teller who has been married for three years. She testified that she had experienced the dyspareunia problem and had been helped by the article.

Proposed library extension to be built under the trees

By GINNY GALT

Better library conditions are coming, but students will have to wait two years to see them.

A press conference was held in the UBC information office Thursday to announce the board of governor's approval of plans for a new Sedgewick undergraduate library.

The architectural firm of Rhone and Iredale plan to build a new library under the main mall, between the old library and the mathematics building.

"We want to build over 100,000 square feet of usable area and yet maintain the park-like character of UBC which exists now," said Rhone and Iredale spokesman, Bob Todd.

The library will be on two levels with landscaped courtyards on either end. The top will be a plaza with walkways, trees and seating areas.

A new library is desperately needed. "As it is now, the faculty's and students' demands for books are far higher than the existing library's ability to supply them," said UBC's head librarian Basil Stuart-Stubbs.

He said the present Sedgewick library has 80,000 volumes while the new one will have space for 200,000 volumes.

Because of the great demand for books in Sedgewick, a reserve book system has been set up which allows students to borrow some books for only two hours.

"We hope to be able to eliminate the reserve system completely with the new library," said Stubbs.

Another problem with the existing libraries is the lack of study space. Present study space in Sedgewick accommodates 486 people. The new library will have room for 2,400.

"We have asked the Alma Mater Society to form a committee of students to make comments, offer suggestions and get in on the planning," Stubbs said.

AMS obudsman Sean McHugh, said the library committee is now being formed.

"It is an advisory committee which will carry some weight and indicate what students want," McHugh said.

Any students interested in serving on this committee should submit their names to the AMS secretary along with a letter stating why they would like to be on it.

"We would prefer that the applicants not be in their grad year so they will have at least another year of continuing interest in the project" said McHugh. "Also, I'd like to hear any bitches students have about the library. All complaints will be reviewed by the committee."

Stubbs would like interested students to send letters with suggestions or ideas to him as well.

If the costs of the new library are approved and there are no major hitches, the construction will start in about one year. Stubbs said it is still too early to estimate the cost of the project.

ARCHITECT'S PLANS have been submitted for the proposed extension to the Sedgewick Library. Students will have to wait two years for this facility.

THE UBYSSEY

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OCTOBER 10, 1969

Frogs upon you

I have this thing against thieves.

Thieves make my life even more difficult than it already is, which is actually saying a helluva lot. They take things, which, for one reason or another, I have acquired and wish to maintain. This annoys me.

Which is not to say, necessarily, that the person who now has my copy of Man in the Glass Octopus is a thief. As a matter of fact, I can remember willingly lending the book to someone.

But now it has been four months or so and I can't remember who took the book and I would like it back.

It's not that it's a particularly good book or anything, but I had to pay five bucks for the thing and wasting money goes against my grain. Besides, I now have a hole exactly the width of Man in the Glass Octopus in my bookshelf.

And while we're on the subject of thieves, somebody stole Steve Hollett's lunch Thursday and he would like it back. The lunch, if anyone sees it anywhere, consists of two cheese sandwiches and an apple.

Furthermore, Paul Knox says somebody's stolen his em ruler—used by all self-respecting newspapermen—and come to think of it, mine is gone too. P. Moan had her $125 leather coat taken from a car. We'd all like these back.

Therefore, we hereby condemn thieves and thievery and wish a plague of frogs upon them all. **M.F.**

Slop, slop

Walk through the cafeteria, sometime.

See the beautiful wooden tables.

Notice that every table—well, almost every table—has one or more wet rings on it. Some have large patches of a watery substance splashed across them.

Notice, too, that the diameters of these rings correspond roughly to those of the bottoms of Ruth Blair's teapots.

Could it be, we ask, that Miss Blair—the university's head growly—should be taken to task for her egregious choice of teapots?

The spouts on the little green devils are exactly the wrong length.

If you tip the pot a little, the tea runs down the outside of the spout. If you tip it some more, it still runs down the outside. This makes a mess, not to mention depriving you of tea.

If you tip it some more, the tea comes out the top of the pot. This is responsible for the table-top puddles vaguely reminiscent of the University Boulevard in mid-winter.

It's impossible to do it without making a mess—and more work for the food services growlies.

Come on, Ruthie. For an extra nickel we tannin freaks at least should get decent teapots. **P.K.**

Editor: Michael Finlay

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Norbert Ruebsaat

Alas, once again The Ubyssey is forced to disappoint that loyal horde of masthead fans.

Eager as you may be to hear of the crises, birthdays and general debauchery that went on in the office, we only have room for the names of the hardworking(?) crew.

Here goes: John Andersen, Murray Kennedy, Bill Dodd, Lesly Minot, Ginny Galt, Shane McCune, Sandy Duke, Dave Keillor, Jim Davies, Brian McWatters, Colleen Hammond, Robin Burgess, Jan O'Brien, Christine Krawczyk, Sandy Kass, Phil Barkworth, Jennifer Jordan and Urve Torva.

Dirk Visser, Dave Enns, Walt Barnscher, Barry Narod and David Bowerman perpetrated their usual animal act in the darkroom, while Tony Gallagher, Steve Millard, Scott McCloy and Dick Button labored in the jock shop (how about that, first time we've used that phrase this year).

Editorial board meeting today at noon.

LETTERS TO THE EDITOR

Oops

The Ubyssey apologizes profusely for certain comments in its September 26 issue of Page Friday.

In an article entitled "The Gallimaufry", it was stated that the members of the Gallimaufry Theatre lived "communally together" in the African Methodist Episcopal Church on Jackson and Prior Street. Also, it was stated that the priest of this church was "somewhat of a freak".

The Gallimaufry Theatre Company does not live together in the church. The members have their own individual places of domicile, and only work together in the church.

The priest of the church is not a "freak".

He is a responsible citizen, and is actually quite straight.

Peace

Editor, The Ubyssey, Sir:

I would appreciate it if you would pass this letter among any groups representing students opposed to the war in Vietnam.

Unfortunately, I had to come all the way over here before I was convinced of what they had been saying all along.

I would be pleased to offer any support possible to their cause. I cannot see the whole situation over here, but I can offer a first hand look at some of the goings on.

I would appreciate it if any replies were sent with a personal return address, as censorship, although not extensively practiced, is authorized.

I am looking forward to the day when I can return to Vancouver, and, if the money holds out, to UBC.

Peace,
L/Cpl. THOM WESTCOTT
H & S Co. 2/7 Marines S-2
FPO San Francisco
99602

We assume the writer is now in Vietnam, with his mailing address as the above—Ed.

AMS goof

Editor, The Ubyssey, Sir:

I would like to take this opportunity to express my opposition to remarks made by AMS council members which were reported in your paper.

It is erroneous to say that 95 per cent of the demonstrators were opposed to the actions of the breakaway group in Blaine. By that logic, five per cent of 5,000 demonstrators would number 250 people. More than 250 people went over to the truck crossing to demonstrate. You can't tell me that 750 people out of the 1,000 people at the truck crossing were protesting the actions of the breakaway group.

In a taped interview (available at CYVR) AMS president Fraser Hodge stated that one of the reasons the AMS council organized the demonstration was to show their dissatisfaction with the weak protest made by the Canadian government to the U.S. government.

In your paper AMS co-ordinator Dave Grahame was reported as saying he thought the importance of the demonstration lay in the number of people who made a committment to "symbolically close the border." Apparently the AMS council is condemning the Canadian government for their weak protest on one hand, and congratulating themselves for their symbolic closure of the border on the other.

I wonder about AMS vice-president Tony Hodge's definition of violence when he referred to the actions of the breakaway group with the statement: "violence won't have any effect in stopping violence."

I personally agree that the SFU group had no right bringing up their educational grievances at the demonstration but I feel strongly that the demonstration at the truck crossing was more effective than the AMS extravaganza at the Peace Arch. I think it is time the AMS council quit whitewashing the students and the public with cries of grandeur.

KEN MANN
arts 1

Ineptitude

Editor, The Ubyssey, Sir:

Fraser Hodge—or should it be Premier Hodge in the local trite-autocratic manner?—has commented on the weekend fiasco, which closely followed the midweek one, that: "We can only conclude the poor attendance (10 reputedly) indicates passive support for the Alma Mater Society." The comment would be as ludicrous if the man had said massive support: since when has no action been construed as positive action?

A further piece of AMS ineptitude is the Boyd bungle. As a student is now doing Boyd's former work, and council is having to create work for Boyd until late January 1970 when he may be fully employed as building manager, money is being wasted. This is not efficiency; it is Campbell's ineptitude: incompetence in timing, even if not outright bad faith. Should we not now ensure that the salary of *the 'surplus student'* be taken from Campbell's renumeration, if only to keep budgets in line! You know: "Let justice be done, and be seen to be done." There is shortly to be a referendum for election of student councillors, so there will be scant extra cost if this were put to all students as a motion of confidence.

It will be intriguing to observe how the Alma Mater Council whitewashes this latest fiasco, the most recent Hodge podge!

H. EARLE
arts 3

Shucks

Editor, The Ubyssey, Sir:

I believe that a large number of students share my sentiments, but, be that as it may, I wish to protest the misuse of student money in the publication by The Ubyssey of misinformation, of material insulting to humanity in the degradation of sex, and of propaganda for a political philosophy which many students do not share.

Can The Ubyssey, without resorting to arrogance or obscenity, give one rational reason that any students should be compelled to give financial support to a publication which is devoted to propaganda they do not agree with?

For the information of the students, who you presumably expect to pay the shot this year, kindly publish the total amount given The Ubyssey be AMS for the past academic year, including both costs of printing and payments to editorial staff.

TED HEWLETT
grad studies

'Strand fears students'

PSA gathers support

By CHRISTINE KRAWCZYK

As administration and non striking faculty at Simon Fraser University refuse to talk with striking political science, sociology and anthropology faculty members, support for the strike grows.

The administration showed its "willingness" to discuss the issues by its behavior at the joint faculty meeting Thursday.

Students were quietly sitting in room C900, where the meeting was to be held, when faculty started to arrive at noon.

Students refused to leave

As soon as the meeting was declared open, administration vice-president Lalit Srivastava, put forth a motion to declare the meeting closed to students and press.

"I have before me two rulings: to install closed circuit TV and to declare meeting closed to students," Srivastava announced. With no debate, the motion was passed.

Students refused to leave and the meeting was suspended, with all decisions on any issues being left to Srivastava and, possibly, a committee.

Mordecai Briemberg, deposed head of the PSA department, had only one comment on the meeting. "It was a typical meeting, displaying total fear of students and total inability to discuss," he said.

"No trusteeship with Wyllie"

Dennis Roberts, SFU information officer and Strand's right hand man, said the faculty was not unreasonable in wanting the meeting closed to students.

"If all students had wanted to do was to observe they would have been satisfied with TV coverage," Roberts said.

When asked to comment on the entire situation, Roberts simply parotted Strand's statements.

Before the joint faculty meeting the students strike committee held a meeting of its own. A motion was passed stating students would not disrupt the joint faculty meeting.

During the student meeting Bob Enoch, a member of the student strike, expressed the opinion of the striking students on the appointment of Robert Wyllie as new department head.

"It is plain to see the criteria used by the administration," he said. "With Briemberg a leftist we have a trusteeship; with Wyllie a rightist we have no trusteeship."

Wyllie was appointed in an off-campus meeting by the six non-striking professors.

"This nomination violates student parity, an essential part of the PSA department, and is therefore illegal" said John Cleaver, another member of the strike committee.

Despite the failure of the joint faculty meeting the students did win a small victory.

Strand as puppet

"At least Strand didn't get the motion of confidence he was counting on" said Tom Davies, editor of the strike newsletter.

When asked what he thought of Strand's actions Davies said: "I see Strand as a puppet of the government. Otherwise his actions are impossible to explain."

Despite the large number of PSA students who are actively involved in the strike, Davies said students not actively involved in other departments.

"I agree with the strike in principle but if they try to stop me from going to my classes I'll hit them" was the way the way a certain third year English student put it. "This is not an unusual attitude," said Davies.

A very different sort of attitude was expressed by Professor Harold Hickerson. Hickerson has been undecided in his position and in this statement issued to The Ubyssey he explains his position.

"I was committed to a policy of opposition to the administration's policy regarding tenure particularly that of Professor Aberle, however not to a strike. Also I was also disappointed to arrive in a department with a trusteeship over it.

"Students will suffer

"I felt like a Greek chorus, reflecting each sudden new turn of events. In the end all solutions must come as a result of negotiations. These negotiations should take place under the arbitration of the Canadian Association of University Teachers.

"I feel that students are the ones who will suffer the most by this. At the same time students are playing such a prominent part that they will benefit in the long run by an experience which to them must seem very revolutionary.

"Strikes are developed in labor, and the relations between labor and capital. This strike is born of a kind of conflict of ideas and therefore cannot be a real strike.

"But I would repeat that the right to strike is inherent in strikes and that punitive action cannot be taken."

The strike now in its third week. Each day it gains new supporters but no one can predict the outcome.

". . . gone far beyond PSA"

Briemberg summed up the opinions of those that are striking when he said: "At least we have managed to raise the essential issues of student participation."

Teaching assistant Sandy Lockhart expressed a similar opinion in his statement.

"The issue has now gone far beyond PSA. It is now a question of what we want the university to be today and what we want from it in the future," he said.

Fees soar at U.S. Us

WASHINGTON, D.C. (CUP-CPS)—Tuition and student fees are up about 15 per cent over a year ago at state colleges and universities in the U.S. this year. Total student charges, which include dormitory and board fees as well as tuition and incidental charges, are up about seven per cent.

The seven per cent overall cost rise is higher than the rise in the consumer price index for the same period.

982 didn't return to school: employment crisis to blame?

By STUART RUSH

Statements by the administration at the senate meetings frequently reveal some rather interesting admissions on the part of our administrators. At Wednesday night's senate meeting, the registrar, Jack Parnall, circulated enrolment figures as of Oct. 2. These figures showed the total university enrolment to be 21,018, which is 982 students fewer than the official predicted enrolment of 22,000. In explaining the difference between the actual and predicted number, Parnell said that fewer students were coming back to university, but failed to offer any reason why.

This same reticence, however, was not demonstrated three weeks earlier on Sept. 17, when Parnell assuredly told the Sun that the decrease in enrolment resulted from the fact that "some students managed to obtain high-paying jobs during the summer and may have decided to retain them for the winter to earn money." Interestingly, Parnall's counterpart at SFU, Harry Evans, gave a completely different explanation. He said that "students were unable to find good jobs and might have discovered they did not have enough money by September." Who sounds more plausible?

Certainly there must be a number of reasons for the drop in university enrolment his September, but the emphatic shortage of summer jobs (and good paying summer jobs) this past summer is the only one which looms up as an adequate explanation. And it is this reason that Parnall chose to ignore on Wednesday night.

Throughout the summer, a group called The Action Committee for Unemployed Students endeavored to arouse public awareness about the summer job shortage and its probable consequences. Indeed, motions were twice brought to the UBC senate to spur that group into recognizing the problem, and to provide relief by way of a reduction of tuition fees to those students hurt by it. The issues raised by TACUS were largely passed off with the comments that the crisis wasn't as bad as was charged, and that the government was the only body capable of acting. And yet now we are faced with visible effects of that job shortage.

Of course, those 982 students who are not at the university will never be heard from, and will not raise their voices to dissent. And the university administration, the faculties, and many students will breathe a sigh of relief that the 982 didn't make it and our resources are not further taxed.

But consider the way those students were cut out. It was a matter of money, and money alone. The 982 didn't have any so they got the axe. It sort of makes a mockery of the airy theory of universal accessibility, doesn't it? It also makes a mockery of the recommendation in the recent report of the senate committee on long-range objectives which says that admission to this university will be on the basis of academic excellence alone. What is most despicable is the blithe way that Parnall and the administration of this university can rationalize the enrolment decrease.

But then perhaps, it is easy to see why they must rationalize it as they have, since to do otherwise would be an admission of their inaccurate enrolment predictions, and of the dubious policy deciions which flew out of those figures.

The 982 students who didn't make it to UBC this fall (the number is likely greater) are victims not only of government but also of this university's complete insensitivity to the effects on students of widespread summer unemployment, and of the inadequacies of the loan and grant system.

The attitude of the administration as voiced by Mr. Parnall blatantly points to the fact that the university is capitalizing on non-academic criteria in order to keep out more students and hold down the student population. But what a helluva way to do it.

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Hi-skoolers organizing

MONTREAL (CUP)—Nearly 100 Montreal high school students from 19 local schools have launched what they hope will be a movement for "constructive reform" of the educational system.

As a first step, the students met Saturday at a student-run symposium to discuss grievances with the current high school system.

The group, which has disavowed violence as a means of change, will likely hold another symposium in November, attempt to create a city-wide newspaper for high school students, and eventually form a city-wide high school students union.

"We have lost all faith that this type of change will ever come from the top," said one of the students. "We've learned that, above all, it must come from the bottom. And that means us."

—bruce stout photo

GRUESOME TWOSOME, Larry Folden (left) and Darrell Evans, stand with knives poised, ready to slit innocent throat of Rona Altrows. Trio is part of the cast of The Revenger's Tragedy, an Italian play by Cyril Tourneur, which will be playing at the Dorothy Somerset Studio from Oct. 15-18. Student performance will be next Thursday at noon. All other performances begin at 8:30 p.m. Tickets are $1.50 (students $1) from Freddy Wood Theatre 207. Phone 228-2678 for reservations.

9 running for 5 at-large senate seats

Nine students are running for the five vacant seats on senate.

Alan Dobrey, education 4, was elected education student senator by acclamation.

Nominations closed Thursday for senate representatives of arts, science, engineering, commerce and law, and grad studies.

The following are statements from candidates in next Wednesday's at-large senate elections. No statements were receieved from Morley Jacobs, science 9, Brian Debeck grad studies, and Ken Waldman, science 3.

The usual purpose of a campaign statement is to tell you what you want to hear to get your vote. In this case that is a particularly difficult problem because I'm sure the last thing you want to hear is a campaign statement from me. So I will be as brief as I can: I want to find out why the university's problems are not being solved. Is the basic problem money or people? I feel that the senate is the place to find out.

PETER BROCK law 1

Five years experience of classes, coffee confabs, and all other facets of university life.

Gained experience on AMS finance committee, commerce curriculum committee, etc.

Wish to promote student ideas primarily in the following areas of senate: Academic Building Needs, Curriculum, University Library.

Vote Next Wednesday.

STUART BRUCE commerce 4

In running for the position of senator-at-large, I have one basic aim: to press the administration into presenting to students an objective long-range policy regarding student participation on decision-making bodies. This entails a complete revaluation, as well, of the role of the AMS.

Also:

- abolishing all language prerequisites for B.A. degree.
- consideration of extending the academic day, making greater use of facilities.
- maintaining a standard 65 per cent entrance requirement.
- pressing for greater emphasis on the professor's teaching role, and less on research.

JOHN CHERRINGTON arts 2

My knowledge of university politics is limited to four years of observation on campus with my only real insight coming from work with The Ubyssey.

There are umpteen things wrong with UBC—large classes, bad teachers, inadequate library facilities, and a ridulous housing situation.

Enrollment cuts are not the answer. We must communicate to our government that we aren't enjoying "the good life".

The Senate has been quiet for too long. Student tokenism won't be tolerated. We must be heard!

JIM DAVIES arts 4

The main reason I'm running for senate is to inject an informed student voice into the crucial upcoming decisions about UBC's future.

I favor a federated colleges system. It will give our concrete plant a few cells of life through more decentralization, more experimentating in curriculum, and maybe even some courses to help the manipulated in our society instead of the manipulators.

I'm for more student participation on senate, in departments, and in evaluating teaching and curriculum.

Even if my token voice is stymied, I'll keep you informed on what's up with the senate.

PETER LADNER arts 4

I believe in responsible representation by students on the senate. By responsible I do not mean lack of action, but rather action with responsibility. Within the applied science faculty a head of a department has been removed and a number of courses have been altered or dropped entirely. Also a number of mathematics professors are not permitted to teach engineering math courses solely based on student objections. I believe as a senator I can bring forth student opinion without the threat of sit-ins or strikes. Vote O'Brien for senate.

THOMAS O'BRIEN engineering 4

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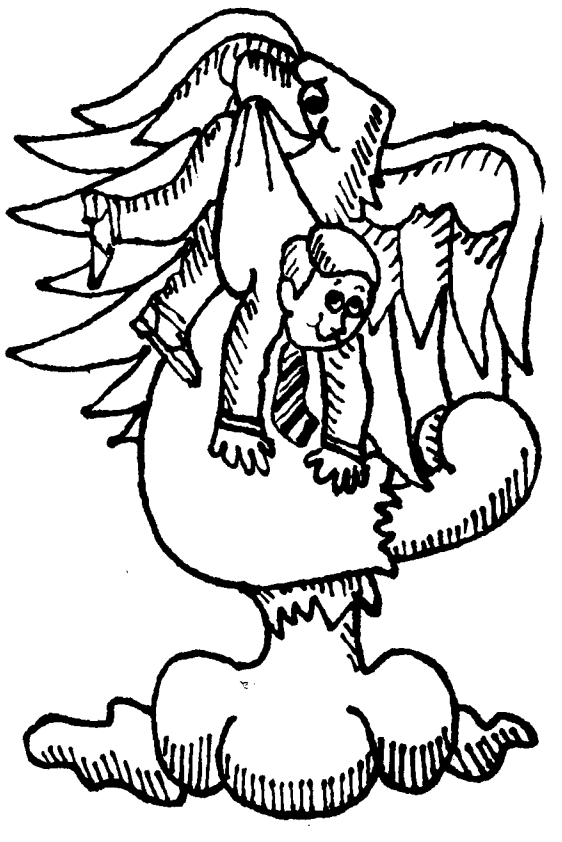

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PAGE FRIDAY

FILM

Tim WILSON

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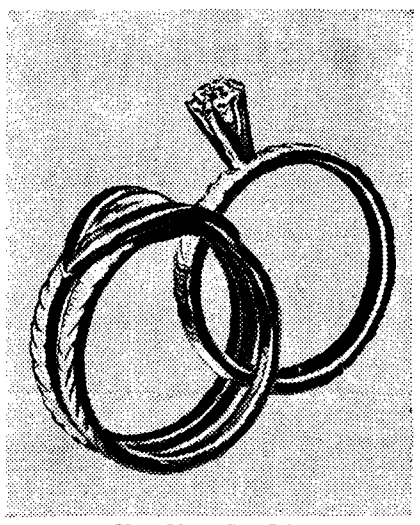

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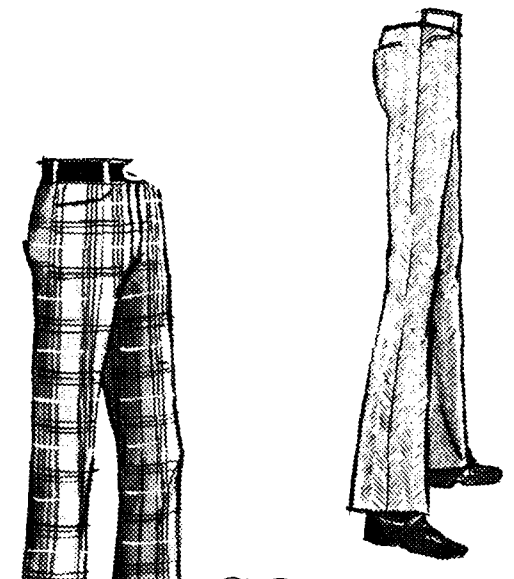

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FILM AT SFU

By FRAN McGRATH

Recently I went to the Centre for Communications and the Arts to talk to Resident-in Film Stan Fox about the university's Film Workshop.

The Film Workshop is a non-credit program open to any student. There are no prerequisites. It exists to develop creativity in the film medium. Fox talked about the underground film scene in Vancouver and at SFU in particular.

"The underground scene in Vancouver is more lively per capita than any other place in Canada," he said. Fox said in Canada there are only three places that films are made, Montreal, Toronto, and Vancouver. Montreal has the National Film Board, while Toronto and Vancouver make most of the underground films.

"Here we have a couple of institutions which support underground film. There is SFU and Intermedia. Intermedia, 1900 West Fourth, is an artists workshop supported by the Canada Council for artists who want to use mixed media. That means modern technology as it applies to the arts, things like triple screen. It is very difficult for them to acquire the equipment they need for this sort of thing. Intermedia has the film editing facilities and tape recorders that film makers need."

Students come to SFU to do what interests them. They take the introductory film workshop and go on. When they are finished they don't have credits. They have films and have developed in the process as a human being. By the way they have acquired a skill. If someone wants to hire that person, he has the films as proof of what he can do. I won't say that this system will work for everything, but so many wonderful things happen when you don't give credits and degrees. People don't take it because they want a ticket to something. The atmosphere is wonderful. The program is over subscribed.

"We are making arrangements that if a student wants to he can have his participation in the film workshop recorded on his transcript on a pass fail basis. It would be his choice. I have travelled a lot and know what happens in film workshops. SFU is unique in film schools. It is open to every student at the university and at no charge. At most schools outside the Iron Curtain students have to pay for their film stock. At the University of California students have to pay for stock and since the equipment provided is poor they have to rent their own.

"I find it most exciting out here.'.

"I really believe that you can only learn by doing. That is why we use Super 8. We get people working as quickly as possible. Lecturing for about 10 weeks is of no use. Everybody is going to make a certain number of mistakes so let them make them on the cheapest equipment and film. Students learn very quickly in this workshop whether they have any talent and more important the teacher can find out, wheras in a regular education institution in which people can memorize and do less practical work students can go on for a long time before they find out whether they have any actual talent in film making. Talent is either there or it is not there. Many people take the workshop for a semester and just fade away. It is the most painless way of handling it."

He mentioned the people who were working successfully at the SFU workshop.

"Brian Small is the only student film maker to have sold one of his films to Universal for distribution to university campuses. The film is **Lullaby**, four minutes long, satirizing married life. All Brian's films are ficititious and shot with a black humour quality about them.

"Manuel Busquets also works in fictitious films and has two productions under way at the moment. Peter Bryant is a filmmaker who has been operating out of SFU. He recently made a major film on the Indians of Bella Coola. It was shot this summer. Previous to that he worked as a student filmmaker at the National Film Board for a summer. He directed the longest dramatic film this workshop has ever done, **Felix** which was done last year.

Sandy Wilson made a film called **Garbage** about garbage which was shown nationally on the CBC this summer. She is currently editing an hour documentary on the community of Penticton which several members of the workshop shot this summer."

The most ambitious thing for the workshop is just beginning. We are going to be given time on Cablevision to present the products of the video workshop. Cablevision is going to do its own programming on Channel 10 and they offered us some of their time," said Fox.

He said the workshop operates on the portion of the budget that the university gives it. The money is stretched by making film in Super 8. Students learn just as well on it. Advanced students may pay for their own films. Bella Coola was backed by various groups and the workshop was asked to do Penticton by the Film Board and they paid for the material and the processing.

Fox felt there was some threat to the existence of the workshop if university budgets are cut back any more. He felt that since film making is the frilliest of educational frills it would be the first to go.

The film workshop itself was scarcely over-equipped. There is one large room that serves as an equipment, lecture and general work room. There is a small room for the television equipment, and another small room for film editing with film editing equipment plus a film developing room. One of their economies is developing their own film. They have the equipment necessary to turn out professional looking film but the operation is on a modest scale.

UNDERGROUND

Underground film, (so-called), experimental film, and general artiness on celluloid is all, as Stan Fox says, flourishing here in Vancouver. And more than a little credit for all this goes to the small organization of mad artists who gather in and create out of **Intermedia.**

Most underground film-makers in town—Rimmer, Razutis, Le Nova, Saba, etc.—are, or have at one time or another been involved in Intermedia, and the latter serves as an effective cohesive center for thier activities. Intermedia offers equipment—cameras, editors, projectors, sound equipment etc.—centralized organization, and a place to share ideas.

Furthermore, the organization, with financial support from the Canada Council and moral support from the "established" Vancouver community, serves effectively as somewhat of an agency—to project local experimental films beyond this city. (The Intermedia Film Co-op for instance—formed last year—handles nation-wide distribution of locally-made experimental films.)

Naturally, and by defintion, Intermedia involves a lot more artists and art forms than film-makers and film. But film is a definite and important part of the whole techno-artistic process in which Intermedia is involved.

What Intermedia actually is, is (1) a space, and (2) lots of technological paraphanalia (including film equipment). It is not a closed or in-group club nor a profit-oriented organization. The space, and the equipment is open to anyone with ideas.

So if you have a film idea, supplement it with a script, and/or a past film, and trot on down to see Werner Aellean, (present director of Intermedia) and you may get some help and support.

Incidentally, Intermedia has recently had to move from its old location on Beatty Street to another (unfortunately smaller) one on the 1900 Block west Fourth Ave. —**KALYNE.**

FILM AT UBC

Writer and film-maker Geoge Porkolab interviews David Lumsden about film-making generally and about UBC's infant film production course, Theatre 330, which began this year. Of 40 budding film makers who applied only 12 were accepted.

LUMSDEN

There is an atmosphere of tension and excitement about him. The cigarettes are constant. Smoke, blond hair, blue eyes. A relaxed, intimate voice charged with intensity of purpose, of knowledge, of experience. The man is David Lumsden: import, Assistant Professor with the Department of Theatre in charge of the film program (Theatre 330/History and Aesthetics of Cinema; Theatre 333/Film Production), B.A. from Oxford University and M.A. from U.C.L.A. One small step for mankind, one giant leap for UBC. I invite you to meet him.

TRIPS

G.P. After you received your B.A. you did some travelling. Where have you been, what have you done and why?

D.L. I guess I basically started to be interested in writing. I was in Brazil then I went to Mexico and I think that's when my interest in film really began: reading Eisenstein's books, seeing the actual location where he made his Mexican film. So I decided right then and there that I wanted to specialize in that field. I went to New York, to a film school run by a guy called Steve Brodie. I also took sound courses at New York City College and that developed the sound side. And then at night we were filming all the time. Mainly with blacks who were acting in Le Roi Jones' **THE TOILET** and things in the East Village. And we'd film at night because really during the day you had to get a tripod permit . . . $50.00. We'd always have someone looking out for the cops. I decided, well, obviously, to get anywhere you either have to have years of experience in the studio or really good footage. So. I had been to Hong Kong and I decided to go back and do a documentary on the "boat people". I taught English and worked for **RADIO HONG KONG**. On the weekends we'd go out and film these "boat people". People said you'd never do it you know, you'll never get on their junk. So we used to spend a lot of time just going out fishing with this one family. And then after a time, we suggested we might be able to make a good movie. We shot some footage of them and showed it to the kids. The kids loved it, you know how they rolled over and they were splitting with laughter to see themselves. And of course that drew the older people in. So we got all the footage together and I decided to take it back to England. On the way back I stopped off with Satyajit Ray. I had done a lot of writing at the time and he was very interested in my material. I spent two or three months with him. He was shooting a film near Calcutta and so we were in the editing room, on location, seeing the rushes, going through the whole process. And he worked so simply. You know it was quite an eye opener after seeing some of the big productions.

G.P. What do you mean when you say "simply"?

D.L. He works from a story-board, no script. The story-board is it. That's the language as far as he's concerned. That is the script. It's all drawn out by frames, every little scene, with just a little of the dialogue scribbled on the right. He does improvise.

G.P. Where did you go after India?

D.L. I went up to Moscow, where I had some material. I met Marie Seton and she had a good contact in Moscow, Professor Wiessfeld, who is working on the Eisenstein Commission which is going to publish Eisenstein's later written works. So I took one of my papers to him and saw the film school. I left my papers there and returned to England. I took my footage on the "boat people" to the BBC. Unfortunately it was too short. They wanted at least thirty minutes, my film was about eighteen minutes. However, they did buy the footage. Then I could have gotten a job as an editor. But another friend of mine is an assistant director for Woodfall and there are certain dead-ends. And I think one of them is assistant director. You get stuck. You're invaluable, you get very good employment, because they're always needed. They're the fellows who really make the liaison between the director and all the business that has to be done. You know, getting everything ready for the set, location, tremendous amount of tact is required, PR work. But you never really move up from there. The best way to go, I think, is to be an editor. Certain directors find that you've saved them in tricky situations. They recommend you to someone else. Sometimes if the director is ill, the editor is the one who will usually move in, maybe the camera-man. Whereas an assistant director very rarely does that. I didn't particularly want to go and edit for about three years. The whole historical situation with regard to media is worth studying. Jack Warner of Warner Brothers giving Beaverbrook two Spitfires while negotiating for control of ABC. One of the results being, besides winning the Battle of Britain, that film distribution in the U.K. is today controlled by two men, the head of RANK and the head of ABC. When the U.K. government instituted the EADY FUND to help new film makers, RANK used a lot of it to make some travel films on Ireland, which were found to do nothing more than to advertise the chain of hotels they owned. John Grierson has summed the situation up very well in the U.K. I quote. "You might even say that the political power has lost contact with the people most vital to it, and it has lost it to a by-guess-and-by-God rabble of reporters, entertainers, medicine men, quacks and confidence men, of every known literate and illiterate academic and pseudo academic type, ready, all of them, to opine at the rustle of a contract. Grierson undertook the situation in the U.K. so well that he was able to do so much for the Canadian Cinema. Students will not be wasting their time doing some of the homework Grierson must have done in order to set up the **NATIONAL FILM BOARD OF CANADA**.

THEATRE 330, THEATRE 333

G.P. This is essentially why you were brought in to UBC to handle Theatre 330 and 333. What do you hope to accomplish in these courses?

D.L. 330 to start with. The main thing is to keep the enthusiasm which is there. And if you kill that you're obviously doing more bad than good. So the main thing is to preserve that enthusiasm, which means doing a hell of a lot of work to get the best prints of the best films. And once you've got good films, I think then you can structure intellectually and really go into theory and into history and why things happened the way they did, the situation in America, the situation in other countries of the world, realization of the various forces which are there. So starting from good films then you can work up into your subject in a realistic way. **The CANADIAN FEDERATION OF FILM SOCIETIES** has been of outstanding value to us in getting the best prints available for the course. 333 is a totally different thing really. It's first of all choosing the best students, which you know is why we sent out a circular with a story board as a problem. Then it's combining creativity with competence and basically to get the students to help each other to try and structure a film which will not just express what they feel, sometimes they really feel they've expressed it, but to communicate it to a large audience who've had to pay to come there.

DISTRIBUTION

G.P. What are the problems of distribution with 16mm work done by students and independent film-makers?

D.L. The basic problem with film distribution is, that the film industry as such, has now become a real-estate concern. They want to pay the rent on the prime locations on all the theatres they have all over the world. And therefore, they're not particularly interested in speculative shorts. They want something which will insure a big return and they're prepared to put quite a bit of capital investment into such projects. And therefore, the chances of individual film-makers of raising the money in the first place, without distribution rights, is almost impossible. So the individual film-maker is forced to make these shorts and set up his own distribution system and this of course is what's beginning to happen through various organizations like the **SHORT FILM SERVICE** (122, Wardour Street, London, W.1. England), of which the late Sir Herbert Reade was the director, and various festivals, particularly the **EDINBURGH INTERNATIONAL FILM FESTIVAL**(Film House, 3 Randolph Crescent, Edinburgh 3, Scotland).

VANCOUVER

G.P. Have you been able to formulate any reactions as to what's happening in films in Vancouver.

D.L. At the University, **CINEMA 16** has a tremendously well organized showing of very good films. Of the film festivals here which are organized, I think the **VARSITY** has the best program. It is one of the best film festivals that I've ever seen for the top films in the world. The Kurosawa series during the summer that was organized by Pearl Williams was magnificient. There is a fantastic amount of work in getting prints, going through customs, etc.

G.P. What do you hope to contribute to the film scene in Vancouver?

D.L. Among other things, I'm hoping that a distribution system will be set up for 16mm film. **THE INSTITUTE OF CONTEMPORARY ART** in London is getting together now the best films made in England by students and the best film-makers. They're going to try and establish a distribution chain through Universities. This would be reciprocal. Therefore students and film-makers here would be able to send their work to Europe to be seen, to explain their country, their ideas, on a basis that would be remunerative. This year I've sent a lot of films from U.C.L.A. to the **EDINBURGH INTERNATIONAL FILM FESTIVAL** and I believe they've done quite well. I hope that we'll be able to get the films over here to show students what's being done elsewhere so they can improve their own film-making abilities.

Lumsden (left) on location in Calcutta with Satyajit Ray (right).

FUTURE DEVELOPMENTS

G.P. What technical developments do you foresee.

D.L. There may be a revolution. The Japanese for example may start producing immensely inexpensive equipment for 16mm or some similar thing, where a projection system will be set up in the home and films may be sold eventually like you go and buy a record. The possibilities are enormous.

HIS OWN WORK

G.P. How do you conceive a film?

D.L. You know there are many different ways. A lot of people work straight from a written script. My way is always to start from a visual idea and literally a story-board, which is frame-by-frame, drawing out the story. And then I try to keep to that as much as possible. Whereas other directors will, for instance, improvise. Godard will come with a lot of hazy ideas and just shoot, shoot, shoot and then see what comes out. Because his brain works so rapidly, usually he manages to come out with something. In fact he does a lot of his editing, so to speak, in the theatre.

FINALE

G.P. In what direction can the embryo of the film program at UBC develop.

D.L. It can either become a separate Department of Film or move into an area of Communications which would include all types of modern communications. It can move into Media studies. It can be an incorporation of theatre, television and cinema operating together with inter-media playing an important part. It can become separate small courses for film production. Or it can become the academic approach which would be a large introductory course on film and then seminars in aesthetics, communication, media, television, etc.

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Sex in Movies (Porno)

By JACQUES KHOURI

What's all this fuss about sex in movies? As long as a movie deals with people, sex will continue to underlie the medium. Human beings live to make love and make love to live; how can a film depict man and ignore his sexuality?

When plebians object to seeing copulating couples on screen, I sympathize with them. Their problem does not lie in what they see, but in how they view life in general. Many will piously sermonize, "I don't mind it if there's artistic merit. But sex for sex's sake is bad."

Shades of voyeurism! It's hard enough to tell what is artistically meritorious and what is not ("Fuck" by Andy Warhol is a case in point). At the same time, hundreds of films are churned out each year where nudity and bedroom activities are the main appeal ("Barbarella" and "Can Heronymous Merkin Ever Forget Mercy Hump and Find True Happiness" are but a couple of drops in the ocean of that genre). The directors of these films are cashing in on the current state of laxity and confusion in morals to make an easy buck. Still, they must be satisfying some need in the audience, otherwise no one would see their shows.

Even psychologists admit that pornography has a useful place in society. It provides a harmless outlet for sexual feeling. Thus, even the sniggering sex farces in movies may be desirable, while not having any artistically redeeming values.

Now, movies reflect a society's culture: they contain its myths, frustrations, temptations, degradations, demonstrations, castrations, alienation and dreams. We can see this point better from a historical perspective.

When Hollywood was in its infancy (not too long ago), there developed a code which most directors were supposed to adhere to—unless a better idea came along. Among other things, their Ten Commandments banned scenes showing a horizontal embrace, a woman's nipples and inner thighs, vivid violence, and, of course, sexual intercourse. (It would be pretty dull to portray intercourse without revealing nipples and thighs and other assorted limbs . . .)

Despite the code, sex flourished. On the back seats of cars, on mountaintops, in valleys, on millionaires' yachts and in peasants' huts: they were never short of new angles. Cecil B. Demille directed biblicals with a lot of gore and the ever-present Roman orgy and dance of the seven veils.

Many of these taboos are over now, and censorship will go the way of the Dodo within this decade, as has occurred in Denmark and Sweden. Films like "I am Curious (Yellow and Blue)" will no longer shock. In fact, there is a distinct fear that they will soon bore.

Eventually, moviegoers as well as moviemakers will learn to accept their sexuality as joyfully and naturally as they accept the sun each morning.

Then we'll all have a ball.

pf 4our

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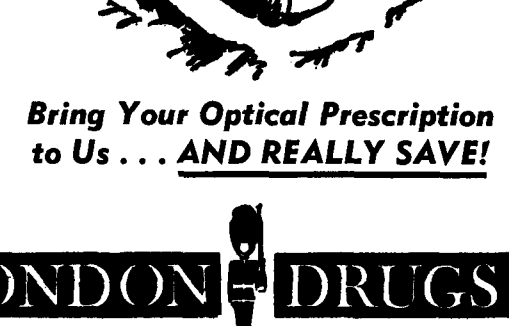

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Kurosawa's RASHOMON was the first Japanese film to gain recognition abroad. It's first western viewers immediately launched into the pseudo-intellectual and began to compare the film with the kabuki theatre, something not well known in the west in 1950 and hence thought to be safe to mention. On further examination this period film was found to have closer connections to Stanislawsky that kabuki, and its 14th century setting was but an exotic disguise for a universal mesage.

Ikiru, again by Kurosawa, this one from 1952. "Life is short," says the theme song, "especially when you have been dead for 25 years," reiterates a moralistic narrator. Without a doubt, Ikiru is the best melodrama ever produced. How to erase a life-time of apathetic timidity in the six cancerous months left–how to do one good deed.

By ANDREW HORVAT

Looking through Donald Richie's **The Japanese Movie**, can make you feel that you've been robbed. No, not because it costs $10.00, and not even because it isn't sold anywhere in town, but because this collection of some more than 300 stills from about as many movies is a vivid representation of a life you cannot live–a testimony of experiences unavailable.

Matsui Chieko*, one of Japan's first movie stars holds a rose between her chin and the top of her negligee in a pinup picture from 1922. Or a publicity shot from the 1939 war movie **Five Scouts**, completely unavailable because it was burned by the American occupation forces.

There are many more reasons to feel cheated than the shots collected in this book. Until recently the Japanese movie industry produced some 400 feature films per year. Now, even if 90% (that's 360 films) amount to sheer celluloid rubbish, that still leaves some 40 pictures per year, or about a thousand good movies from the end of the war until the present day.

How many of these films have come to Vancouver? If it had not been for Pearl Williams' presentation of a Kurosawa festival this past summer, and the trickle of art shows that comes through Cinema 16, it would be safe to say that Vancouver has been completely bypassed.

Of course, there is the Olympia Theatre out on Hastings and Nanaimo which every Sunday from seven o'clock on shows an interminable array of blind swordsmen and weeping suicides.

Violence and melodrama are the pitfalls of most films and Japanese movies are no exception. However, on the other hand, just since the end of the war, thanks to five or six now-famous directors whose better pictures are to be seen on this page, the Japanese film has achieved a powerful position as a tool of social critism, as a mirror of social change in an industrial Japan, and as a creator of beauty.

THE HUMAN CONDITION--Japanese self-criticism of the Manchurian Occupation. It's nine and a half hours long and was made for manic depressives.

Kawabata Yasunari's Nobel Prize winning SNOW COUNTRY made into a film in 1957.

The great Kurosawa in action in 1962 directing SANJURO with Mifune Toshiro as the hero.

* all Japanese names are in Japanese order, i.e. Ono Yoko and Lennon John.
Photos are from Donald Richie, The Japanese Movie Tokyo 1966, Kodansha International. Available in North America from Japan Publications Trading Co., P.O. Box 469, Rutland, Vermont, U.S.A. or C.P.O. Box 722, Tokyo, Japan.

FILM as ORGASM

Film fan and self-styled critic K. Tougas analyzes novelle vague director Jean-Luc Godard and other contemporary film quirks. No pre-reading required.

"I see no difference between the cinema and life".

As always on the forefront of progressive cinema, French director Jean-Luc Godard is intent on experimentation. His film-making is a continuous discovery in cinematic language, specifically searching for means suited to his cause, social criticism. **La Chinoise** is of course the more famous of Godard's works: in it he foresaw the crescendo of emotions resulting in France's searing May revolution. But this aspect of prophecy and immediacy is less important than his search to express and analyze his surrounding world, to explain both the plight of the individual and the crisis of the collective state. In this, **Week-End** Was an added step.

Wielding a multitude of ideas, **Week-End** primarily intended to operate on the pyschological responses of the viewer. Godard forces a complicity with his insensitive, mercenary bourgeois creations. Choices between the many evils of society are preferred, but the instant a choice is made he reminds us that we have nonetheless settled for evil. The result is an embarrassing discomfort: the finger of guilt is continually directed into the theatre.

In one of the film's more famous scenes, a tracking shot lasting 8½ minutes, the camera slowly reveals the seemingly unending line of frozen, bumper-to-bumper vehicles . . . arriving finally on the deadly carnage of a highway accident. But during this shot Godard offers the spectator various possibilities. Firstly, the drivers and passengers forced to wait busy themselves amongst the ceaseless honking horns with various games: throwing a ball, playing chess, letting out a sailboat's sails, arguing back and forth, and so on. This is an attractive substitute for the uncomfortable reality and symbol of this menacing highway metaphor. The mind grasps at these amusing games until it becomes evident that the same visual jokes are repeating themselves. Then our choice shifts from the small trivialities that attract us in a traffic jam to the pain of automobile horns, reminiscent of an Anacin commercial. The result of this shift in attention is identical to the real life situation:

"I've got to get away from that noise!"

So the end of it comes as an actual physical relief, and we breathe easier as the car drives onwards, even as the blood dries on the highway smeared with human debris. **Bonnie and Clyde** and **Easy Rider** try in dramatic terms to evoke a response, an outcry against such senseless butchery. Godard attempts to accomplish the same task by forcing the audience to face their own guilt-ridden reactions.

This apathy, if anything, is **Week-End's** thesis. No one in the film seems to care about the unrelenting plague charred life littering the roadways. More to the point: no one in the audience cares. Never before has Godard treated his characters with so great a contempt, as objects moving with dehumanized indifference through the slaughterhouse of civilization.

In a further attempt to evoke the emotions usually repressed by phony masks, he butchers live animals on screen. "This is the kind of horror man inspires in his fellow men" he adds . . . Reaching above the silly cliches of "man's inhumanity", he attacks the thin values and morals that conceal the obscene uncaring of man, his gruesome brutality and the resulting condition of the world. This, the horror of the bourgeoisie, is both ritualistically and realistically unmasked on a screen acting as mirror to the theatre.

In a scene of faux-tography a group of casual bystanders look onto an accident, then they are gathered in a group picture and stare directly at the audience. The likeness is startling!

Similarily in another scene Godard forces recognition of his audience's voyeuristic leaning. Mireille Carc recounts an involved orgy in monotonous voice and clinic detail. As the music swells, her monologue is drowned out. Cursing this man who dares mask such a delicious description, the viewer strains forward to catch every audible word, and often cannot: frustration. The music subsides: contentment. Despite the dull recitation and unchanging photography, the theatre is attentive and anxious.

Contrast this with a later scene and Godard's point comes clear. An Arab and a Negro (represented significantly as garbage men, collecting the excrement of consumer society) voice some political thought on their world condition, more relevant and valuable than a half-fantasy description of sex games. A similar scene, yet the theatre seats grow tremendously uncomfortable.

Godard pinpoints his audience's lack of interest in real issues.

"I was an idealist," he says "with the idea of death relating to love and things like that . . But if you get too much involved in that, you are going in the wrong direction. It's a bourgeois philosophy, and ideology I was guilty of." Hence, romanticism, particularly that of his earlier films, is *de trop*. "La tendresse" and even "la violence" of **Breathless**, . . **A Woman is a Woman** and even **Pierrot le Fou**, are foresaken to the never-never land of first filmic footsteps which have since matured into "la politique" of **La Chinoise** and **Week-End.** In a touching death scene, a young girl, shot, whispers a dying song in the lap of her lover and then expires. But the red blood on her face is blatantly fake, and almost instantaneously flash the words FAUX RACCORD. Such romanticism is no longer applicable. In his

From Godard's La Chinoise.

Directions in World

contempt for his prostituted characters, it is no accident that their names, Corinne and Roland, reek of tales of medieval chivalry!

As usual, Godard is also ambiguous. His films often revolve around a series of images which in some way he considers relevant to the concepts haunting him. In **Week-End** he sits a piano in a farmyard and, camera in its centre, he traces a 360 degree pan around the farmyard, then doubles back and finishes off with a reverse pan of 270 degrees. During this scene the only real action consists of a farm-hand going to a barn. He returns in the reverse pan carrying a pitchfork. Otherwise, the shot reveals a gathering from farm life, vaguely listening to a pianist hammer Mozart's sonata K576. Does great art for a few moments dispel the flowing odors of manure? This was a solution suggested in **La Chinoise** where Leaud "through studying Mao's thoughts, has found his vocation, that is to say politics has made him discover his art"--a door-to-door theatre, art for the masses. Perhaps though the audience's response is again indicative. The cumulative effect of this scene is negative: Mozart and great art seem unsatisfactory in light of present reality. Possibly the solitary drums of a band of guerilla-hippies at the conclusion of **Week-End** from today's point of reference.

Yet, these guerillas prey on consumer society, literally consuming the consumer in their canniballistic regime. Their rebellion and existence as defined in this film cannot survive without the bourgeoisie which is the source of their livelihood. Thus, while a case demonstration of the absurdist results of **Week-End's** metaphoric elaboration, this is no solution.

"A film is a theoretical rifle and a rifle a practical film.

Godard points his filmic rifle at society.

Fortunately, I don't have any gun for I am so short-sighted that I would probably kill all my friends. I have the impression I'm less myopic in a film, hence I prefer making films."

Godard is, and always has been, a critic; he offers no answers. Finally, **Weekend** terminates without hope.

pf 6ix

THE AUDIENCE PARADOX

The phenomenon of actually as **Week-End** is worth investig hypocritical as they may be, the remain seated through such a fi causes. It is fine that his films s consider his proposals. But for allowed for $2, and it is possibl walking out. If he demands imme style is contrary to his purposes. analysis, and a violence more int weapons. In fact his combat is cu political consciousness with the would be busying himself film—propaganda—opposite in c doing this day.

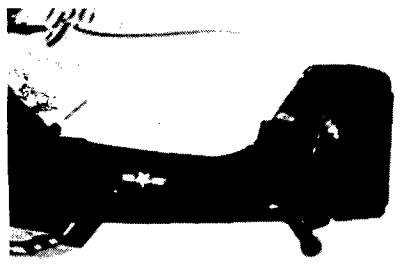
Strangely, even the reactio incomplete. For while he carries wealth of jokes, humorous insig (except perhaps Truffaut's **Stole** rival those of Robert Duncan for poet's energetic outpourings a fe understated wit is often similar laughter heard in the theatre. Im seem to elevate him to the sta Godard's intention. He is non-he **I'm not a President or a dictator"** pianist in that farmyard scene.

Possibly this different a injecting of political bias into intended. He understands the s continues his battle in the cult there with intellectual pompou audience lacks Godard's magnific

EXPDNDED CINEMA

Understandably, Godard's film-makers is very special, for v avenues of cinematic inspiration closes them. His filmic coups are through his work he exhausts t "Godard" while watching t film-maker's work, and the film the master. More than actually aspiring film-maker can work "permission", inspiring experi Additionally, audiences are mor have to be slick Hollywood to be

This expermentation qui refining to take on a valid form, of "underground" and unive Vancouver for example, Al Ru **Show Fire**, a filmic idea that to circus, he recaptures the excit college of dazzling visual impre multiple exposure utilizes one primary visual image (often st quite as successful but still inte Fidler. In this he alternates



Film

ing and watching a film such
. Generally, as biased and
masochistic individuals that
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, only so much boredom is
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revolution, Godard's chosen
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and he expresses his growing
ry of criticism. Otherwise he
the only true political
tual content to what he is

his North American fans are
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matched by any film-maker
s). His parallels and analogies
privileged enough to hear this
ago on campus. Or again, his
. Schoenfeld's. Yet rarely is
faces, intent on the screen,
f hero. This is contrary to
I have nothing special to say,
n part equates himself to the

reaction comes with the
work, greater than what is
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nd strained seriousness, the
se of humour.

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ms achieve excellence. In
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, and works. His subject the
the vibrant sound, and the
very simply his technique of
levels of activity behind the
enhance and qualify it. Not
s **Under Ground** by Gordon
f the Montreal subway in

stop-action photography with a darkened screen. The impression is of actual subway travel, balancing the forward motion with static flashes of observation and interpretation within the corridors and chambers of this underworld.

Although someone like Godard approaches the philosophy of expanded cinema, he and most other film-makers and viewers are dissatisfied with most of it. The point of contention may well be the mind's need for concrete images within visual outpourings, abstract images. **2001: A Space Odyssey** worked equally for the chromosome-damaged peace-apes of this generation as well as for the great un-hip. Kubrick goes beyond the simple lightshow. Reaching above the abstract motion of forms and colours in linear implosion, such a visual attack forces the spectator to grasp for concrete associations of images. These in texture and content as you recall, finally take the form of a chain of re-births. Surreal, but the audience is eager to accept any images; the mataphor is complete. Levels of the odyssey of both all civilization and the personal man are represented.

THE AMERICAN FILM

While many European directors such as Resnais and Godard are artistic innovators, Hollywood boasts of craftsmen such as Robert Aldrich. You'll remember his garish **What Ever Happened To Baby Jane** and **Hush, Hush . . . Sweet Charlotte** with Bette Davis providing some of her best performances. More recent, **The Dirty Dozen** reveals Aldrich at his best: an action/adventure/suspense film that doles out thick portions of comedy, psychology, battle, and human philosophy. As always, his mind is on entertainment and not statement, but while the plot may be fanciful, the film remains alive and gutsy. Lovely scenes abound, such as a last supper scene in which twelve murderous disciples gather around their equally murderous commander, Lee Marvin, for pre-battle debauchery.

His **Killing of Sister George** howver proves disappointing. Normally he steps from genre to genre with ease, but here he is unable to expand the limiting theatrical "tempest in a teacup" into exciting filmic terms. Such like **Staircase** with Burton and Harrison, the original play flows between piquant dialogue and savoured nuances, but even Peter Brook would have had trouble with a valid film version. Mostly, the lesbian relationships are only alluded to and the only possibly saving bits of sexual interplay have been censored. Result: a disappointing zero.

In another vein, Roman Polanski, a European director working in America, also forsakes message for the delicious mixture of black humour and blatant burlesque. With the untimate effusion of spoof, affectation, a momentuous castle of the un-dead, and a homosexual vampire, this is the best filmic entertainment to be found.

Certain Hollywood films attempt to reach above the superficial facade of American professionalism. **Bonnie and Clyde**, **Point Blank**, **Bullitt**, and **Midnight Cowboy** have in common a romantic realism. Retaining a Hollywoodish romanticism in order to be salesworthy, they inject rather severe critical elements of reality, and propose a statement about their civilization. The glamour of Clyde and Bonnie forcibly broken by a staccato of bullets, a statement on the explosive nature of America drives home. Authur Penn manipulates his audience just as does Godard, but instead of Brecht he uses dramatics, and reaches a larger audience.

Point Blank and **Bullitt** still offer a painfully false view of the detective, but when a shotgun blast rips through a room, splashing part of a man's shoulder and head up against the dirty wallpaper, the scene also has impact. Generally, **Midnight Cowboy** depicts the situation of a city and two of its lost and lonely victims in graphic and potent terms. For the sake of the audience though, their relationship is in part undermined by added daubs of sentimentality; director Schlesinger eking out every drop of emotion unjustified or not.

Except for the absense of Warren Beatty and Faye Dunaway, glamour, **Easy Rider** resembles **Bonnie and Clyde**. The final conclusions are similar, except that Fonda permits no facile legal excuses for the final massacre. The film expresses itself with truth and sincerity. Its impact derives from its very personal feeling, and is similar in this respect to Truffaut's **Les Quatre Cents Coups**, also a first film telling a personal story of childhood and rebellion. **Easy** Rider is a film made freely, without pretension, and like Truffaut, Fonda and Hopper will probably create many more valid films if they continue in this personalized and graceful style. So much of our civilization waits to be expressed so truthfully.

pf 7even

EUROPEAN CINEMA

Other than Godard, many French film-makers are finding an expression in nostalgia and tenderness.

Claude Berri's **The two of us** is an "old film" in terms of techniques, but generates warmth through the encounter of an old, Jew-hating grandpa with a young Jewish child who impishly love to tease him. Often amusing, always tender, This film joins in with Truffaut's **Stolen Kisses** in providing some of the love and some of the hope which, on the surface, Godard refuses to give.

Czechoslovakian director Milos Forman depends on the surface reality to express "the most important thing, truth. For me, what is most interesting is to understand the depth of people's relations and lives through a surface, photographic reality that is not destroyed." His **Loves of a Blond** exemplifies this philosophy. Bergman also uses this surface reality to probe the persona, but also expands this by means of symbol and metaphor, a process Forman wishes to avoid.

Bite this you thilly thavage.

French director Alain Resnais continues to investigate the theme of time. Unlike the nouveau roman wanderings of **Last Year at Marienbad,**, he proceeds in **Je t'aime, je t'aime** to observe the working of the mind, and the effects of memory and past events on human character. The growth of an individual through mental fragments is a fascinating experience, particularly when lead actor Claude Rich adds such richness to it . . . More than ever, Resnais emphasizes the cut, demonstrating the cinema's parallel action to the working of the intellect.

In Spain, Carlos Saura strives for a different emphasis but effectively uses Kubrick and Godard's penchant for allegory. Saura differs from these however because he utilizes a plot and is extremely succinct. His description of **The Hunt** with its ultimate result of mass-murder develops very quickly, but always controlled and powerful–tight, like a short story. The progression of levels from rabbit-slaughter to man-killing are so finely handled, they are almost imperceptible. Yet the end is a logical result of what preceeded, and the viewer is left gasping and bewildered.

TRENDS FOR THE FUTURE

Although it is rather pointless to make predictions about the future styles of the cinema, certain points are in evidence. For example, not only is the general quality of the American cinema improving, but individual directors now more in evidence, with their message and their style. Films around the world are breaking away from the plot to concentrate on the experiences of characters in their world, (as in Godard's films or **Easy Rider**). The Kinetic Art series of films at SFU also indicates the emphasis of visual poetry as well as content in the minds of young film-makers. But then, in the final analysis, film-making must always retain its sense of humour:

LETTER TO MY FRIENDS
TO LEARN
HOW TO MAKE
CINEMA
TOGETHER
–Jean-Luc Godard
I play
You play
We all play
At cinema
You think
That there are
Rules of the game
Childish you
Not knowing yet
That it's only a game
For adults reserved
A club you share
Because you forget
The game's for kids
It consists of what
Several definitions
Such as these
To see oneself
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Rapidly and slowly
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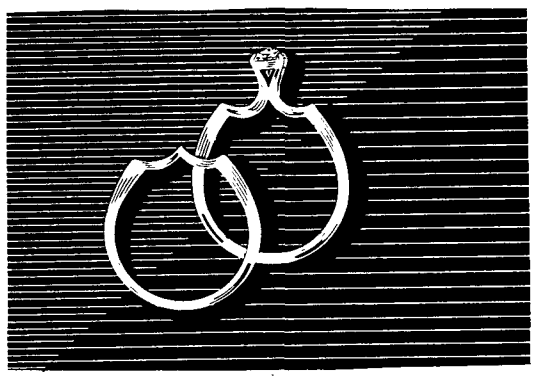

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Followed by comments on the films being shown today, by individual Vancouver theatre-managers.

As compiled diligently by ALAN DOBREY.

By ALAN DOBREY

The two major chains in Canada, Famous Players and Odeon, are complicated extensions of monopolistic organizations, i.e. Famous Players, are owned by Paramount Films who in turn are owned by Gulf and Western etc., while Odeon Theatres are extensions of R. J. Rank organization in England, etc.

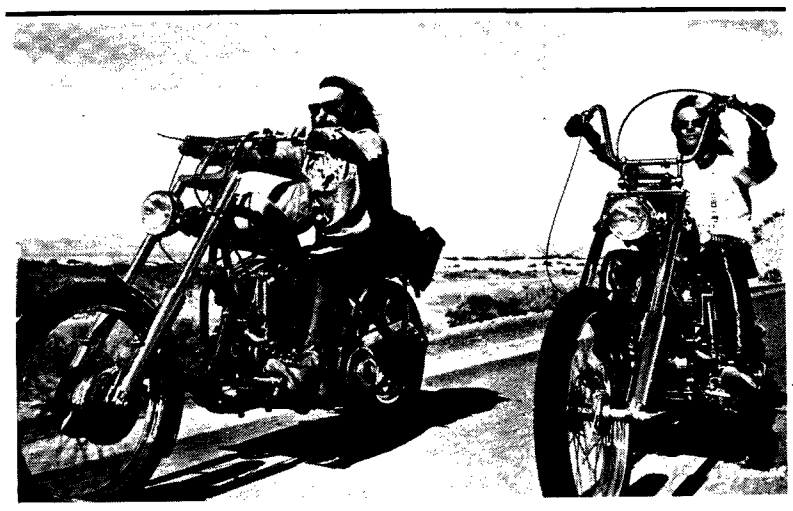
Film distribution in Canada is a complex procedure.

For example, films that Famous Players put out in Vancuover (with the exception of Paramount) are generally played by Odeon theatres back east and vice-versa. Odeon theatres generally play all United Artists, Universal and R. J. Rank Products, split with Famous Players on Columbia and Twentieth Century films. Famous Players generally play Warner–7 Arts, MGM, Walt Disney products. Other distributors share their product with all chains.

Sometimes you'll see the title of a picture (i.e. **Castle Keep, Hello Dolly)** being advertised at two chains of theatres. This is because where distributors split product between two companies sometimes the one company will show that particular film across Canada instead of one company showing it in the East and the other in the west. In cases like this say Odeon theatres were supposed to play it in the west but Famous Players played the film instead, Odeon would then be allowed to play a film that Famous Players would generally play in the west. There are also hassles if the distributor and the theatre chain cannot come to terms on who's going to get what percentage of the film, etc.

In figuring out percentages, a general rule of thumb of a grind picture is that on the opening week the distributor gets 60 per cent, the theatre chain 40 per cent. Depending on how long the theatre chain plays the particular picture, a sliding scale comes into effect whereby the theatre chain takes an increasing percentage over the distributor. In some road shows, the distributor will buy the house and the theatre gets 10 per cent clear profit from the total amount taken in plus his expenses for operating the theatre which can run from 6 to 8,000 dollars a week in a downtown theatre, to 1,000 or more for a suburban.

Unfortunately for the west, the home offices of all chains are in Toronto. All orders about when and where a film here in Vancouver will play is decided there. Regional offices of the theatre chains have very little



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Film Business cont'd.

influence in this regard except with interior theatres.

The notable exception to this rule is of course the Varsity theatre–under the management of Don Barnes. Barnes has turned a theatre that was going on the rocks into a money making operation. He knows his audience and tries to give them what they want and is thus in a position to make his own decisions.

The only influence regional offices have is giving reports of the audiences reaction to "sneak previews". This more or less tells the head office how a picture is going to do and whether the picture should be moved to another theatre or double billed. Thus when Toronto decides to change theatres for a picture, costs are immediately increased in advertising because most theatres do not use stock advertising material. Most theatre chains feel that an individually designed theatre front for the particular theatre where the film is going to play is far more effective in drawing the theatre going public.

I asked several theatre managers as to how they personally felt about the current trend in motion pictures. Here is what they had to say:

"The advertising media refuses to use material which Mr. McDonald has passed for advertising use. The chief offender, in my opinion, is the Vancouver [Color Omitted] Sun, who, in their headlines to sell newspapers will play up prostitution and every shady thing going but refuses to run my newspaper ads because 'it's a family newspaper'. If a child is old enough to read my ad, he's old enough to read newspaper headlines."–**Syd Freedman**, Studio Theatre Manager.

Mr. Stratton–Strand Theatre–"I'm not particularly crazy about them. I like movies that leave me with a nice feeling. If you're to enjoy the picture being shown, you have to be ready for it. Although I feel that a lot of good comes from the current trend in that it helps one to see the other side of a social problem which one may feel that the current trend of pictures today are now trying to satisfy the people's curiosity–am I going to see something I shouldn't see."

Mr. Jenkins–Vogue Theatre; "Current films are trying to outdo each other by presenting sex and violence therefore I don't like to go and see a picture of this type unless I feel in my own mind it's a pertinent part to the telling of the story."

Mr. Vanoord–Coronet Theatre: "I think it's great. The more realism we bring in the better."

Mr. Bernard–Odeon Theatre: "I don't go for it, if it's used as a gimmick to sell tickets, because I feel that scenes showing especailly lovemaking are an invasion of privacy. If the film expresses the idea of lovemaking without showing the details or can put the same idea across in another eay and is a pertinent part of the story, I'll go along with it."

Mr. Freedman–Studio Theatre: "I have no objection to this form of art. Anyone who has an objection is, I feel, narrow-minded.

Mr. Burdick–Downtown Theatre: "I feel it's a phase we're going through and it's being overdone. For the most part, unless it's extremely well done, I wouldn't go to see the picture."

Mr. Regan–Fine Arts Theatre: "Honest realism I don't mind but I object to realism for shock content only."

Mr. Letts–Capital Theatre: "I'm for the current trend because out of this evolutionary change in themes and subject matter, which is currently being abused, I hope that the pictures that finally result will be far more mature and real."

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(An M.A. Thesis Production)
Directed by Jana Veverka
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Reservations: Room 207—Frederic Wood Theatre
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Aboveground Movies

By OLGA RUSKIN

My movie-going story I can see billed on some theatre marquee as "Confessions of a Movie-going Square or Why I Really Went to See Belle du Jour." Frankly, I go to movies that cost millions of dollars, get lots of publicity, have won Oscars, broaden my education, are escapist and funny, have been recommended by "someone" and have convenient free parking.

The closest I've come to seeing an Underground movie was thinking about going to Warhohl's **Chelsea Girls** when it was being shown in the West End at midnight. However, just the idea of going out at this time to see a long-winded movie was enough to keep me at home looking at the late movie.

So what movies did I see the past year and why? **The Lion in Winter** and **Funny Girl** were movies I felt I "ought to see" because they had won Oscars and therefore had to be good entertainment. **The Lion in Winter** didn't disappoint me because of the superb photography and Katherine Hepburn's superb acting. However, I was yawning towards the end of the first half when the cast seemed to be involved in an endless game of hide-go-seek in dark castle rooms.

Funny Girl I waited till the last possible moment to see because I was no Streisand or Fanny Brice fan. But, seeing the movie changed that though not my view that too many Hollywood screenplays are getting the Cadillac production treatment when all they've got can be fitted into a Datsun. And do you thing any gangster can look like Omar Sharif?

Star with Julie Andrews I went to see in January for pure escapist reasons, to forget about January. On the whole, I found it a better-produced musical than **Funny Girl** and more interesting.

The Night They Raided Minsky's I saw because the title made the film seem like fun and there was lots of free parking. Well, **Minsky's** was a bit of a bore, though there were a couple of good scenes on burlesque which could be cut out as historic documents and included on a visual social history of America in the thirties.

There's a film critic at large called "someone" who goes around recommending films by word of mouth. It's amazing the movies you go to because "someone" recommended then. Well, that's why I went to see Newley's playboy film, the one with the long title about can someone every find happiness with someone else and so on. A "someone" from Toronto, a serious-minded swinger who is really with it, told someone else who told another person who told me that this was the greatest film ever.

After sitting through this film version of an issue of Playboy I now distrust the film opinions of Toronto swingers.

Another "someone" labelled **The Committee** the funniest film ever, which it wasn't quite. During **The Committee's** first few minutes, I wondered how anyone could have the nerve to charge two dollars admission to this purely amatuer film. Visually it was imperfect but the film did bear out Marshall McLuhan's hot and cool theory about the less defined a picture, the more the personal involvement. Scenes from **The Committee** stayed with me much longer than those from the visually perfect **Lion in Winter** which I had just seen prior to it.

Rachel, Rachel I saw because I wanted to go to a movie and there wasn't anything else conveniently on. It was worth going to for any reason. Vanessa Redgrave's **Isadora** I went to for much the same reason, and I have no regrets. Good acting is worth seeing.

I must be honest about **Belle du Jour**. It may have had an avant-grade director but really, I went because I was curious about how business is conducted in a den of iniquity. **Belle** played for weeks in Vancouver, an indication that there were others like me who wished to broaden their education.

Finally, I experienced all six hours of **War and Peace** because I wanted to, having been a fan of Tolstoy's from a way back. After seeing Part I, I decided this was the Greatest Movie ever, an audio-visual version of Tolstoy's novel. But Part II was like hitting the low part of a roller coaster ride, a terrific anti-climax.

As for the coming year, I already know the movies I won't be seeing. Anything that isn't a big-screen, super-duper extravaganza, peppered with Oscars, laughs and gorgeous colour. Well, that's Aboveground movies for you, isn't it?

medium cool is dynamite!

"Dazzling... Devastating... Brilliant! Must be seen by anyone who cares about the development of modern movies!" —Newsweek

"Staggering... Illuminating... Magnificent! It is the stuff of now! Young people... should be required to see 'Medium Cool'!" —Holiday

"Stunning! One of the best pictures of 1969!" —Cosmopolitan

As impassioned and impressive a film as any released so far this year! Signals perhaps a new boldness in American cinema! Extraordinary!" —Time

"Powerful! The first entirely serious, commercially sponsored, basically fictional film to be born out of the time of political and social troubles through which this nation has been passing!" —Life

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To Everyone on Campus:

This year is a very special one for the University as on March 6th and 7th we are throwing our doors open to the public. Open House 70 promises to be the best ever but it will be a success only if all members of the University community help and, most important of all, participate. No one part of the University, be it students, staff, faculty, or administration, can make Open House work.

We have pride in our University and wish to show the public what it's all about. Open House 70 will give us this chance; 200,000 people are expected to come and visit. Faculties, clubs, and other organizations will be putting on displays to show what they do and believe.

The University is a whole made up of many widely differing parts. We have Engineers and Physiologists, Young Conservatives and Young Socialists. Just as the University cannot truly exist without all these different people and opinions, a successful Open House cannot be run without them.

There is much more to this University than books and the Library. We are counting on you to join. Don't rely on the same old clique to do all the work — YOU help and YOU do it. March 6th and 7th seems very far away but will come quickly so get ready to start now. Join a club or help your faculty for Open House.

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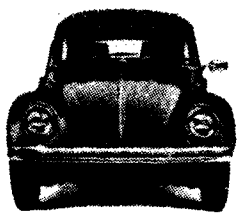

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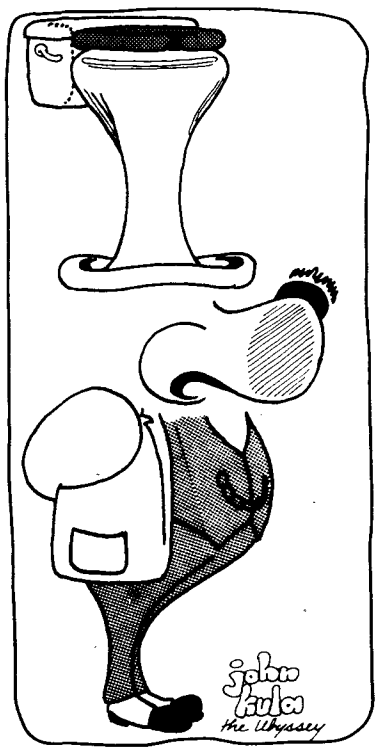
The Cynic

A look back at W. C. Fields and Charlie Chaplin.



By T. C. LIU

As the popularity of their posters evidences, two heroes of our subculture W. C. Fields and Charlie Chaplin certainly are. The fact that they both were, to use a hackneyed term, anti-establishmentarian amply explains.

W. C. Fields on screen is an anguished man, forever battling petty harrassments. Witness his argument with a rather formidable waitress—

"I did not say this meat was tough. I just said I didn't see the horse that usually stands outside."

Fields unfailingly finds himself in the wrong places, at the wrong times, and being done in by the wrong people. Nothing is above his muttered derision. (With due contempt Fields advises on insomnia—"Go and get a lot of sleep") One senses, however, that behind his tough facade and pompous pretensions there is the helplessness of a man who expects but the worst. In the extremely farcical poker game in 'Mississippi', (1935), Fields, with outraged dignity, holds his cards tenaciously as a child his candy, and surreptitiously exhumes from his undersized eyes mistrust and disdain, not comprehending and not quite relishing his role of a sucker. Fields' vaunted bravado never materializes and he vents his grief on more unfortunate people. In a society where his secretly cherished values and ideals (those of a small-town-lower-middle-class) have all but foundered, he assumes a cynic's mask and snarls back with all the meanness in him at the things and people crushing him. In the final analysis, Fields' is a defeatist's attitude. He is but a somewhat deliciously crooked guy trying desperately not to be had in an atrociously crooked world. Grimly he confronts life, and shields himself with malice and never-ending braggadocio.

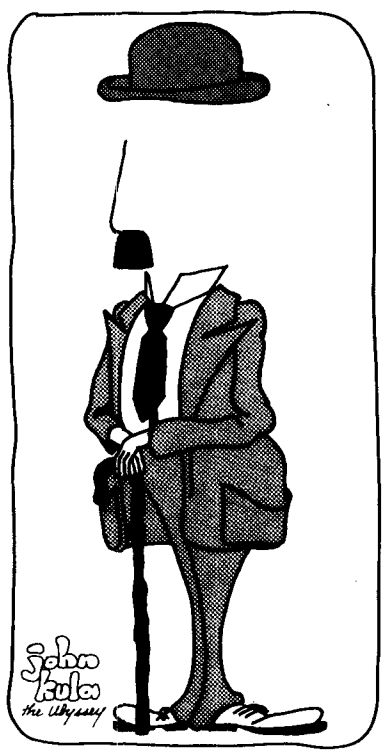
Chaplin the immortal tramp, as his friend and biographer R. J. Minney calls him, enchanted the whole world for decades. He was a screen artist with genuine distinction. From 'A Dog's Life' (1917) through 'City Lights' (1931) to 'A King in New York' (1970) Chaplin moved generations of movie-goers to tears of joy with his genius. Before he played Judas to himself in 'A Countess From Hong Kong' (1966) Charlie has been the most endearing name in show business.

On the screen Chaplin is usually the nonchalant, sophisticated, ever-contriving and ever destitute little gallant. Impeccably attired in gentleman's outfit with the sizes all wrong, Charlie swings his cane, walks the Chaplinesque walk and conquers the cinema as well as the world. He is the embodiment of the rebel spirit and champion of Everyman. One good bloke against industrial and dehumanizing America, Chaplin hilariously channels the frustration of the meek and weak everywhere and socks it to the Keystone Kops, the bosses, the machine, the politicians and the filthy wealthy. He acts out our dreams and ridicules the follies of man as no one has done before. From money (or lack of it) to war, from hypocrisy to hunger, there is nothing under the sun that Chaplin cannot and does not transform into marvellous comedy. **(Remember how he eats with gusto and style, his shoes?)** Constantly at war with his environment, especially the Kops, Chaplin, the little fellow, nevertheless never loses. He takes off his bowler hat to none but the prettiest and he is mighty handy with his cane. When circumstances become topsy turvy even for him, the little tramp shrugs his shoulders, smiles his innocent smile and off he goes to seek his fortune elsewhere. He never wilts.

Behind the little tramp's multifaceted adventures, one discerns Chaplin's genuine concern for humanity. What sets him apart from the other comedians, besides his inimitable mannerisms, is that he employs his tramp as a comment on human conditions. Chaplin's great anger of the inane society in which decency perishes is often mingled with the eminently laughable. We, his audience, not only laugh the cuckolds out of our hearts, we sometimes shed grateful tears.

As our time is out of joint, things have become too complicated and involved and even morbid for us to shrug our shoulders and bid farewell. But instead of Fields' pseudo-cynicism, couldn't we remember the little tramp and (push our Sisyphean rocks) with a twinkle in our eyes, as Voltaire would wittily agree?

and the Tramp



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OFFICIAL NOTICES

Alma Mater Society

Grad Class Meeting Today

Everyone in the 1969-70 Grad Class come to a meeting on Friday, October 10 at 12:30. The meeting will be in the S.U.B. Auditorium, and the executive of the Grad Class will be elected at that time.

S.U.B. Management Committee Vacancy

There is one position on the S.U.B. Management Committee now vacant. Anyone interested in applying submit a letter with your qualifications to the A.M.S. Secretary no later than Tuesday, October 14.

ARE YOU GRADUATING THIS YEAR?

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Blind Man's Bluff

By JACQUES KHOURI

"People are too sympathetic to the blind."

And Smitty's out to get them. Laughing, that is.

"I want to show the other side of being blind—the funny side," says Allan John Currie Smith, moonlighting CNIB employee who runs a confectionery stand in the Education caf by day and is a comedian at night. What Jimmy Durante has done to the big schnozzle, Al plans for the "blind-as-a-bats".

"There are advantages to being blind that most of us are unaware of," he points out. "For example, you never see your mother-in-law. And you don't see your wife first thing in the morning,"

"You are constantly being raped by ugly women," Currie adds. "I struggle for five seconds, then I get comfortable."

Born in Vancouver in 1920 of an Irish mother and a Scottish father, Smitty was apprenticed at sixteen to a lawyer at the Inns of Court on Georgia and Howe. He studied law by correspondence, but his eyes started failing. The war broke out and he had to quit. To survive the hungry 30's, Al pitched hay, picked tomatoes (4c a case, earning 20c a day), pulled nails out of old lumber (10c an hour), stole cabbages from horses in the interior ("a dollar a day plus meals").

In the army he cheated on the eye card but was caught and kicked out.

"I'm a liar and a cheat," he smiles, bald head gleaming.

"It pays."

At thirty he married. Says He: "My wife was an old tomato when I was a dead-beat. She told me, 'You may be blind and bald, but you have standard equipment.' After we got married, she found it was sub-standard—old Rabbi Goldstein didn't do me any favors when he circumsized me," He shrugs. "But then, not all rabbis are nearsighted."

Smitty

Smitty is a late bloomer to show-biz. Six years ago he was at a neighbor's party and did a spontaneous mimic act that delighted his friends. But he did nothing about his new-found talent until last spring, when he bought a tape recorder to practice on.

"But hell, you can't talk to your thumb. What I needed was a live audience," Al recalls. So, a phone to Johnny Zap, M.C. at the No. 48 Veterans' Club on Joyce and Kingsway, and he got one—a crowd of 300.

"My mouth went dry and I sweated all over; but the audience cheered and I was thrilled to make them laugh," he says.

Zap put him on again. Scriptless—but not speechless—he wowed them.

Currie was billed recently in a tavern in Portland, Oregon, as the Comic from Canada. When the manager found out he was blind, he backed off.

"If you can pick your nose, you're a sensation if you're blind. People can't imagine a blind man doing anything," he says impatiently. "You know, I'm darned near as normal as you are."

Smitty strokes his head, then interrupts himself.

"I was having a trim the other day, and the barber told me, 'You know, Al, your head feels just like my wife's backside,' "

" 'You know, Giovanni,' I told him, 'You're right. It does feel just like your wife's backside!. ..

The joke isn't new, but Smitty's enthusiasm is infectious, his delivery fresh. He admits to me that he writes poetry, and recites one of his poems:

I sat alone in the evening mist
To dream of lips I'd never kissed
When out of the darkening blue of night
Came the goddess of love full draped in white
We danced the beautiful night away
Till the chariot of dawn turned our night to gray
And now I'm alone and ill at ease
For she melted away in the morning breeze

So if you want to see a genuinely funny man, go.

Quick, before he's famous.

Tragic Revenge Begins

The Revenger's Tragedy, a play which was probably written by Cyril Tourneur around 1607, premieres at the Dorothy Somerset Studio next Wednesday. (Oct. 15)

It is the first of the Freddy Wood's M.A. Thesis Productions this year, and will be directed by Jana Veverka. (M.A. Thesis Productions fulfill the practical portion of the requirements for an M.A. degree in Theatre. There are four plays planned for this year.)

Jana Veverka, student in the Theatre Dept., is also known around town for her involvement with the Gallimaufry Theatre.

Larry Foden and Rona Altrows in "The Revengers Tragedy".

The play—first performed in 1607—is set in Italy and plays upon the revenge tragedy motif so popular in the theatre of the time. The Italy, and the Italians which Tourneur creates, reflect not so much the real country and people as they represent symbols of treachery, corruption and violence of the Jacobean world. The Jacobean theatre, with its straightforward admission that it is a theatre, and not a drawing room, involves us deeply in the pulsebeat of this evil world, rushing headlong towards its own destruction. In this complex, yet highly exciting plot of disguise, intrigue and violent death, we see a world which is all too easy to understand today.

The set for this production is designed by Michelle Bjornson, and the cast is composed very largely of students in the Theatre Dept.

So come and see this play next week. It will run Wednesday through Saturday, with a special student performance on Thursday (Oct. 16) at 12:30. Normal performances are at 8:30 p.m., and tickets are available for $1.50 ($1.00 for students) at the Freddy Wood Box Office, room 207.—N.R.

This special film issue of PF was made possible by the hard work and dilligence of many people. PF editors give many thanks to artists Bruce Dolson, Tim Wilson and John Kula; writers Kirk Tougas, Alan Dobrey, Andrew Horvat, Olga Ruskin, Jacques Khouri (twice), Georgie (porgie) Porkolab, Fran McGarth and T. C. Liu; and typists Pat Moan, Judy Young and obnoxious Paul Knox. —Fred Cawsey
—Norbert Ruebsaat

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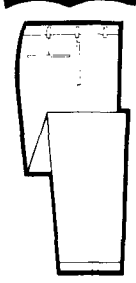
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RECRUITING CENTRE
547 SEYMOUR ST., VANCOUVER, B.C. 684-7341
The Regular Officer Training Plan
For University Undergraduates.

SUB checked out by nameless inspectors

By SANDY KASS

Today marks the end of SUB's one year guarantee.

Three inspectors walked around SUB Thursday looking for damage and deciding its cause.

"The contractors are liable for everything but malicious damage," said Dave Cunningham, representing Grimwood Construction, the company that built SUB.

The two other inspectors said they "had no names," but were from "the designing firm of architects", (also nameless) and the university physical plant department. They said it will be at least Tuesday before they are finished their evaluation of SUB.

They agreed that, generally, the condition of SUB is "very good, considering the amount of use it gets."

Graeme Vance, acting SUB building manager, said the Alma Mater Society is more concerned with some aspects of the building than others.

"Basically, everything works, but some problems have developed. I can't say too much, because we're trying to screw somebody into paying, and I don't want to jeopardize our chances," Vance said.

"There is a critical shortage of seating, wherever you look. People are sitting on the carpets, on stairs—there just isn't any more room."

Vance said SUB has a definite need for some kind of security.

"I don't mean policemen standing around with guns, but it is the university's responsibility to provide some security against all the vandalism taking place."

He said much of the vandalism was by non-students. "Of course, this is only my suspicion. At times, I just don't know where to begin."

AMS co-ordinator Dave Grahame said: "Only recently an empty cigarette machine was found in the ladies washroom on the second floor of SUB. Those must have been some ladies."

Socred election victory due to big money campaign

By JAN O'BRIEN

If more young people had voted in the August provincial election, it is possible that the New Democratic Party would have won, Dennis Cocke, NDP MLA for New Westminster, said Thursday.

"The majority of voters under 30 did not vote in the election," said Cocke. "This seems to be a tradition in this country."

In a survey conducted at UBC, students rated politics 16th out of 18 categories of things important to life, Cocke said. He added that until there is a change in our desires and priorities political change can not occur.

Cocke was speaking to 30 students in Bu. 102.

"Don't let anyone tell you that your vote is not important, only 10,000 votes re-distributed would have won the NDP 31 seats," Cocke said.

"Particpate in your future, participate in politics. Don't let it be number 16 in your life."

He also blamed the NDP's failure on the difference in campaign funds available to the Social Credit party and the other parties; the NDP having only $60,000 to the Socred's $2 million.

"We need a government like the NDP because it has courage, is people-oriented and is not afraid to say no!" said Cocke.

He said the Social Credit party has difficulty saying no to Kaiser Coal and MacMillan Bloedel, therefore "he who pays the piper plays the tune."

In referring to an ad in a California magazine that stated "B.C. for sale", Cocke said, "We better make damn sure its not for sale. Ownership of land is one of the greatest dangers."

"Land ownership is hostile to the human climate, the resources are ours, let us manage them. When we lose control of water, write Canada off."

Fired prof lectures at UCLA

LOS ANGELES (CUP)—Approximately 2,000 students swamped the first "non-lecture" given Saturday by philosophy instructor Angela Davis, fired last month by the regents of the University of California for her membership in the American Communist Party.

The students gave Davis a standing ovation when she began her lecture, only permitted through a compromise between the regents and UCLA chancellor Charles Young, who resisted her firing and said she could continue to teach pending appeal of her dismissal. The regents in return said no credit would be given to students attending her course, which last year had an enrollment of 163.

Davis urged the students to resist the action of the regents, but said it was up to the students how they would register their resistance. Her firing has already touched off uneasiness on the campus, especially because the regents' decision to fire her contradicted a ruling made only weeks earlier, protecting professors from dismissal over their political beliefs.

The regents decided that her CP membership meant Davis owed allegiance to a foreign country, and was thus subversive.

International House
CAFETERIA
LUNCH:
Mon. to Fri. 11:30 to 3 p.m.
SPECIAL:
"Curry" every Wednesday
COFFEE SHOP:
9 a.m. to 5 p.m. Weekdays

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Yes vote aids educ students

The future of 72 industrial education students rests on the support of the students in a campus-wide referendum Wednesday.

The referendum sponsored by the Alma Mater Society will call for a $15 refund of AMS fees for the industrial education students.

"Since the students attending the industrial education training centre in Burnaby do not even come out to the university they should not be required to pay the $15 SUB capital fee levy," said education undergraduate society treasurer Ron Gulmans Thursday.

"The students in third and fourth years of the medical school do not have to pay the levy and they are in exactly the same situation as we are."

"We can't support the students out there (in Burnaby) with the education society money so they are virtually without funds."

The only way they can get any financial support would be to get this referendum passed and the refund granted, said Gulmans.

"The industrial education students have come to the point of taking a stand against the AMS if the referendum does not go through," he said.

The referendum has to pass by a two-thirds majority with a minimum voter turnout of 20 per cent.

A new shipment of 6000 birth control pamphlets arrived Thursday and is being distributed at various spots around campus. A further 4000 have yet to be delivered.

Liberated women not sex objects

MONTREAL (CUP)—Montreal's first Women's Liberation Movement was born Wednesday under the leadership of McGill sociologist Marlene Dixon. The group will press for day-centers for working mothers, more flexible employment opportunities for women, and an end to feminine oppression in universities.

Starting with university women, the organizers hope to eventually reach working women too, because "younger women are rejecting the popular image of women as sex objects," whether in university or not.

Founder Dixon, an American, sparked a student occupation last February at the University of Chicago after she was fired on the grounds of "lack of scholarship"—she and the students who occupied the building said she was being discriminated against for her sex and her politics.

But when the administration finally offered to re-hire her, she refused to return to Chicago, and despite the misgivings of the McGill board of governors, came to Montreal.

She has been involved in women's liberation for about three years.

A meeting of all people running for arts representatives on the Alma Mater Society council will be held Tuesday noon in the arts office (Buchanan 107.)

UBC poli-sci dept appoints new head

The UBC political science department has a new head.

Dr. Walter D. Young, a former Rhodes Scholar and UBC graduate, was named head of the department Wednesday. He had been acting head since the resignation July 1 of Prof. R. S. Milne.

Also affected when the administration shuffled the cards were the faculty of forestry and school of librarianship.

Dr. Donald Munro was named assistant dean of the forestry faculty while Prof. Samuel Rothstein resigned as head of the school of librarianship.

Prof. Rothstein will continue to hold his appointment as professor of librarianship.

Tower undedicated but who cares?

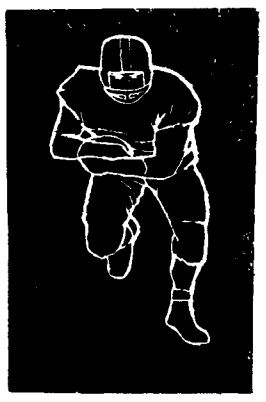
The Leon Ladner clock tower remains undedicated.

Ceremonies director Malcolm McGregor said Thursday he has not been approached by any students requesting a formal dedication ceremony.

However, even if he is approached, McGregor said he will not necessarily accept the request.

"I won't be part of a ceremony that is for the benefit of anarchists," he said.

The only official ceremony to date was a small private dinner after which a commemorative plaque was unveiled.



INTERCOLLEGIATE FOOTBALL

3rd ANNUAL SHRUM BOWL GAME

UBC "THUNDERBIRDS"

vs.

SFU "CLANSMEN"

MONDAY - OCTOBER 20th AT EMPIRE STADIUM

at 8:00 p.m.

SPECIAL STUDENT PRICE

$1.00 for a $2.50 or $2.00 Reserved Seat

(Advance Sale Only) on presentation of A.M.S. Card

Organized student groups may purchase blocks of tickets from Athletic Office

STUDENT TICKETS AVAILABLE AT MEMORIAL GYMNASIUM

UP TO AND INCLUDING NOON MONDAY, OCTOBER 20th

AMS Charter Flights

SUMMER, 1970

VANCOUVER - LONDON - VANCOUVER

– May 16 - Sept. 3
– June 6 - Sept. 2

$285.00

VANCOUVER - LONDON (one-way) – Sept. 14 $130.00

VANCOUVER - OSAKA - VANCOUVER May 1970 not greater than $325.00

(We are currently negotiating for another Expo '70 flight for August 1970.)

For applications and/or further information see

MRS. VERENE SHEPARD

Rm. 237B of the Student Union Building

Monday to Friday – 2 p.m .to 5 p.m.

AMS Budget '69-'70

PRELIMINARY STATEMENT OF ESTIMATED NET REVENUE AND PROPOSED EXPENDITURE — YEAR ENDING MAY 31, 1970
(with comparative figures for 1969)

	Proposed Allocation 1970	Allocation 1969	Actual 1969
Revenue			
Alma Mater Society Fees	$448,000	$432,000	$443,616
Undergrad Society Fee Levies	7,515	—	—
Interest Income	3,800	2,500	4,040
Sundry Income	—	—	1,231
Total Revenue	$459,315	$434,500	$448,887
Allocation of Fees Collected Non-Discretionary			
Student Union Building	$273,750	$270,000	$273,060
Accident Benefit Fund	1,825	1,800	1,820
S.U.B. Art Fund	1,500	1,500	1,500
S.U.B. Management Fund	9,125	9,000	9,102
Undergrad Society Fee Levies	7,515	—	—
British Columbia Union of Students	3,650	—	1,820
Canadian Union of Students	—	13,500	13,653
	$297,365	$295,800	$300,955
Discretionary			
Students' Associations (2)	$ 8,355	$ 7,430	$ 9,292
Radio Society	200	—	—
W.U.S.C.	600	5,090	6,290
Intramural Fund	7,500	3,830	3,830
Open House — 1970	2,000	1,000	1,000
	$ 18,655	$ 17,350	$ 20,412
Expenditures			
Campus Activities & Events (3)	$ 28,425	$14,750	$ 25,521
Publications (3)	22,100	16,450	17,723
Registration Photographs	5,450	4,800	5,050
University Clubs Committee	4,800	4,000	5,083
Admin. & General Expense	59,550	59,750	56,347
	$120,325	$ 99,750	$107,714
Total Allocation & Expenditure	$436,345	$412,900	$429,581
Margin	$ 22,970	$ 21,600	$ 19,806
Total	$459,315	$434,500	$448,887

Schedule 1

PRELIMINARY STATEMENT OF PROPOSED ADMIN. AND GENERAL EXPENSES — YEAR ENDING MAY 31, 1970

	Proposed Budget 1970	Budget 1969	Actual 1969
Office Salaries	$ 33,500	$ 34,676	$ 33,053
Student Government Expenses			
Executive Salaries	5,575	5,500	6,209
Dinner Meetings	600	400	329
Entertaining	500	500	439
Travel	450	300	228
Elections & General Meetings	1,950	1,400	2,655
Council Committees	800	844	790
Other	2,000	2,200	1,705
Stationery & Office Expenses	1,000	1,400	785
Honoraria, Gifts, Donations	3,900	4,410	4,615
Insurance	75	100	75
Telephone & Telegrams	3,000	3,300	2,051
Postage	750	500	510
Audit & Legal	2,000	1,300	2,000
Public Relations	1,500	400	595
Depreciation	—	690	—
Repairs & Maintenance	453	500	310
Salaries — Suspense	2,500	—	—
	$ 59,530		$ 56,347

Schedule 2

	Proposed Allocation 1970	Allocation 1969	Balance May 31, 1969
Students' Associations & Undergrad Societies			
Agriculture	$ 245	$ 120	($ 522)
Architecture	—	—	(50)
Arts	750	1,771	272
Commerce	—	1,020	4,910
Dentistry	150	150	127
Education	450	700	(22)
Engineering	—	1,224	3,152
Forestry	30	160	1,256
Grad. Students	85	—	1,942
Home Economics	150	150	336
Law Students	—	467	(706)
Librarianship	—	100	(18)
Medical	40	250	(151)
Music	155	100	(61)
Nursing	15	195	227
Pharmacy	—	175	120
Phys. Ed.	195	140	(567)
Rehab. Med.	90	105	80
Science	500	465	(402)
Social Work Students	—	200	(241)
Undergrad Society Committee	—		5,766
Margin	1,000	1,300	
Subsidiary Publications		500	3,467
Special Editions	1,500		
Anti-Calendars	1,500		
Sundry Others	1,500		
Total	$ 8,355	$ 7,430	$ 9,292

Schedule 3

PROPOSED EXPENDITURES — CAMPUS ACTIVITIES & EVENTS AND PUBLICATIONS — YEAR ENDING MAY 31, 1969

	Proposed 1970	Budget 1969	Actual 1969
Campus Activities & Events			
Academic Activities Committee	$ 1,200	$ 1,750	$ 1,273
External Affairs (C.U.S. in 1969)	500	250	341
C.U.S.O.	1,000	1,000	785
Conferences	6,000	9,000	8,448
Debating Union	—	250	188
Frosh Orientation	1,000	169	169
Frosh Retreat	—	208	208
High School Visitations	500	850	946
Higher Education Promotion	—	1,200	758
Homecoming	—	1,577	1,507
Trek Week	1,500	—	—
Housing Action Program	—	550	353
Performing Arts	4,100	4,000	4,966
Speakers	2,025	2,000	2,596
Special Projects (see below)	9,300	—	—
Subsidiary Symposia	1,300	1,000	983
Total	$ 28,425	$ 23,804	$ 23,521
Publications			
Student Directory	($ 2,000)	($ 1,500)	($ 1,413)
Sundry Publications	700	300	159
Tuum Est	1,900	1,031	1,191
Ubyssey	21,500	17,000	17,776
Total	$ 26,100	$ 16,831	$ 17,713
Special Projects			
Unemployment Action	$ 500		
Birth Control	1,000		
Co-op Housing	5,000		
Mental Health	500		
Operation Borderclose	1,700		
Others	600		
Total	$ 9,300		

PANGO PANGO (UNS)—Sixty ninety zillion nihilistic apple-plum blorgs today denied their existence, claiming Max Brod responsible for perpetuating life. Sources close to President Alfredo Monaker claimed the nairy, ooze-dripping, occasionally flapping frozelators had attempted a sexual sabotage of the entire question by hanging binglethankdorptens in the main lounge of the local thing. Grenfoll himself declined.

No other words ever spoken are so futile and forlown as "I told you so".

U.B.C.
Home Service
Larry Brownlee, Prop.
COMPLETE AUTOMOTIVE SERVICE ON THE CAMPUS
Let Us Reverse Flush Your Cooling System
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2180 ALLISON

OFFICIAL NOTICES

Alma Mater Society

Committee Appointments

There are still positions on the following committees for interested students:

Library committee	4 positions
Food services committee	4 positions
Residences committee	4 positions

Please submit all applications, in writing, to the A.M.S. Secretary, second floor S.U.B., no later than Monday, October 20.

Polly Peck CHOSEN BY VOGUE

and others now available from the boutique:
the Purple Garter
4430 W. 10th AVE.

PANGO PANGO (UNS)—Nine of the notorious blue and green blorgs emerged from their century-long hibernation to campaign for the position of chief intellectual masturbator. The three largest blorgs are even-odds favorites, because of their equally gross syntactical orgasms. The remaining six have been largely discounted, because of their well-known tendency to dribble during the moment of truth, particularly when confronted by established tree-colored great blorgs.

Slacks Narrowed
Suits Altered and Remodelled
UNITED TAILORS
549 Granville St.

THE PIT
MEMBERSHIPS ON SALE
TODAY and NEXT TUES. and WED.
12:30 – 2:30 IN BALLROOM EXTENSION
THIS IS THE LAST TIME MEMBERSHIPS WILL BE SOLD THIS MONTH
(Last Year's Cards No Longer Valid)
PIT IS OPEN TUESDAY and THURDASY 4:30 – 11:30

IRVING WASHINGTON has no complaints about crowded conditions in residence.

College drop-out plans to organize a free university in Vancouver

Does UBC make you feel like a pea in a peashooter?

Like, is the institutionalized degree-oriented lock-step university got you down? Maybe its time you got back into the educational stew.

Gordon Mullen thinks he might have the solution.

Mullen—a recent drop out from an "institutionalized" California college—is organizing a "free university" in the Vancouver area. No prerequisites, no course credits, no degrees—just education.

Mullen said Thursday there are several operating successfully in California and he hopes to start classes here in students homes next month.

He is currently working on a curriculum which will include things like astrology, history, microbatic dietetics and saddle making. In fact, just about anything the students or teachers are interested in, added Mullen.

There will be a $2. charge to take or teach a course.

Mullen would like to hear from prospective teachers at 879-0477 from 3 to 9 p.m., Monday through Saturday.

SPEC presents film

What do you know about pollution? What do you care about pollution?

A talk, movies, and slides about pollution will be presented at noon Thursday in Hebb Theatre.

Derrick Mallard, from the executive of the Society for Pollution and Environmental Control, will be the speaker.

There is no charge for admission, and students will have the opportunity to join SPEC.

Profs want more money

TORONTO (CUP)—Ontario's 6,500 university professors want an average salary increase of 20 per cent—roughly $2,730—for the 1970-71 academic year.

Charles Hanly, executive vice-chairman of the Ontario Confederation of University Faculty Association (OCUFA) said Saturday the average salary for Ontario professors and deans for 1968-69 was $13,659. OCUFA represents the various faculty association in negotiations with the Ontario government.

Hanly, a U of T philosophy professor, said the pay boost "would have no effect on student fees." OCFUA will not actively solicit student support in getting the hike, he added.

The per capita income in Canada as of January, 1969, was $2,075 per year.

Ottawa cops refuse call from students

OTTAWA (CUP)—It takes more than a complaint to bring police onto the campus at Carleton University. It takes the say-so of administration president A. Davidson Dunton.

A group of 15 students tried and failed to bring the forces of law and order to their support Friday when they confronted Dunton in his office to demand he repudiate the working paper of the Committee of Presidents of Universities of Ontario, and guarantee non-interference in any political activity on campus which did not involve personal physical injury or significant property damage.

In the midst of a heated debate with Dunton, one of the students telephoned the Ottawa police to demand they arrest "a man who is occupying the president's desk against the wishes of the people."

The response: "Only Dr. Dunton can call us, not the people," according to the desk sergeant on duty.

Dunton had just claimed he would not take the initiative in calling police on campus; he later modified his claim to say "he would try not to call the police" until the university's academic senate had given the go-ahead.

The students told Dunton as the "chief bureaucrat in an oppressive capitalist university" and demanded that he not interfere with students who "quit just talking about it, and tried to do something."

Dunton replied that he was in favor of "all points of view being expressed at the university," but indicated he would consider disruptive activity in classes to come "dangerously near the use of physical force"—which he would not permit.

The students left after Dunton refused to reveal the names of the drafters of the CPUO report, which called for hard-line disciplinary measures against virtually all forms of campus unrest except ordinary picketing.

"They're colleagues of mine, and that's priveleged information," he said.

Unrest takes toll at America U.

WASHINGTON, D.C. (CUP-CPS)—The final campus disruption score card for the United States last year reads: 900 students expelled or suspended and 850 students reprimanded at 28 of the "major trouble" universities in the U.S.

Six universities where unrest occurred took no action. FBI director J. Edgar Hoover reports 4,000 arrested in campus disorders (during fiscal 1969).

SYMPOSIUM

"Education In An Age Of Meaninglessness"

Dr. Viktor Frankl, M.D., PhD.

—internationally known psychiatrist, educator and author
—widely recognized as a founder of existential analysis and logo therapy

SATURDAY 9:00 a.m. - 12 noon, OCTOBER 11, 1969 HEBB THEATRE, UBC CAMPUS

"Already the young have hit upon the key idea of Dr. Frankl's proposals. They are the voice of conscience for the age—in their rejection of war, "of business as usual", and in their longing for a simpler life . . ." **Manas**

U.B.C. Faculty members involved in Symposium are Dr. Ron Jones, Dr. John Friesen and Dr. Irwin Shaw, Faculty of Education.

Register early, contact Extension Dept. 228-2181. Registrations will be accepted at door.
STUDENT FEE $2.50 (card). OTHERS $5.00

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"ALICE'S RESTAURANT"

"ALICE'S RESTAURANT" starring **ARLO GUTHRIE**
featuring PAT QUINN · JAMES BRODERICK Special Appearance PETE SEEGER · LEE HAYS with MICHAEL MC CLANATHAN
GEOFF OUTLAW · TINA CHEN · KATHLEEN DABNEY and Police Chief WILLIAM OBANHEIN Original Music by ARLO GUTHRIE
Screenplay by VENABLE HERNDON and ARTHUR PENN Based on "The Alice's Restaurant Massacree" by ARLO GUTHRIE
COLOR by DeLuxe ORIGINAL MOTION PICTURE SCORE AVAILABLE ON UNITED ARTISTS RECORDS

STARTS THURSDAY

Park
CAMBIE at 18th
876-2747

RESTRICTED
NO ADMITTANCE TO PERSONS UNDER 18
Shows at 7:30, 9:30

Portland State will end Thunderbirds winning way

By STEVE MILLARD

This Saturday, October 11, the Portland State Vikings arrive on campus to play our Thunderbirds. The Vikings are the most potent team that UBC will play this year. "They got the best damned offense that we'll see all year." says 'Bird Coach Gnup. This year's Viking squad is rated far higher than the Portland team that beat UBC 60-0 two years ago.

Portland State is fast becoming a team to be reckoned with in American college football. Early this season The Vikings upset a big-time U.S. football team when they beat Montana State 22-6.

Quarterbacking the Viking's pro-style offense is Tim Von Dulm, a sure-fire pro prospect. Van Dulm's passing arm is accurate up to 60 yards and he has plenty of support in the backfield with him.

Randy Jenson is Van Dulm's favorite receiver., and is currently leading the N.C.A.A. College division both in receptions and in touchdown passes caught.

About stopping the Vikings speedy offense Gnup said, "We're gonna have to keep the ball away from them or else we're dead." The Birds will certainly find it harder to run up the middle against Portland than they did against the Seattle Cavaliers as the Viking defensive line averages 230 pounds.

The Birds, who continue to improve with each outing, will be bolstered by the return of back Paul Danyliu, however Bill Henderson still is not at full strength and Ian Harriman will be missed in the offensive line.

Thy Jayvee football club plays their second game of the season on Monday Oct. 31 against Western Washington in Bellingham.

Sportscene here for this weekend

Date	Sport	Opponent	Place	Time
Oct. 11	Football	Portland State U.	Stadium	2:00 p.m.
Oct. 11	Soccer (V)	Pauls (P.C.S.L.)	Calister	2:00 p.m.
Oct. 11	Field Hockey	Jokers "A"	Spencer field	3:00 p.m.
Oct. 11	Field Hockey	Jokers "B"	Spencer field	1:30 p.m.
Oct. 11	Cross Country	U. of Victoria	Victoria	12:00 noon
Oct. 11-13	Sailing	Canadian Intercollegiate	Kingston	
Oct. 11-13	Rugby	Meraloma Tournament	Connaught Park	All Day
Oct. 12	Ice H'key(JV)	Grandview Steelers	Grandview	8:00 p.m.
Oct. 12	Soccer (JV)	Columbus	Wolfson	11:00 a.m.
Oct. 13	Football (JV)	Western Wash.	Bellingham	2:00 p.m.

T'Birds re-enter league play

By TONY GALLAGHER

The UBC Basketball thunderbirds have swung into vigorous action with workouts four times a week. The fate of this year's Birds will depend rather heavily on the 6'8" Terry MacKay, as the absence of last year's centre Neil Williscroft wil leave MacKay as the only genuine big man on the club.

Other incumbents up front will ›e a sharp shooting Derek Sankey nd versatile defensive ace Bob Iolinski, both expected to be tarters this year.

The backcourt is probably as strong as it has ever been with veteran Alex Brayden and ex Lord Byng star Joe Kainer both joining junior Ron Thorsen. These three will be joined by the presently injured Bill Ruby, who is expected back before Christman, and newcomers Stan Callegari and Rod Matheson.

UBC will compete in the 9 team Western Canadian Intercollegiate Athletic Association this year, with the Canadian finals to be held in Hamilton, March 12-14. The schedule includes seven games against American competition of which four will be played on a tough road trip to Seattle Pacific and Portland State in early January.

Javvee basketball practices will start on Tuesday Oct. 15 at 4:30 with interim coach Bruce Jaggér handling the club until Nick Korchinsky's return at the duration of the football season. Anyone interested in managing the jayvees is asked to see Peter Mullins in War Memorial Gym.

GET SET FOR WINTER

SKIS — Head, Kastle, Dynastar
BOOTS — Rosemont, Le Trappeur, Koflack
POLES — Head, Scott, Colin
BINDINGS — Salomon, Nevada, Marker
CLOTHING — Head, Spinnerin, Montant

Watch For Our Sale Oct. 15

Ski World
1030 DENMAN PLACE
VANCOUVER, B.C.
Phone: 688-8365
GROUSE MOUNTAIN
North Vancouver, B.C.
Phone: 988-6838

KILLY IN VANCOUVER

OCTOBER 13th - HOTEL VANCOUVER

WHAT NOW SKISVILLE!

★ The Mood of Skiing – 1970
★ Movie Preview of "The Downhill Racers"
★ The Latest in Ski and Apres Ski Fashions
★ Prizes – New Skis and Clothing
★ Music by Vancouver's Own Mock Duck
★ Hosted by Bob Crain
★ Jean Claude Killy talking about his New Challenges in Skiing

PROFITS TO THE ASSOCIATION FOR MENTALLY RETARDED CHILDRENS SKI PROGRAM

Tickets for 1 p.m. Show only at
Grouse Mountain Ski School
5100 CAPILANO DRIVE — NORTH VANCOUVER

Tickets for 8 p.m. Show only at

IVOR WILLIAMS SPORTING GOODS 2120 West 41st Ave. Vancouver — 261-6011
D and W 336 West Pender Vancouver — 681-2004
SKI WORLD 1030 Denman Pl. Vancouver — 688-8365

FRIDAY

BOB FREER FAN CLUB
Retirement party, 8:00 p.m. to morning, 6989 Arbutus. The glorious leper withdraws from these environs.

SOCIAL CREDIT CLUB
General meeting to formulate resolutions for convention, noon, Bu. 224.

DEPARTMENT OF SLAVONIC STUDIES
"Some Aspects of Contemporary Polish Art", noon, Bu. 202, by Dr. Jack Wozniakowski, professor of Aesthetics and History of Art, University of Lublin.

DEPARTMENT OF MUSIC
UBC Symphony Orchestra directed by Hans-Karl Piltz, 12:30 p.m. and 8 p.m., in the recital hall.

UBC CYCLE TEAM
Meeting today, noon, SUB 113. All cyclists invited to cycle in and attend.

CHINESE OVERSEAS STUDENTS ASSOCIATION
BBQ dinner, bridge, chess, dancing, 6:30 tonight, International House.

SKYDIVING
General meeting, room 111, SUB, at noon.

LEGAL AID
Legal advice Mon., Wed., and Fri., noon, room 237 and 237-A of SUB.

CAMPUS CRUSADE
Catgie, at 9:19, in Marine View Chapel, 41st and Crown.

ALLIANCE FRANCAISE
Meeting at noon in I.H. Cafe gratuis puir les membres.

LEFT CAUCUS
Organizational meeting, noon, AUS office, Bu. 107 for those interested in establishing and independent socialist UBC movement.

SAILING CLUB
General meeting, Bu. 102, noon, new members welcome.

VARSITY CHRISTIAN FELLOWSHIP
Marxism and Christianity: a dialogue, noon, SUB 207-29.

FOLK SONG SOCIETY
Jam sessions every noon, SUB 210! Bring guitar, harp, pipe organ, etc., etc.

PSYCHOLOGY CLUB
General meeting today noon in Henry Angus 24.

CHESS CLUB
Sign up for the UBC chess tournament on the notice board, room 216, SUB any time until 5:30 p.m. today.

BLACK CROSS FOOD CO-OP
Meeting today noon in Clubs Lounge to choose job committee. Everyone come to work out how to be divided.

SATURDAY

I.E.E.E. (STUDENT BRANCH)
Trip to San Francisco, leaving 9:00 a.m., returning Oct. 17 p.m. Meet at Electrical Engineering Bldg. Visiting Ampex, Stanford Linear Accel., Hewlett Packard. 3 days in 'Frisco and 4 nights, $55.00, bus and room.

'tween classes

NISEI VARSITY CLUB
Bowling party 7 p.m., Brentwood Lanes. There is an afterparty.

IWW I.V. 620
Meeting to divide the workload 7:30 p.m., 3791 W. 7th St. Ph. 224-3035.

SUNDAY

THUNDERBIRD MOTORCYCLE CLUB
Club ride 10 a.m., SUB loop, one day ride, open to all riders and bikes, bring a passenger if you wish.

MONDAY

AMERICAN DESERTERS COMMITTEE
Thanksgiving Dinner 5 p.m., 3490 7th St. Free for draft dodgers and deserters.

TUESDAY

FOLK SONG SOCIETY
Meeting for all who volunteered to perform, noon, SUB 210.

SAILING CLUB
Learn to sail, lectures given by expert, noon, Bu. 102.

PHOTOSOC
Classes for new members, Tuesday-Friday, non, SUB 245.

PROGRESSIVE CONSERVATIVE CLUB
Meeting noon, SUB 211.

WEDNESDAY

GEOGRAPHY CLUB
Student-Prof night, 7:30-12:00, SUB clubs lounge. Wine and cheese party, all welcome. Tickets, $1.75, on sale at noon outside reading room or at the door.

EXPERIMENTAL COLLEGE
Experimental College: Dr. Helliwell, Karl Borau: What to do about inflation. 2:30, SUB 125.

PRE-SOCIAL WORK
Hear Dave Pelon from activist group, speak on social work 12:30 in SUB 119.

CAMPUS COMMITTEE TO END THE WAR IN VIETNAM
Mini moratorium. SUB ballroom, Wednesday, 11 to 4 p.m. Films, speakers.

WOMEN'S ATHLETIC DIR.
Women's Curling Team practices every Wed. 7-9:15 p.m and Sat. 10-12 a.m., Thunderbird Arena.

THURSDAY

P.C.S.F.
Seminar on Urban Development 12:30, SUB 119. All those interested are cordially invited to attend.

AQUASOC
Speaker with slides and movies from S.P.E.C 12:30, Hebb Theatre. it's free, maybe come and join S.P.E.C., or see what's dirty.

ED. U.S. AND COMMERCE
Commerce and Education mixer, 8-12, Education Building Lounge. Girls — free, guys — 25 cents.

ED. U.S.
Film—"Up the Down Staircase", 12:30 in Ed. 100. 10 cents with activity card. 25 cents without.

MARKETING CLUB
Mr. A. Block of Block Bros. Realty will speak 12:30, Henry Angus 207.

CLASSIFIED

Rates: Students. Faculty & Club—3 lines, 1 day 75¢ 3 days $2.00.
Commercial—3 lines, 1 day $1.00; additional lines 25¢;
4 days price of 3.

Classified ads are not accepted by telephone and are payable in advance.

Closing Deadline is 11:30 a.m. the day before publication.
Publications Office, STUDENT UNION BLDG., Univ. of B.C., Vancouver 8, B.C.

ANNOUNCEMENTS

Dances 11

DANCE TO WIGGY SYMPHONY and Lemon, Friday, Oct. 17, SUB ballroom, 8.45 to 1. $2.50 couple.

CUT LOOSE AT UNDERCUT 69 bring your mother along and have a ball Friday, Oct. 10, from 9:00 - 1:00 in S.U.B. Caf.

Greetings 12

Lost & Found 14

FOUND 6 ROLLS OF 50c PIECES, value $60. Phone Chuck 228-3975.

LOST BLACK FOLDER CONtaining undergraduate economics essays. Property of Rob Grauer, name on title page. Phone 278-0523.

LOST ONE SUEDE JACKET IN SUB, Sat., Oct. 4, at Inter-residence dance. Reward for return offered. Ph. 224,9533, Harlan, Rm. 406.

LOST GREEK PURSE FRI., OCT. 3. Leff in green sports car driven by 4th yr. Forestry student. Please phone Liz, 732-5295.

SIX MONTHS OLD BLACK KITten with white feet and markings in university area. Reward. Ph. 224-5243.

LOST: BLACK DRAWSTRING purse. Reward for return of I.D. and other papers—No questions. Call Barb—733-4785.

LOST: ONE GOLD CHARM bracelet in Angus washroom. Please call 261-8533. Reward.

Rides & Car Pools 15

MOBILITY — FREEDOM. $18.00 per month inc. insurance. See the volume dealer in "Two-Wheel Freedom" for details. Hi-Performance Honda 3712 W. 10th at Alma. Phone 228-9077.

Special Notices 16

MARLENE CHARLES CONGRATulations! Winner of Aqua Society's Scuba course draw on Club's Day.

AQUA SOC. FIRST BOAT DIVE of the term this weekend. Info. and list in Club's Lounge.

SEX EDUCATION. — Any Student interested in helping with organization of a campus wide sexcation Bldg., Oct. 15 at 12.30.

SCIENCE STUDENTS! — Nominations are open for Executive positions: AMS reps., Publicity, Athletic Co-ord., Academic Co-ord. Nomination forms are available in AMS office.

SCIENCE STUDENTS wishing to sit on the Student-Faculty Liasson Committee apply to Box 178, S.U.B., Campus Mail.

FAITH AT WORK
(Interdenominational)
Conference—October 17 - 19
at
QUEENS AVENUE UNITED CHURCH
COME as you are
GO . . . with renewed Christian hope
INFORMATION:
Phone 521-3341 or 224-6265
Write: 931-6th Street
New Westminster, B.C.

S.P.E.C. SPEAKS — AQUA SOC. presents speaker with films on Thursday, Oct. 16, at noon in Hebb Theatre. Everyone on campus welcome. Free.

HAVE A BALL AT BRENTWOOD Lanes. Come to the N. V. C. bowling party, Sat., Oct. 11, at 7 p.m.

KILLY SHOW — Tickets being sold at Henry Angus on Friday, from 12 to 1.30.

UNDERCUT COMES TO SUB again! All UBC types welcome. You are guaranteed the time of your life! Tickets at AMS office or from any Forester this week. See you there.

BOB DYLAN'S PREVIOUSLY UNpublished Tarantula now available U.B.C. Bookstore. Duthies.

WHY PAY HIGH AUTO INSURance rate if you are 20 years or over and have good driving record you may qualify. Phone Ted Elliott, 299-9422.

NOTICE: LOST/FOUND BEING cleared out. Claim all goods by Wednesday next.

ESE-A 48-HR. WEEK-END ENcounter group. For information, phone Lihsa, 224-3582.

Travel Opportunities 17

STUDENT INTERESTED IN filling out a charter to Europe leaving approximately Jan. 1, 1970, returning approximately May 1. One-way or return. Contact, Raven Committee, School of Architecture, U.B.C.

Wanted-Miscellaneous 18

AUTOMOTIVE

Automobiles For Sale 21

1964 V.W. 1200 SUNROOF. FACtory rebuilt engine, 3000 miles. Many extras. Price $700.00. Phone 263-7274.

1960 FORD ZEPHYR '6', CALL Chris, 224-4635, 3866 W. 18th. Reasonable condition. Any offers considered.

M.G.A. '59 — Needs body work; engine & trans. good, $250. Ph. 224-9835. Al Gould, Rm. 680.

'57 MORRIS — Good running cond, $130. Phone 224-7666.

1964 DODGE, 330, 4-door Sedan, 6 cylinders, standard radio, new tires & snowtires. Tel. 732-6449 evenings. Excellent condition.

1956 AUSTIN — Reliable, economical transportation, excellent mechanical condition. 9 22-7526.

'63 VAN — Partially converted to Camper, excellent shape, $650 offer, Sat. between 1-5. Phone HE 3-4563.

TR4, 1965, B.R.G., — Wire wheels, new paint, air horns, wood rim Michelin x. 1065 West 8th.

'56 FORD — New curberator, Runs very well. Most offers considered. Phone Ron, 263-7748.

ISETTA (BUBBLE CAR), 80 MPG, 50 mph, $150. One cylinder, sunroof, yellow, two passenger, phone 733-5288.

62 CHEVY II, 2 DOOR, STNDARD, 6 cylinders, new generator, shocks, brakelining, $395 or offer. Alex 228-9591 after 6 p.m.

1966 ENVOY EPIC, $750 OR OFFER. John Fox, room 320 Chemistry.

1966 FIAT 850 COUPE, REBUILT engine and trans. Asking $850. Phone 524-4611.

Automobiles—Wanted 22

WANTED—PLUS 4, OR SUPER sports Morgan. No specific year. Call David-Room No. 86. Phone 224-9834.

Automobiles—Parts 23

'57 LAND ROVER MILL. Over $130 in new parts, B.O. over $35 takes, after 6, 731-7659.

Automobiles—Repairs 24

Motorcycles 25

FANTASTIC VESPA SCOOTER, '69, 90 c.c. $300. 228-9441.

1968 BSA ROYAL STAR 500 cc, new cond., only 800 mi., $800. 433-1890 after 6:00, Larry.

DAYTONA HELMET with visor, nearly new, $25. Phone 263-8631.

BUSINESS SERVICES

Dance Bands 31

Duplicating & Copying 32

Miscellaneous 33

SCIENTIFIC GRAPHICS, Professional production of all kinds of Graphs Illustrations, Maps Formulations. Phone 733-4506 evgs.

EXPERIENCED DRAUGHTSMAN and artist available for all kinds graphs, diagrams, artwork. Very low rates. Call John Kula, 224-4146.

Photography 34

MODEL WANTED By Professional photographer. Must have good figure, be attractive and willing to pose nude. Contact W. Tai at 732-5212 or 736-0571 after 9 p.m. This is a legitimate business offer.

NIKON 35mm. CASE, F. 1.14, $350. Wide angle Nikon 35mm F.2, $150. Telephone 135mm. F. 2.8 Nikon, $190. UV Filters complete, $900. Phone 224-6113.

Repairing—All Kinds 35

Rentals—Miscellaneous 36

Scandals 37

SEX EDUCATION — Any student interested in helping with organization of a campus wide Sex-Ed. course come to Room 5, Educ. Bldg., Oct. 15 at 12.30.

Scandals—Cont'd 37

DO YOU NEED A PLACE TO Live? We offer the largest rooms on the row, most cupboard and drawer space, and much more. Come and see us. Sigma Chi Fraternity, 5725 Agronomy Road.

DAISY MAE LOVES SARGENT Garcia. See the horror show at Undercut '69, Friday, Oct. 10. SUB Cafeteria 9:00 to 1:00. Tickets in A.M.S. office or from any forester.

BLIND STUDENTS NEED VOLunteer readers to tape record textbooks or read "live." No experience necessary. Mutual benefits. Leave name, time available, and phone number at the Crane Memorial Library, Branch 254, daily 8:30-4:30 or phone 228-2373. Please help.

Sewing & Alterations 38

SEWING—GENTS—LADIES alterations—New work expertly done—On UBC campus. Call 224-7141.

Typewriters & Repairs 39

Typing 40

EXPERIENCED AND RELIABLE typist available for home typing. Please phone 277-5640.

TYPING WITH DELIVERY. REASonable rates. Phone days 733-2042, eves. and weekends 732-6372.

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STUDENT TYPING DONE, 30c per page. 5c per carbon copy. Contact Heather DuBois, 327-8450.

EMPLOYMENT

Help Wanted—Female 51

18-30 FOR HOUSEKEEPING AND cooking for 4. FREE room and board and ride to campus. Open mindedness an asset. 325-2866, 6 - 7:30.

Help Wanted—Male 52

Male or Female 53

EARN EXTRA MONEY QUICKLY, easily. Will not conflict with studies. Larry after 6:00 p.m. Ph. 224-7352

WANT TO MAKE MONEY? 50c for every invitation books you sell. Call Mrs. Duncan, 228-9597.

Work Wanted 54

INSTRUCTION

Instruction Wanted 61

Language Instruction 61A

$67.50 FOR 60 LESSONS
Learn Conversational French, Spanish, German or English (New Canadians for as low as
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Take advantage of this amazing offer: only six students maximum per group.
For the best tutoring in language conversation, call us today (8:30 a.m. to 7:30 p.m.) at 736-5401.
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1603 W. 4th (at Fir)

Music 62

PIANO AND VIOLIN LESSONS. Musical theory at all levels (ex-Royal Academy student). S. Cox. 733-3509.

Special Classes 63

Tutoring 64

FRENCH TUTOR FOR STUDENTS with high school or first year of French, $2.00 hour. Phone Mar Mayet, 224-9073 after 6 p.m.

MISCELLANEOUS

FOR SALE 71

BIRD CALLS
Your Student Telephone Directory
NOW AVAILABLE — $1.00
at the Bookstore,
AMS Publications Office and Thunderbird Shop

FREE PASSES TO GUESTS OF Invitation 69/70 Book holders to movies, restaurants, night clubs, etc. Don'h miss yours, $1.75, at SUB Information.

FOR SALE: WAIS TESTING KIT with zipper case and stop watch. $40.00. Call Elrod at 228-3510.

FOR SALE: BED, CHAIRS, DINette set, tables, rug, mirror, etc. Cheap. 224-0534, after 5 p.m.

GIRLS' SKI BOOTS, TYROL, SIZE 6½, excellent condition. Used one season. Phone Rae Stanley, at 261-4341

FOR SALE—REIKER SKI BOOTS; Buckle, 1967 model. Excellent condition, $60. Call 683-2872 after 7 p.m.

LABORATORY EQUIPMENT AND Chemicals for sale. Phone Bill 224-6585

RENTALS & REAL ESTATE

Rooms 81

ON CAMPUS $40/MONTH; ROOM with breakfast; girl student wanted; available immediately. Tel: 224-3162.

PLEASANT QUIET ROOM FOR quiet male student. priv. entr. lt. ck. bathrm, near gates, $50. 224-6795.

SINGLE ROOM — OR ROOM AND breakfast, men only, Dunbar area, priv. entrance. Ph. 224-3389.

ON CAMPUS. LARGE FURNISHED rm. Private entrance, shower, etc. Light housekeeping; female student. 224-6397.

L.H.K. 2 RM. BASE STE. COMP. furn. 2 men. 733-4252.

FOR RENT TO MALE STUDENT, third year or more advanced, sleeping room. $35.00. 228-8096.

WANT TO LIVE ON CAMPUS? Male accommodation. Room $50. R&B $95. Kitchen privileges, Parking, large study room & loung. Weekly linen. 5760 Toronto Road or phone Ron, 224-0327.

Room & Board 82

MAKE THIS YEAR AT UBC A memorable experience! Live at the Sigma Chi House! We offer largest rooms, with w/w carpeting, most cupboard & drawer space, comfortable lounge areas, colour T.V. Newest house on campus. Come on over and see us Sigma Chi Fraternity, 5725 Agronomy Rd.

Furn. Houses & Apts. 83

SENIOR GIRL, FOR FURN. WEST End apt. 26th floor, indoor pool. $80. 681-7079.

GRADUATE COUPLE NEEDS ACcommodation in or near the campus. Phone 224-9001.

HOUSE TO SHARE, MALE OR female. 596 W. 17th Ave. Private rooms. 876-4607.

FEMALE GRAD TO SHARE apartment. West 1st Contact room 208 Geography Dept.

Unfurn. Houses & Apts. 84

HOUSE, ENTIRE 1ST FLOOR, near Univ. Gate, 13th Ave. Accommodate group 2-3 students or family. Frig. & stove inc. Tel. 985-2743.

WANTED TO RENT: WORKING couple desire 1 or 2 bedroom house to $135 funr. or unfurn. Kits, Jericho or UBC area. Phone 224-3839 after 5:30.

IT PAYS TO ADVERTISE IN THE UBYSSEY CLASSIFIED SECTION