Protests rock Canada

THE UBYSSEY

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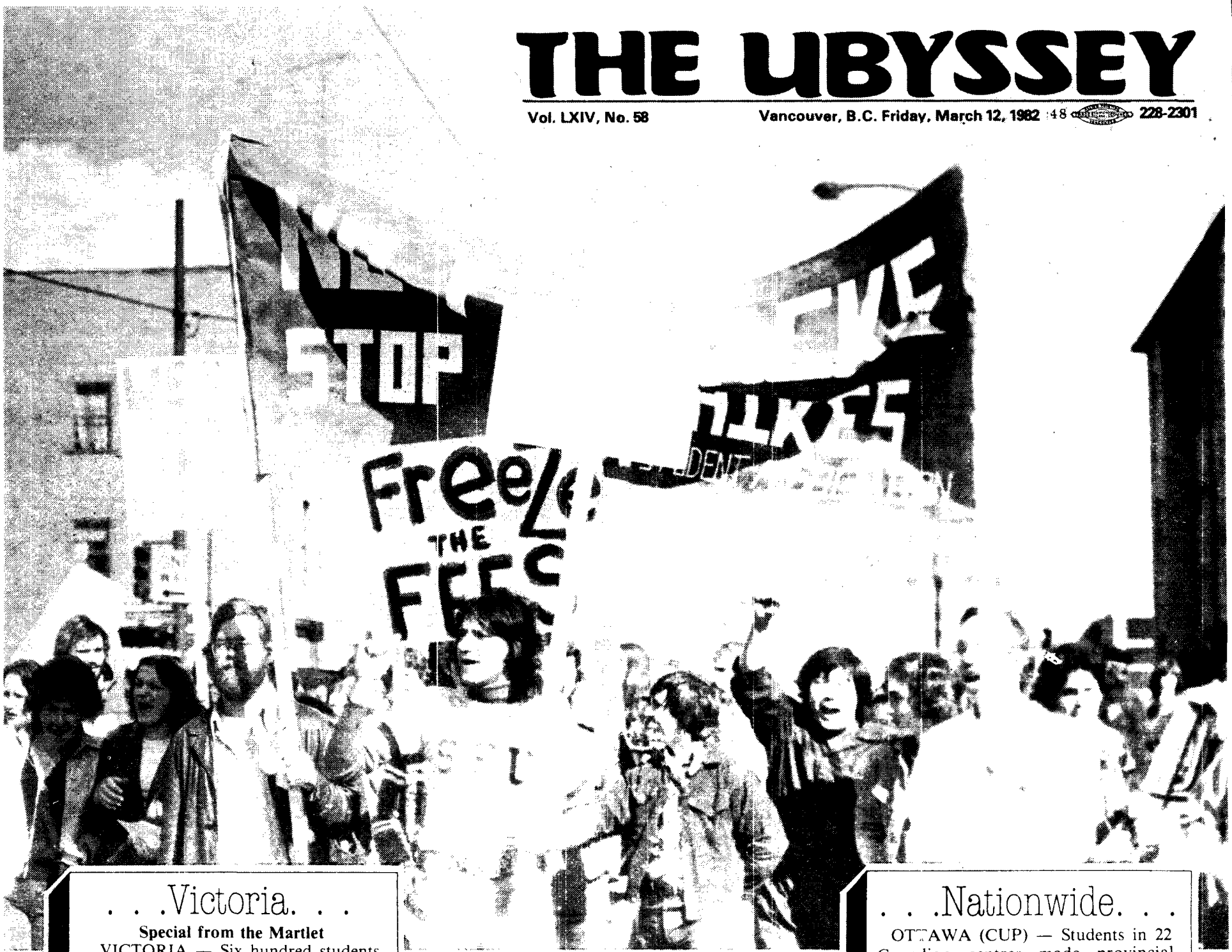

. . .Victoria. . .

Special from the Martlet

VICTORIA — Six hundred students heckled and booed universities minister Pat McGeer on the steps of the legislature Thursday, demanding more funds for post secondary education.

Students from the University of Victoria and Camosun College marched through the cold and windy city streets to the legislature singing "Sha na na na na na na, hey hey hey, Socreds goodbye."

Speakers from student organizations, unions and faculty associations addressed the rally, and finally McGeer agreed to speak.

The militant crowd chanted "bullshit, bullshit," when he promised B.C. would continue its commitment to high quality education.

When McGeer asked the students where more funds for education could come from, they suggested the B.C. government's multi-million dollar northeast coal project or higher taxation on corporations. McGeer said the public wouldn't go for the idea.

"How many people here would oppose taking funds from the coal project?" he asked. No one responded.

"Well, how many people would oppose higher taxes on corporations?" Again there was no response.

UBC joins in the Canada-wide wave of student protest today, when lower mainland post secondary institutions gather in Vancouver for march and rally.

. . .Edmonton. . .

EDMONTON (CUP) — It would have been funny if it wasn't so typical of government attitudes toward post secondary education.

About 2,000 students stood in heavy snowfall at the foot of the provincial legislature to protest cutbacks. They came from universities, colleges and technical institutes in Grande Prairie, Edmonton, Red Deer, Calgary and Lethbridge.

Both Premier Peter Lougheed and advanced education minister Jim Horsman spoke to the crowd, but efforts by the Federation of Alberta Students to bring in a federal representative produced a comical situation.

First, the federal government promised secretary of state Gerald Regan. He declined, so they promised Regan's secretary. The secretary turned into a Liberal backbencher, the backbencher into a telex, and the telex into a telegram.

The telegram arrived late and had to be read over the phone to FAS. It stated that the federal government will maintain its commitment to post secondary education.

Meanwhile, the unimpressed students jeered at Lougheed and Horsman. They chanted "snow job," and at the rally's conclusion, "we'll be back."

. . .Nationwide. . .

OTTAWA (CUP) — Students in 22 Canadian centres made provincial ministers of education very unpopular Thursday.

They were marching, chanting, meeting and picketing as part of the Canadian Federation of Students national week of action.

In Halifax, students from the city's three universities sent a direct message to downtown legislators — they held a one minute protest of noise, honking horns, banging pots and cranking stereos against underfunding.

In Montreal, about 3,000 students marched on a provincial government building howling "we're pissed off," and "we want justice." In Quebec, universities have been asked to chop three per cent from their operating budgets in each of the next three years.

Another 3,000 demonstrators at Toronto's Queens Park shouted "save us from Davis," and were addressed at the legislature buildings by labor leaders who pledged union support.

Frank Drea, minister of consumer and corporate affairs in the provincial government, countered students hostility with, "You should be thankful to the minister of colleges and universities, Dr. Stephenson."

Other protest action is planned for Corner Brook, Newfoundland, Moncton, Quebec City, Hamilton, Peterborough, Kingston, Ottawa, Thunder Bay, Winnipeg, Saskatchewan, Lethbridge and Calgary.

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Sly and The Family Stone, March 26
B.B. King, March 27, 7:30 p.m. & 11:15 p.m.
Long John Baldry, March 31
City Nights, April 8, 9, 10
Tina Turner, April 23
Mike Warnke with Jamie Owens-Colling, May 13
Odetta: A Salute to Paul Robeson, May 17

AMS
Popluar Front, Fifty Four Forty and Rhythm Mission, March 12
Fashion Focus, March 13
Toga Dance, March 19
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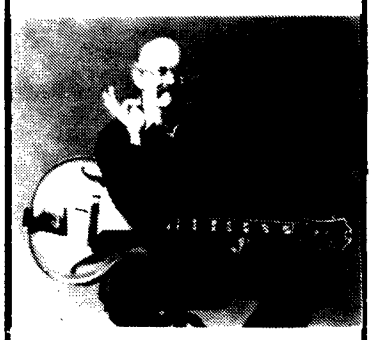

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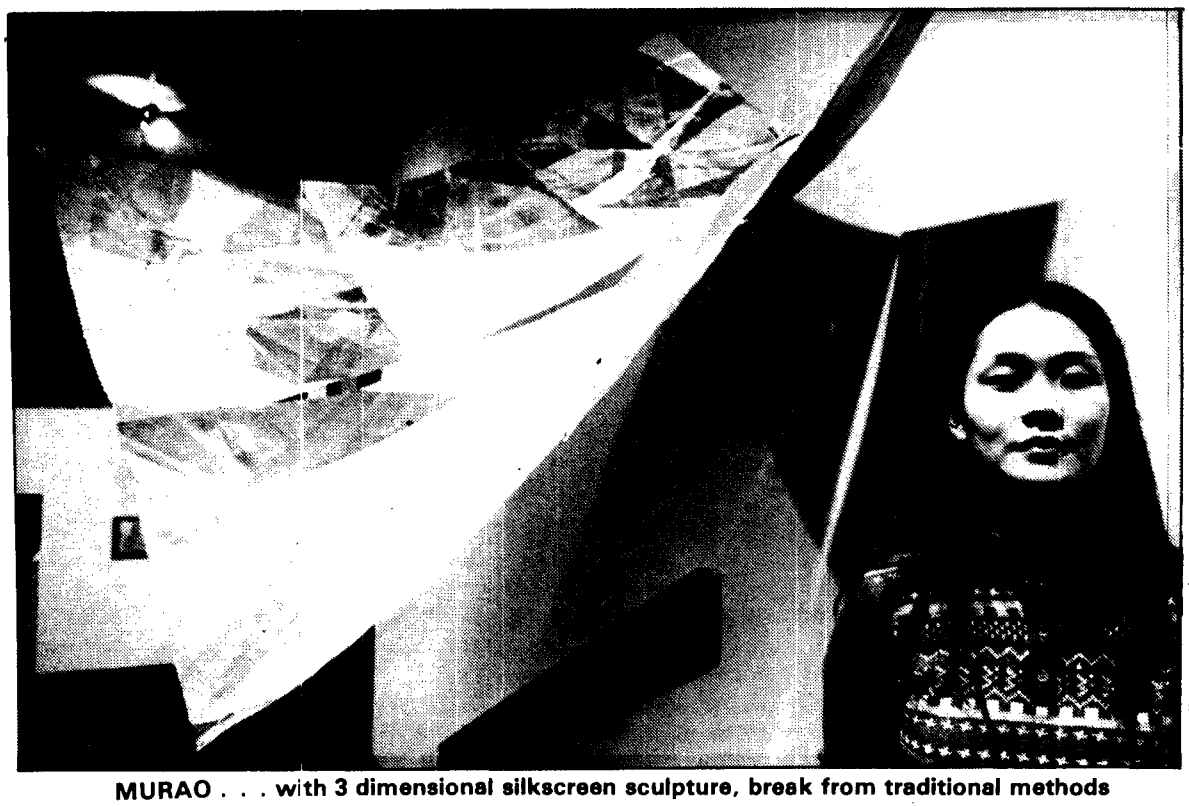
UBC art show displays Organic, earthy works; folds, flagelli, skeletal forms, visceral interiors



MURAO . . . with 3 dimensional silkscreen sculpture, break from traditional methods

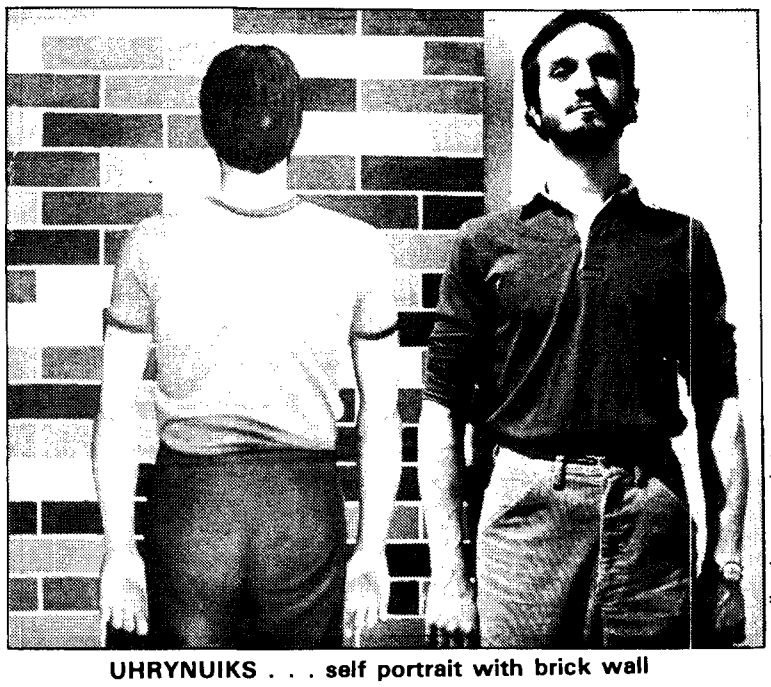
—alice thompson photo

By ALICE THOMPSON

When a large group of artist's works are displayed together, their show often becomes disconnected and diffuse because their vast thematic and visual differences.

But in the third year fine arts show, the intimacy of working within the same faculty has given these artists common themes. In this show — currently in the SUB gallery — the majority of the artists share an interest in human and organic form. The show teems with folds and flagelli — visceral interiors and skeletal forms.

Lynette French's untitled collage integrates skeletal forms, earth strata patterns, richly drawn limbs, torsos . . . and sewing pattern tissues. The use of tissues adds an intriguing visual and textural touch to her work.



UHRYNUIKS . . . self portrait with brick wall

—alice thompson photo

French became interested in using sewing patterns in juxtaposition with earth strata and the human forms because of the interesting co-relation between geological terms and sewing terms — rock patterns and tissue patterns.

French adds, "Basically I found the pattern shape itself quite interesting, simply because it seems so unrelated to the actual human form."

Her work also displays a strong sense of materials. Particularly effective is the incongruity of combining dirt — pressed into the reddish strata/skeletal areas of her collage — with the fragile sewing tissues.

Joan Smith's untitled etching uses forms reminiscent of skeletal and shell forms. The deep blue, gentle modelling of the image, the small accent area of flesh color, and the introduction of an actual paper fold in juxtaposition with embossed folds in the work, all add up to a very deft, sensitive handling of the etching medium.

Astrid Gaitanakis displays a pencil drawing with a centre motif resembling a scientific illustation of the female reproductive organ or of the inner ear. But these are illustrations rendered wispy and fragile — faintly coloured forms that melt away into more abstract forms and marks.

Wilnora Rosenfeld gives "a piece of flesh" political overtones. Her watercolour depicts an ambigious oblong shape . . . it is what a breast looks like after it has been removed during a masectomy operation. Rosenfeld surrounds this object with a series of differently toned mat boards.

She says that "the multiple framing effect draws attention to the object quality of the breast. The viewer is led through a series of diminishing perspectives to regard an object . . . which is what the breast is, an object. I hope this way to make the viewer re-evaluate his or her own views towards breasts, female sexuality . . . basically to get away from 'tits and ass'."

Sonia Ang — though less political — also shows an awareness of her own femininity. Ang includes two self portraits: The Red Box (my Sister and I) and The Red Box (Self Portrait).

The Red Box element — in one work a painted perspective, in the other an actual sculputural box — refers to the female element in Ang. The shade of red Ang uses is finely balanced between a warm, effusive red and an uncomfortable, burning red.

ROCHESTER . . . with work

—alice thompson photo

The two figures of Ang and her sisters are hooked to the background at the back of the heads — a practical solution. Ang's straightforward combination of painting and sculpture suggests a humorous, decisive attitude on Ang's part that is quite refreshing. The hanging of her large painting/sculpture is quite effective because its location allows the gallery space to reinforce the picture perspective, adding to the its drama.

Next to Ang's work are Andreas Kahre's elegant pencil drawings; a contrast to Ang's bold colourful work. Kahre combines an 18th century concern for draughtsmanship with a contemporary concern for the connotations and associations brougth forth by the subject matter.

Kahre has drawn devices which combine machine-like and organic form. Kahre admits a "fascination with the combination of the two, the skeletal with the mechanical—the moral connotations of the grown and the man-made." Kahre is concerned with the automatic pegging that makes the "natural and organic morally superior to the "mechanical and man-made." Kahre is attempting to reconcile the two in his drawings.

Kahre also includes a sculpture in the show, entitled Breathing. The piece integrates a very contemporary material — plexiglass — with the millenia old skeletal human form. Kahre says "this piece is a point of departure for me . . . I want to go on to join the material and the subject matter . . ."

Ginny Harris is another artist in the show interested in the juxtaposition of organic form and geometry. her Square Statement contains a sensious treatment of checkerboards, grids, and curved organic shapes.

Joanne Rochester expresses similar concerns in her Lithograph Number 3. Rochester explains, "I was trying to get the contrast between the organic system of the blown wash in the foreground and the intellectual organization of the checkerboard brings in the idea of games . . . playing games and playing with art. I used the words 'Rorscharch test' to get people to focus on the blob more than they ordinarily would . . . to explore the permutations and the textural subtleties.

Many of the artists use their personal experiences as a source for their work. Vanda Sudic's untitled mixed media drawing deals with her childhood anxieties of the future — an intensely personal subject.

Sudic draws a self-portrait from a birthday snapshot of her childhood days. The drawing of the birthday cake, combined with Sudic's clock, provide a focus for the look of anxiety on the child's face.

Sudic makes several meaningful references to childhood. The multiplicity of marks, form and colors in the picture represent the confusion and information overload experienced by the child.

FRENCH . . . collages of strata and sewing tissue

—alice thompson photo

The words Anxiolytic Sedative are written in child-like lettering, a reference to the tranquillizers Sudic was prescribed as a child. Thin blue notepaper lines and handprints (the first artwork most children make) add to the depiction of the child's world.

All these elements combine to make Sudic's painting the most emotional and personal piece in the show.

Brian Uhrynuik also makes a personal statement — but his is a very humorous approach to his frustration. Uhrynuik paints a self portrait from the back — and facing a brick wall. The brick wall is used as a literal statement . . . Uhrynuik says bluntly, "that's how I felt after my summer job."

Lorna Mulligan also recalls memories to make her untitled lithograph/watercolor, depicts "a memory image from England's Neolithic stones . . . the feeling of being inside, and going through a passage."

Mulligan has associated this feeling with the birthing process, and in her piece draws the stone post and lintel structure in a womb shape. The sky between the rocks is rendered soft and fluid, contrasting with the stone's rough texture.

Mulligan's other entry is very gestural and intuitive, showing a concern for possible marks in lithography. "I liked the freedom of making these marks on the lithostone . . . a very immediate process followed by the mechanical process of lithography."

Mulligan adds her own marks and colours to each print, by hand, making each piece an original and therefore closing the door to any mechanical mass production of her prints. This is a deliberate move to escape some of the more commercial aspects of printmaking.

Grace Murao also has a very interesting way of escaping the restraints of traditional printmaking. Her large silkscreen sculpture projects aggressively into the gallery space. Murao has done away with the two dimensional viewing of the surface of a print and has rendered her silkscreened paper into a three dimensional object with strong physical presence.

Her piece also escapes the mechanical mass reproduction of silkscreening, as each piece is unique and unreproducable. Murao has made each segment by folding the papers and running the entire set of folded papers through a single color screening, drying the paper, refolding and repeating the process.

This puts screened color on both sides of the paper, enhancing its three dimensional, object quality. In this innovative sculpture, Murao has used silkscreen in the service of idea, and has not let the medium dictate the method.

Murao is one of the few artists to present abstract work for the show. The other abstract pieces of quite different intent are Liss Midtal's Equinox and Solstice. She presents two lyrical interpretations of the quality of sunlight . . . at the spring equinox when day and nght are of equal length and at the shortest day of the year (winter solstice).

Megan Faminow is an interesting watercolor artist who presents an untitled study of microscopic forms. Faminow has attempted to abstract and integrate a large number of forms taken from microscopic studies of insect anatomy.

This well-executed piece is visually effective both when viewed close up and when viewed from a

See page 4: THEMES

Themes facinating

from page 3

distance. Faminow achieves this through close attention to harmonious color and to the overall abstract patterns created by the light and dark areas of the work. The result is an intricate yet resolved work of great appeal.

In contrast to this minute attention to detail, Ted Bergen uses abstraction and rough, blocky shapes to convey a mental state. His Prompt to Adventure takes a West Coast forest and abstracts it into tall poles under the dark folds of a cloud filled sky.

The painting uses a dark centre space and a hallway among the poles to arouse your curiosity and invite you to journey into the 'forest' and into the painter's inquiring mind. Bergen uses the abstraction and the sexual imagery very effectively to create the painting's ambience of mystery.

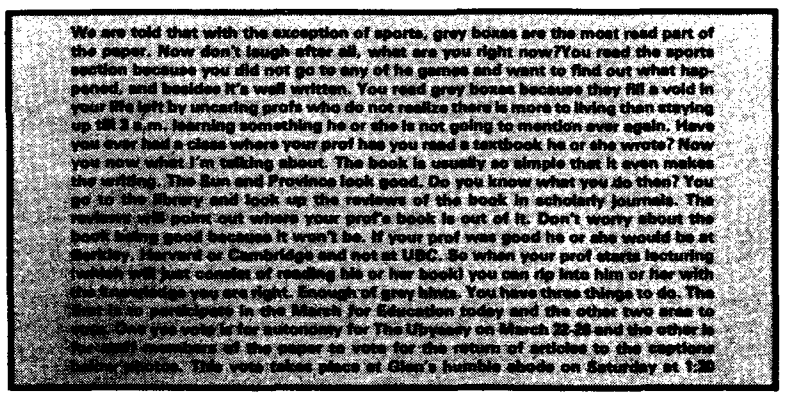
Cynthia Orser presents science fantasy inspired ink drawings. She is particularly effective when combining archetypal, fantasy imagery with contemporary elements — for example, in her Funeral for Kynthos, Orser presents two women as sirens on the rocks — dressed in culotte rights and dance shoes. The hair curlers and Hawaiian skirts in Wifman's Alienation are also quite startling — this unique and unexpected combination of elements is the strongest aspect of her work.

Christy Grace's Front Desk is also good. The drawing is an interesting scale for the subject matter, which is a collection of desk-top articles such as a ruler, pencil, and scissors. The larger than life scale, and the drawings mottled shading give the work presence.

It is the ambiguous space and the abstract qualities of the drawing which draw the viewer's interest.

Realism is an interest of Ausma Banka. Though her drawing style is conventional, her double protrait displays a sensitivity to human personality and gesture.

An admirable feature of the show is its overall professionalism — the work is effectively framed, displayed and lit. It is an easy show to look at, and the visual and thematic interrelationships of the different artist are fascinating to trace. For a last look at this excellent show, go to SUB gallery today, 10 a.m. to 5 p.m.



We are told that with the exception of sports, grey boxes are the most read part of the paper. Now don't laugh after all, what are you right now?You read the sports section because you did not go to any of he games and want to find out what happened, and besides it's well written. You read grey boxes because they fill a void in your life left by uncaring profs who do not realize there is more to living than staying up till 3 a.m. learning something he or she is not going to mention ever again. Have you ever had a class where your prof has you read a textbook he or she wrote? Now you now what I'm talking about. The book is usually so simple that it even makes the writing. The Sun and Province look good. Do you know what you do then? You go to the library and look up the reviews of the book in scholarly journals. The reviews will point out where your prof's book is out of it. Don't worry about the book being good because it won't be. If your prof was good he or she would be at Berkley, Harvard or Cambridge and not at UBC. So when your prof starts lecturing [illegible] your calendar of reading his or her book! you can rip into him or her with the knowledge you are right. Enough of grey blnts. You have three things to do. The first is on participaqe in the March for Education today and the other two ones to vote. One you vote is for autonomy for The Ubyssey on March 22-26 and the other is [illegible] signatures of the paper so vote for the return of articles to the sportsw [illegible] This vote takes place at Gino's humble abode on Saturday at 1:30

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UBC MUSIC DEPT.

CHECK LIST OF CONCERTS

End of March

FRIDAY, MARCH 12
8 p.m. UBC Wind Symphony — music of Schoenberg, Hindemith — Old Aud.

WEDNESDAY, MARCH 17
12:30 p.m. UBC Chamber Strings — music of Bach, Grieg, Vaughan-Williams.

THURSDAY, MARCH 18
12:30 p.m. UBC Trumpet Ensemble.
8:00 p.m. UBC Collegium Musicum — music from the Renaissance and Baroque.

FRIDAY, MARCH 19
12:30 p.m. UBC Collegium Musicum (repeat).
8 p.m. UBC Opera Workshop — music by Mozart, Rossini, Menotti.

SATURDAY, MARCH 20
8 p.m. UBC Opera Workshop (repeat).

MONDAY, MARCH 22
8 p.m. UBC Wind Symphony — 1982 "Pops" Concert — SUB Ballroom.

WEDNESDAY, MARCH 24
12:30 p.m. Faculty Violin and Piano Recital — music of Mozart, Franck.

THURSDAY, MARCH 25
12:30 p.m. UBC Choral Union — music of Vaughan-Williams, Stravinsky, Schaefer.
8 p.m. UBC Stage Band — Old. Aud.
8 p.m. The Cascade Consort — music from Baroque.

FRIDAY, MARCH 26
12:30 p.m. UBC Contemporary Players — music of Crumb, Chatman, Berio.
8 p.m. UBC Choral Union (repeat).

SUNDAY, MARCH 28
2:20 p.m. UBC Symphony and the Vancouver Youth Symphony Orchestra, conducted by Kazuyoshi Akiyama — music of Moussorgsky, Ravel, Debussy.

WEDNESDAY, MARCH 31
12:30 p.m. UBC Piano Trio — music of Beethoven.

NOTE: All programs given in Recital Hall of the Music Building, unless otherwise indicated.

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ENSEMBLE HARPSICHORDIST . . . light, direct approach to music

Ensemble delights

By KERRY REGIER

One must maintain extremely intense concentration during any Cecilian Ensemble concert, something that was evident during last weekend's performance.

It is not that the music was particularly esoteric or difficult. The Bach D Minor Harpsichord Concerto, for example, is a reasonably accessible work, and the Rameau Piece de Concert No. 3 is very light, easy music; the other works on the program were similarly unchallenging.

The performances were not of such grand and subtle stature that a moment's inattention meant a failed experience. One of the most admirable things about the Cecilian Ensemble is their light, direct approach to the music, never missing an opportunity for real fun and avoiding "scholarly" precision in performance.

Not that their performances were unscholarly, for they generally apply fine understanding of baroque style to their richly sensuous performances.

The ensemble manages to bring fresh enjoyment to 300-year-old music with their emphatic rhythm and passionate, dynamic phrasing. While appreciating the fine messa di voce that violinist Carlo Novi displays, it is possible to have a lot of good, simple fun.

This is where the concentration becomes necessary. The members of the Cecilian Ensemble have such purely theatrical habits of gesture and motion on stage that it is almost impossible to watch them.

Novi's hip-rolling, or guest violinist Christine Moran's almost lordotic archings, or cellist Susie Napper's aggessive thrusts with her instrument — the intensity (and idiosyncrasy) of these gestures and the natural ease of their expression makes them distracting.

Only by fixing my visual concentration on one anatomical feature is it possible to free my attention enough to fully enjoy the music.

But in no way must this be taken to mean that they are not enjoyable to watch. Most performers are so entrapped by the ritual of classical music concerts that it is difficult to distinguish them on stage.

Not only do they work hard to look alike, that is like the ideal classical performer in all their Olympian calm; but they work hard to sound alike as well. Violinists try to sound like Perlman, singers like Sutherland, and so on. And it is dreadfully dull.

The fact of Novi's looking like he should be playing bluegrass, his appearance of being a real human being on stage and not just a performing machine — this kind of individuality makes him, and the Cecilian Ensemble, a real delight to watch and hear.

Coleman's concert a load of valium

By ALLEN STEVENS

The most controversial figure in the history of modern jazz arrived last week in Vancouver for a one-nighter.

Ornette Coleman, jazz's enfant terrible from the '50s and '60s, filled the Commodore ballroom to near capacity, but for those who came expecting to hear jazz music it was an evening of unpleasant surprises.

The first shocker was that Coleman has given up the discordant, atonal style (dubbed "free jazz") that made him infamous twenty years ago and earned him the eternal emnity of the jazz establishment. More stunning, however, is his new musical direction. Coleman is no longer playing jazz music at all, and instead is now indulging in lacklustre electronic discofunk for dancing robots.

The evening opened with a set of not very convincing polyester punk rock by a local group named Rhythm Mission. This ironic title apparently stems from the fact that the group has no rhythm whatsoever, and as far as its music is concerned, it's clearly Mission Impossible.

Judging from their output the group's main inspiration is John Denver, and their music effectively bridges the gap between boredom and monotony. While the lead singer postured inspidly the band did great violence to their instruments; the overall effect was amusing — when it wasn't tedious. After about 20 minutes the band mercifully left the stage, probably because its repetoire was exhausted. After all, you can only go so far on three chords.

As the last member of Rhythm Mission stumbled off the stage, Coleman and his group, Prime Time, began to set up. Talk about double vision . . . Prime Time consists of two drummers, two bass players, and two guitarists. (Later, when they began to play, I could see why Coleman needed doubles on every instrument. These clowns were so bad that it took two of them to equal one ordinary musician.)

At last Coleman and Prime Time began to play. Every number sounded the same: colorless, badly played disco music with Coleman's out-of-time saxophone noodling around the lead. Nobody in the band soloed much, probably because if they had, the audience would have known who to hold responsible. Coleman, who once blew a pretty mean alto, now sounds as if he's been sedated by all the Valium laced slop that the band collectively dishes out.

Far more interesting than the music were the band's costumes. Coleman's suit looked like it had once been a Christmas tree, and one of the bass players wore a flourescent organge jumpsuit and carried an instrument that looked like a weapon from Star Wars.

As Prime Time ceased firing and the audience left, I was reminded of the first time I'd seen Coleman, almost 18 years ago, at a concert in Los Angeles. Admission was free, but even that price was too high for most of the audience, who began walking out before Coleman was halfway through his first number. By the end of the performance there were only a few of us left, and as we stood up to go the man next to me turned toward the stage, shook his head hopelessly, and muttered to Coleman "Hey man, what'd that saxophone ever do to you?"

It's a shame to have to say it, but his playing hasn't improved in all these years.

— allen stevens photo

COLEMAN . . . blah disco concert unimpressive

Armatrading electrifying

By BRIAN BYRNES

It was obvious from her first appearance on stage that Joan Armatrading had a surprise for the sold out crowd at her recent concert.

Known for being shy and reserved in concert, Armatrading strutted on stage clad in a shiek white pantsuit, with an impressive electronic band. Backed by this talented group of musicians, Armatrading presented a new sound to coincide with her new image.

After opening with Walk Under Ladders to introduce her album of the same name, Armatrading spent most of the first set doing some of the soft and sensitive pieces that have helped her accumulate a large enthusiastic following and a number of gold records.

In the concert's second set, the band cut loose with a number of upbeat rocking pieces including a supercharged tune called Eating The Bear. The audience loved it and needed little encouragement from Armatrading to leave their seats and boogie in front of the stage.

The audience was so taken with Armatrading's energy that they forgave a number of minor disappointments. These included the performance by the opening group, The Robert Cray Band from Portland.

The band did a number of blues pieces but none were particularly memorable. Another slight irritation was the long wait between the exit of the opening band and Armatrading's entrance.

The last problem was the most disturbing. Armatrading's new sound utilizes synthesizers and at times they distorted rather than added to the band's crisp and precise playing.

Armatrading closed with a sensitive rendition of Willow with the audience joining in. And though her new sound and driving backup band are really exciting, this song, with the band playing lightly in the background, was symbolic of an older Armatrading: an artist who is powerful because of her sensitive vocals alone.

ARMATRADING . . . combines rock, new wave, reggae

Glass shatters music myths

By GREG FJETLAND

The Phillip Glass ensemble has cracked a few preconceptions about music in this town. The Vancouver New Music Society concert at the Granville Island Arts Club theatre played to a full house, and on the strength of Sunday's concert could play to many more.

Glass's music is unique and in some ways international in scope. In his compositions he uses such diverse instruments as voice, electric organ, saxaphone (base, alto, tenor and soprano), piccolo, flute and grand piano.

The compositions have distinct tinges of Oriental, Balinese, classical, rock and jazz influences and his work is somewhat similar to the recent works of Brian Eno and Steve Reich. But Glass avoids Reich's preoccupation with percussion and is much more strident and forceful than Eno, though no less subtle.

The Glass compositions are characterized by a braided texture: rifts repeated and transposed, repeated and reinterpreted. It is often dense wall of sound which prompted some audience members to call for a decrease in volume after the first piece. Glass and the mixperson fortunately ignored the call.

The music is at first disorienting and even maddening; after all, there is no refrain or melody or beat, only a frenetic pace of intertwined repetitions. There is limited development in most of the pieces and the lengthy compositions sound as if they begin and end arbitrarily.

But a curious thing happens after while. Your wandering thoughts are quieted, your attention is fixated and the mind becomes as clear as glass.

The questioning ceases and the mind is fixated on the intricacies of the ineffable music; listening for that favorite rift, finding new subrhythms, being shocked by an abrupt change in the piece, being tugged up and down the scale or being mesmerized by the chanting of the vocalist Dora Ohrenstein. In one piece she matches the sax note for note for a good ten minutes. When each piece abruptly ends, the silence is like a splash of cold water and the pause before audience applause is uncharacteristically long.

Indeed, the stamina of the entire ensemble is worthy of comment for all the pieces were at least 15 minutes long and they were played at a frantic pace. The technical virtuousity and sheer physical endurance prompted a nearly complete standing ovation at the concert's end.

The standing ovation was not complete perhaps because audience members were bothered by some different aspects of the performance. The performance lacked "showmanship," or personal touch.

Glass spoke on only one occasion: to announce the release of his new album in two weeks, and introduced the ensemble members. A few words would have gone a long ways to dispel his apparent aloffness.

The works were also similar in several aspects. At times the strains of one composition could be heard in another.

This is disconcerting considering that the pieces spanned over ten years in Glass's career. It is not too much to hope that Glass would have matured and developed artistically over the decade and yet this is not readily in evidence. Still, these are concerns beyond the experience of the music and on that level, Glass succeeds.

UBYSSEY PHOTO CONTEST WINNERS

GRAND PRIZE PHOTO: JANICE PESHKE
ARCHITECTURE AND LANDSCAPE: W. JAMES MORRIS
NUDES: JOSEPHINE MASSARELLA
THE PHOTOGRAPHER: ANDREW BALDWIN
UP CLOSE: LORENE OIKAWA

The Grand Prize, won by Janice Peshke, is a Chinon CE-4 shutter priority automatic camera with f 1.9 lens.

Each of the other winning contestants will receive a 16 by 20 inch framed colour enlargement of the photo of their choice.

Kits Cameras donated all prizes.

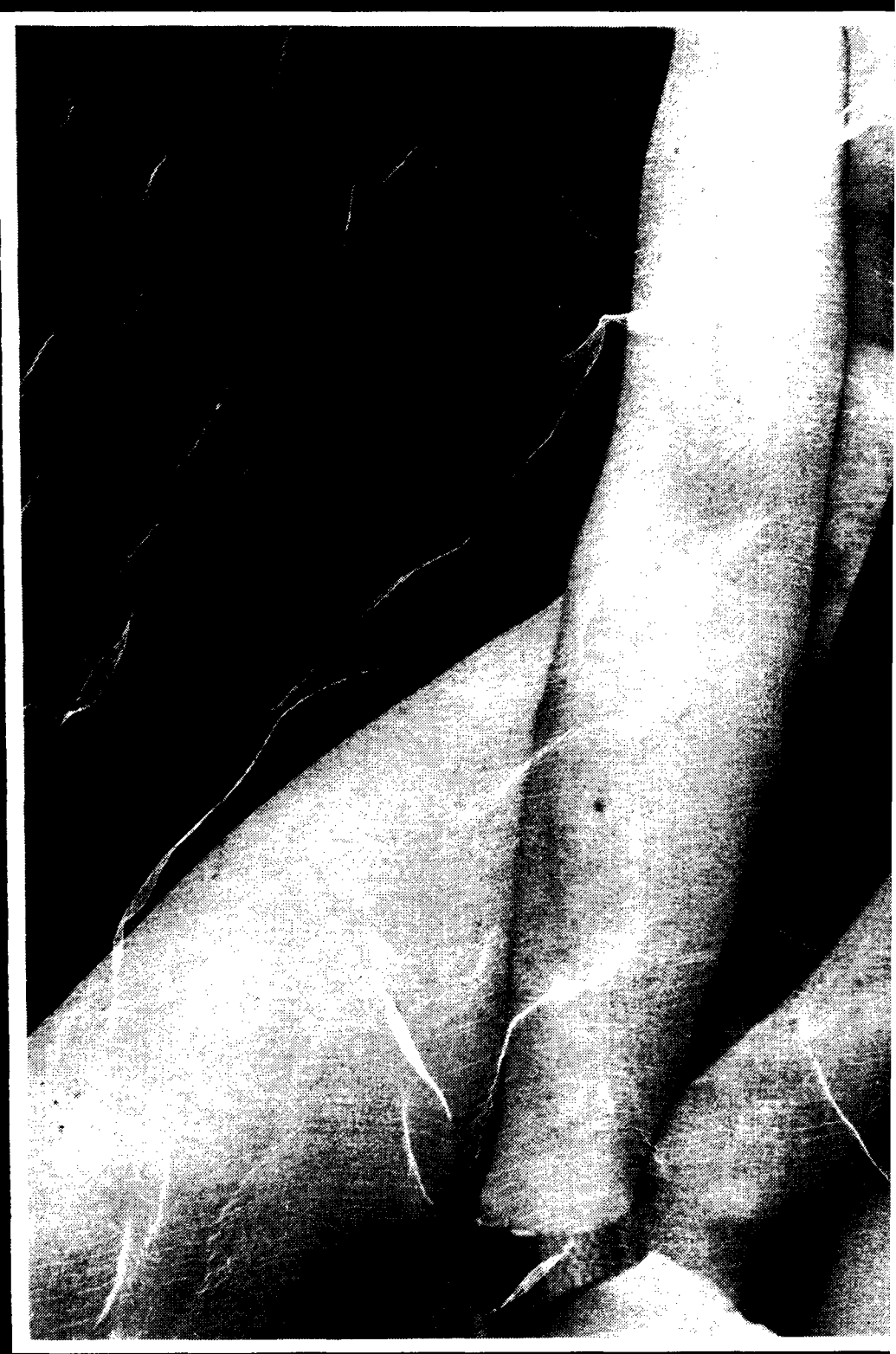
The Ubyssey staff thanks all participating photographers for their submissions. Your photos can be picked up anytime at SUB 241k.

So, the second annual Ubyssey photo contest comes to an end. The response this year topped last year's — there were approximately four times the entries for this year's contest.

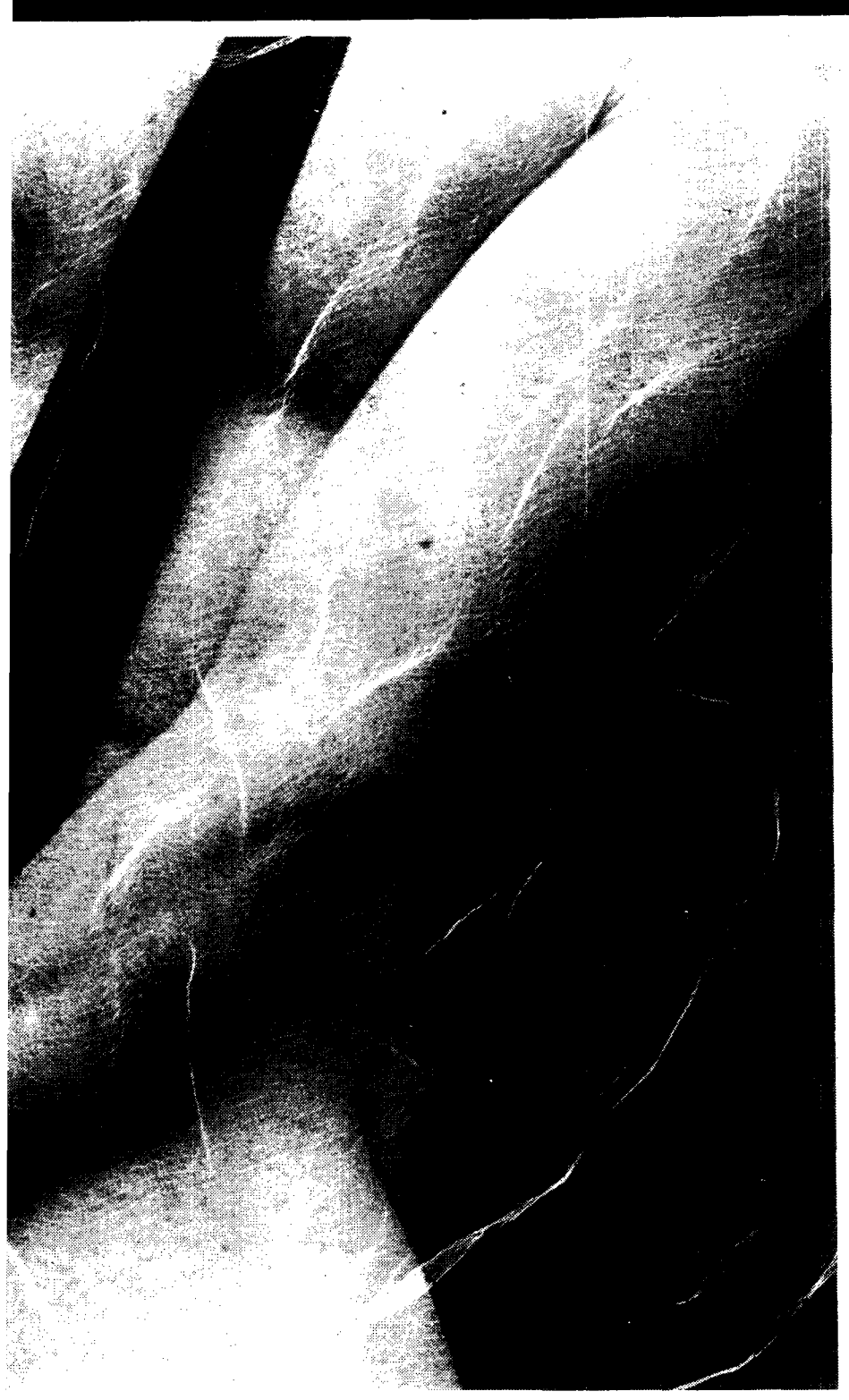
Overall quality was better and the judges had a tough time when it came down to the final decisions.

Hopefully this will be an exponential trend, and next year we will be deluged with entries — maybe go on to a spin-off, perhaps a movie . . .

See all you shutterbugs same time, same place next year — at The Ubyssey, which has all the nudes that are fit to print.



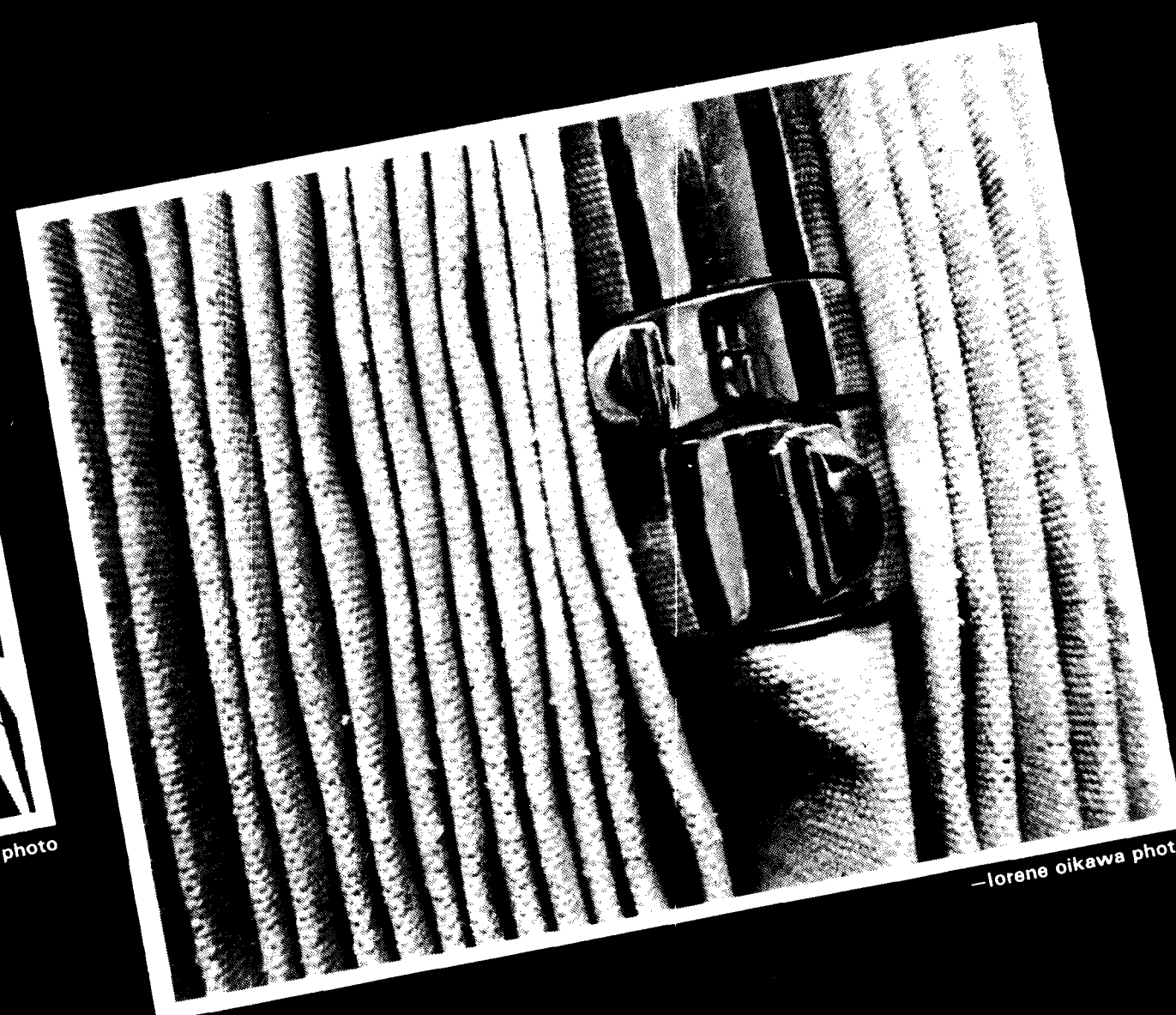
—josephine massarella photo



—janice peshke photo

—andrew baldwin photo

—w. james morris photo



—lorene oikawa photo

Editorial chopped due to cutbacks.

The Ubyssey staff and millions of other students will be vigorously protesting this loss and the inadequate funding of post secondary education in B.C. at a rally today.

Free buses leave SUB at 1 p.m. The march starts at 1:30 p.m. at the Queen Elizabeth theatre at Georgia and Beatty, leading to a rally at Robson square at 2 p.m.

Letters

Differential fees an unjust contribution

At present in Canada many provinces (e.g. Ontario) apply differential fees to foreign students attending university. Likewise in the U.S. and Great Britain, visa students pay dearly for their education. Countries such as France, West Germany and other provinces like B.C. and Manitoba do not differentiate between national and foreigners when it comes to tuition fees. In fact, West Germany offers attractive packages to foreigners covering minimal fees, access to residences, generously subsidized food etc.

This brings us to James C. Burdon's letter of Feb. 26, in which he goes into great detail with figures. He suggests that by charging foreign students at UBC differential fees, the shortfall in the university's budget of nearly $8 million could be met.He expects the foreign students to pay an *extra* $6 million in tuition fees. That works out at an extra $6,000 to $7,000 per student in addition to current tuition and the related cost such as accommodation, books and so on which international students already contribute to the economy. If UBC set tuition fees at $7,000 to $8,000 or more for American students, the figure of less than 3.5 per cent of the university's total enrolment would change dramatically, making UBC accessible only to those who have privileged positions in their own countries and thus preventing those students whose countries can most use their Canadian Education from obtaining it. By the way, the figure of 3.5 per cent is not an estimate as Mr. Burdon suggests, it is a fact, available at the registrar's office. According to Mr. Burdon, Ontario and the U.S. are "right" and B.C. is "wrong," "foolish" and "sentimental" in not enforcing differential fees.

By this "wrong," B.C. encourages foreign students to its shores; foreign students from *all* classes of society, from many different countries.

By this "foolishness," B.C. encourages an interplay of ideas and culture between Canadian and visitors to Canada.

By this "sentimentality," B.C. encourages people of different languages and of different flags to get together in Peace.

"That Brotherhood May Prevail" — International House Motto.

"Peace Through Understanding" — Rotary Club Motto.

Unfortunately today, many countries in the developed world pay no heed to the above two mottos and only look at particular bank balances . . . "more cash needed for defence, cut education, cut welfare, cut Third World aid, cut . . ."

"Sentimentality," maybe, but if we want our children to have children and one of the most effective ways of doing this is in the creation and maintenance of a campus which both welcomes and encourages the presence of an international community of scholars.

Syed Askari
(India)
Judy Bissoondatt
(Canada)
Yoko Sumida (Japan)
Eyob Goitom
(Ethiopia)
Kevin Shelly
graduate chemistry student
(Ireland)
Rainer Schams
(West Germany)
Felipe Gutierrez
(Chile)

Show impending cuts unfair

Recently the board of governors approved an increase in our tuition fees for next year, up an average of 32 per cent, while giving you less for it in financial cutbacks in the university budget which means laying off of teachers, teaching assistants, staff, cutting back on library budgets, etc. What will the scenario be for next year?

The present economic picture of B.C., Canada, and for that matter the rest of the world is not good. We are experiencing a deepening world-wide recession which will mean a million unemployed in Canada this year. Inflation has slowed down somewhat but not enough. The American market for our provincial lumber, which is the largest source of provincial revenues, is down dramatically. The Socred government is following an economic policy of cutting government expenditures.

Recently the premier announced a wage increase ceiling of 10 per cent for government workers. This is only the first step in this policy. The government axe is out, and it's being sharpened for the vicious cuts in government expenditures I fear will come in the next fiscal year. Post secondary education is the most likely of the social services to be chopped in the upcoming provincial budget. The future of many young people will be affected by these cuts when they become reality.

The trend has been set — there will be continued cuts to post secondary education. This will inevitably lead to higher tuition rates for the students of UBC in the future; the question is "how high?" I fear that the Socreds are going to savagely cut our funding unless unless we are prepared to demonstrate our concerns over the developing trends.

We have to show these politicians in Victoria, and Ottawa, that impending cuts are unfair and detrimental to the interest of our society. We must rally public support for our cause. We have to register for the upcoming provincial election. We have to become more politically active. If we fail to do these things, the future of post-secondary education and the future of our society will be irrepairably harmed. If you care, march with the students of this province at a rally scheduled for Friday, March 12. Let's demonstrate to the governments of Canada that we mean business.

Terry Cox
director of administration.

Make business pay

There have been a number of letters lately which have given support to the government propaganda campaign that foreign students should be further attacked by way of the imposition of differential fees. The gist of these letters is that foreign students have come here for some sort of free ride. This is absolutely false.

The vast majority of foreign students are no different from the rest of us and have come to university to get the best available education in order to make the maximum contribution to the world. They must overcome numerous obstacles to get here and have to face countless difficulties over and above those which Canadian students already face. The reason most foreign students have come here to get an education is that in their countries there are neither sufficient nor satisfactory facilities available for training in the fields they wish to follow. The reason for that is not that these students want a free ride but that the multinationals which have been draining the resources of their countries for so long have been getting a free ride. While reaping maximum profit they have contributed nothing. Not a very different situation from that we face.

We must not allow divisions to be made between Canadian students and foreign students which will only weaken all of us. The position we must take is that the multinationals must be made to pay for the education of students from underdeveloped countries.

Garnet Colly
committee to fight the fee hike

And now it's time

Sonfest, a tradition at UBC since the 20s began as a strictly choral contest. It has recently evolved into a fast-paced and exciting musical evening. The 1982 performance was held last Friday, March 5.

My thanks, on behalf of all the performers, the United Way and the Songfest Committee, to *all* the UBC students who attended the show. Through your support, the fraternities and sororities here at UBC managed to raise several thousands of dollars for the United Way of the Lower Mainland.

I trust that you all enjoyed the show, and hope to see you in attendance this time next year.

Mark Hilton, Comm 3
Songfest '82

El Salvador needs SUS

As I'm sure you are all aware, my country is having an election on March 28. The trouble is my generals and I are having a hard time convincing the world that the election will be fair and democratic. Even though our friends Ronnie and Al have given us unlimited support in our quest for peace and justice, we feel we may not succeed. Therefore we ask for your help. We have heard rumors that the UBC science undergraduate society is renowned for its upholding of democratic principles. Could a few SUS members please come down and help supervise our election to ensure that it will be as democratic as yours was? Thanks. How did you guys do it?

Jose Napoleon Duarte
president El Salvador

THE UBYSSEY

March 12, 1982

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It is important to write a good masthead, that is what this is, because after sports and grey boxes it is the most read part of the paper. How one writes a masthead depends on how long one has been on the paper. The six years plus people, like the failures last year, use a lot of drugs. The 3 to 4 year people use a little drugs or a lot of beer. Second year types, like your agent, just write what comes into their heads. It is the first year people you have to worry about. They ask questions like what should I say? These rookies (I know this is a tacky word but I lost my thesaurus and I have no time to look for it because I have to get back to the frat to study my engineering) also think the masthead must be funny. Then you have to explain that nothing they write will be funny as the fact that our province is being run by a guy with a grade 12 education. The most important thing, you tell these first year reporters, is to get all the names in.

Purists offended

King Lear tamed

By MARK LEIREN-YOUNG

King Lear — you know the name of King Lear. You know the fame of King Lear. Ten times too big for the stage.

King Lear
By William Shakespeare
Directed by Donald Soule
At the Freddy Wood Theatre
until Feb. 13

Donald Soule tries to stress in the program that King Lear is "too huge for the stage." Indeed it is the theatre's King Kong. It's too big and too powerful to be controlled. No one can predict when it will grasp a helpless actor or director in its huge paw, gripping them so tightly they are unable to move, limiting their freedom and preventing them from doing anything but crying for help.

In terms of its magnitude it is a monster work. There are so many potential plays in every character. The University of Victoria staged a play this year called Edmund and Edgar, which examined the relationship between the two brothers and cutting all the scenes not essential to that particular subplot.

The Edmund-Edgar subplot alone has enough material for a substantial play.

In the main plot, Lear says much about dignity, cruelty, trust, pride, old age, love and so many other aspects of our reality. But that is Shakespeare, and Lear is possibly Shakespeare's best.

The interesting question is, what did the Freddy Wood production do to it? First, Soule made a move to offend Shakespeare purists, and (gasp) tampered with the order of scenes. He (serious gasp) added things. He subtracted things. He shortened Shakespeare's epic to run only three hours with intermissions (sigh of relief). And he had the Fool and Cordelia, the loving daughter, played by the same actor.

Set designer Terry Bennett turned the stage into a wooden orange crate with bars at the back, coat rack tombstones dotting the floor and an altar-like stone in the centre.

Add 18 actors of varying ability and you've got Lear.

Leon Powell appeared comfortable as Lear, the foolish and "fond old man" blinded by pride, overcome by madness and forced into an early retirement by two thankless daughters. He made the audience care about Lear the man.

Catherine Stokes was successful, though sometimes difficult to understand through her thick accent as the Fool. But she was not quite as loving a Cordelia as might be expected. She seemed a bit too distant from her father, a bit too cool. In fact, the relationship between Stokes and Pownall appeared strained in both directions.

As for what Soule might have been saying by having Stokes play both parts, that's anyone's guess. It's a student production (at least partially) so is couldn't have been a salary matter. Was he making the cynical statement that anyone as sincere as Cordelia is always a Fool? Unlikely. Perhaps, he felt Shakespeare intended the Fool and Cordelia to be one and the same. There is evidence in the script. Shakespeare never has them appear together. Kent wears a disguise. When Lear lifts the body of his beloved daughter at the play's close he sobs, "My poor little fool." Or is there another reason? No wonder the production is punctuated by music that sounds like it was used for an '80s synthesizer update of the Twilight Zone.

There were some good performances in Lear and some acceptable ones. Kieron Jecchinis as Edmund was good. The bastard son came across as callous and devious enough to out-Machiavelli the big Mach himself. Errol Durbach as the loyal Kent and Brian Parkinson as the moral Albany also came off well.

Stephen Aberle as Edgar, however, was a bit too simpy to be believed for much of the play. Near the end he grew into a much more convincing character. Stanley Weese came across more like Polonius than Gloucester in the early scenes and was completely unconvincing in his agony when the fiery-tempered Cornwall (Jerry Wasserman) plucked his eyes out, but became more believable in late scenes.

King Lear is easily the Freddy Wood's best production since The Caretaker and does a good job of proving that UBC productions don't have to rely solely on equity actors, as The Caretaker did. Still, it is a production designed specifically for people who already know the play. Those who don't must be content with the visual effects and the comfy seats. But at a university it seems a fair risk to take.

Soule knew just what tricks to use to jump-start the audience as attention began to wane. His best maneouvre was placing a high energy battle in the middle of the third act. This did a nice job of ensuring the audience would be conscious enough too appreciate the finale despite their movie and television conditioned two-hour attention spans. Some bright flashes of light also helped.

Lear is a monster of a play to produce, but Soule's apology in the program was unnecessary. He and his cast tamed it admirably. And for their next trick they'll tray and get it to climb the Empire State Building. Would you believe, maybe, the Ladner Clock Tower?

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Sunday Times

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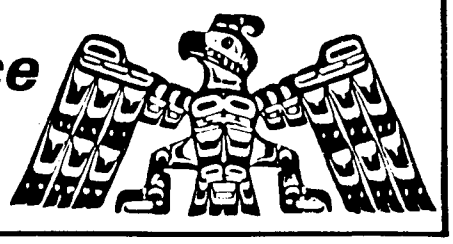

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arriving Blackcomb day lodge approx.	9:15 a.m.	

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Tween Classes

TODAY

INTRAMURALS
Final registration for Storm the wall (men and women) and iron man (woman), by 3:30 p.m., War Memorial gym 203.

UBC vs WHITECAP RESERVES
Soccer game for the city championship, as a part of open house festivities, come out and support UBC against the CAPS, 7 p.m., Thunderbird stadium.

PHYSICAL EDUCATION OPEN HOUSE
Demonstration on motor control and motor learning, i.e., How your neuromuscular system functions during physical activity, open house is 10 a.m. to 4 p.m., War Memorial gym.

LSM
Happy hour/cheap refreshments, 4 p.m., Lutheran Campus centre.
Worship with Rev. Ray Shultz, noon, Lutheran Campus centre.

AMNESTY UBC
Information booth and letters for prisoners, noon, SUB foyer.

BSA
Dr. Grant Mark lectures on Metaloprotein-electron transfer, noon, IRC G41.

JEWISH STUDENTS' NETWORK
Rami Raz, director of the Israeli Aliyah centre and a panel of students will speak on opportunities to work, travel and study in Israel, noon, Hillel House (behind Brock Hal).

FIRST YEAR ENGINEERING
Dance, 7-12 p.m., SUB party room.

PRE-MED SOCIETY
This month's newsletter with the election details is now available. Election deadline is March 16. Office hours are Wednesday and Thursday noon, until March 16, IRC G30.

UBC SAILING CLUB
Bzzr Garden to meet the new executive, 4 to 7 p.m., SUB 212.

STUDENTS FOR AN ACCESSIBLE EDUCATION
There will be music from 12 noon to 1 p.m., then buses will transport people to the demonstration. Buses and music at SUB.

CITR UBC
UBC Radio CITR is going FM on April 1. To herald in this new era of Vancouver radio, an Air Pollution party is being held in SUB ballroom with three bands: Popular Front, 54/40, and Rhythm Mission. Tickets are $5 at AMS box office. Don't miss this event, door prizes awarded. Party at 8 p.m.
Program: noon, Mini Concert, The Undertones; 3 p.m., Dateline International, a look at the state of the world; after 6 p.m. news, Campus Capsule, campus news roundup; 8 p.m., Mini Concert, Comset Angels; 11 p.m., Final Vinyl, the neglected album: Modern Lovers: Back In Your Life; cable 100 fm.

CO-OP SOUP KITCHEN
Cheap nutritious lunches, 12 noon to 1 p.m., Lutheran Campus Centre.

CITIZENS AGAINST THE UNDERMINING OF SCIENCE EDUCATION
A new talk every hour on the theme: Creation "science" is non-science, 11 a.m. to 5 p.m., Biosci 2000.

SATURDAY

CITIZENS AGAINST THE UNDERMINING OF SCIENCE EDUCATION
A new talk every hour on the theme: Creation "science" is non-science, 10 a.m. to 9 p.m., Biosci 2000.

INTRAMURALS
Outdoor adventure cycling tour, good exercise and beautiful sights, all day, Pender Island.
Men's Totem tennis championship, all day, Armories.

PHYSICAL EDUCATION OPEN HOUSE
10 a.m. to 10 p.m., War Memorial gym.

THE HISPANIC CULTURAL WORKSHOP and THE SPANISH DEPARTMENT
The theatre production of Picnic on the Battlefield by Fernando Arrabal is being shown at 4:30 p.m., at International House. Admission is free.

CITR UBC
Program: noon, Mini Concert, James White and the Blacks; 4:30 p.m., Stage and Screen, film and theatre reviews; 6-9:30 p.m., The Import Show with the infamous Terry McBride; 8 p.m., Mini Concert, Bauhaus; 11 p.m., Final Vinyl, the classic album, Chris Spedding: Hurt; cable 100 fm.

ORIENTEERING UBC
Introduction to adventure running, a unique combination of running and navigation, free admission, 1 p.m., Robert Burnaby park, Burnaby, B.C.

SUNDAY

INTRAMURALS
Outdoor adventure canoeing trip, all day, Alouett river.

UNDERWATER HOCKEY
Practice, everybody welcome, 10 p.m., Aquatic centre.

UBC CYCLING CLUB
Touring ride, meet at south side of SUB at 9 a.m.

CITR UBC
Program: 8 a.m.-12 noon, Music of Our Time, unusual, mostly modern, classical music; 12 noon-2:30 p.m., The Folk Show, mostly Canadian, mostly traditional folk music; 2:30-6 p.m., Rabble Without a Pause, a lunatic musical view of the world; 3 p.m., Laughing Matters, a look at the history and content of recorded comedy; 11 p.m., Final Vinyl, CITR #1 playlist album: Various: Things are still coming ashore; cable 100 fm..

IVCF
Sound and Substance featuring Salmond and Mulder, free admission, 8:30 p.m., SUB ballroom.

MONDAY

DEPARTMENT OF SLAVONIC STUDIES
Seminar on The poetic language of Czeslaw Milasz by professor Stanislaw Baranczak, department of Slavic Languages and Literatures, Harvard University, 3:30 p.m., Buchanan 2230.

CITR UBC
Program: noon, Mini Concert, The English Beat; 3 p.m., The Melting Pot, a look at research at UBC; 4:30 p.m., Everything Stops For Tea, cultural programming for the cultured masses; 7 p.m., Off Beet, try this one out: the world's worst radio show; 8 p.m., Mini Concert, Kate Bush; 9:30 p.m.-1 a.m., The Jazz Show with Shelley Freedman; 11 p.m., Final Vinyl, a jazz album feature; cable 100 fm.

NATIVE INDIAN STUDENT UNION
Justice T. R. Berger of the B.C. Supreme Court will speak on: Federalism and Canada's native people, noon, Law building 101/102.
Walker Stogan and Verna Kirkness speak on: Native Indian traditions and contemporary Indian issues, noon, Scarfe 100.

TUESDAY

CLASSICS CLUB
Lecture: The New Achaeans, all welcome, 8 p.m., Buchanan penthouse.

COMMITTEE AGAINST RACIST AND FASCIST VIOLENCE
Literature table, noon, SUB foyer.

STUDENTS FOR PEACE AND MUTUAL DISARMAMENT
Continuous showing of Helen Caldicott's new movie: If You Loved This Planet, 10 a.m.-3 p.m., SUB foyer.

DEPARTMENT OF SLAVONIC STUDIES
Lecture: Literature and censorship in contemporary Poland by Stanislaw Baranczak, department of Slavic languages and literatures, Harvard University, noon, Buchanan 203.

INSTITUTE OF ASIAN RESEARCH
Film: A Time To Rise, noon, Asian centre auditorium.

DEPARTMENT OF CREATIVE WRITING
Yehudi Amichai, winner of the Israel prize for poetry in 1981, will read his poetry, noon, Buchanan 106.

AMS CONCERTS
Punchlines; stand up comedy, noon, SUB auditorium.

UBC CYCLING CLUB
Meeting to choose colors, noon, Bio 2449.

CITR UBC
Program: Mini Concert, Rockpile; 5 p.m., Thunderbird Report, UBC sports; after 6 p.m. news, In Sight, UBC issues in perspective; 8 p.m., Mini Concert, The Velvet Underground; 11 p.m., Final Vinyl, a new album TBA; cable 100 fm.

NATIVE INDIAN STUDENT UNION
Robert Sterling, director of education for the Nicola Valley tribal council will speak on: Indian culture and education, noon, Scarfe 100.
Yvonne Hebert and Joe Michel speak on: How languages are similar and different: A look at the Okanagan language, 1:30 p.m., Museum of Anthropology theatre.
Dr. Mike Kew will speak on central coast Salish art: Engraving on wood and horn, noon, Museum of Anthropology theatre.

CO-OP SOUP KITCHEN
Cheap nutritious lunches, 12 noon-1 p.m., Lutheran Campus Centre.

LSLAP
Free legal advice, noon-2:30 p.m., SUB 111.

NATIVE INDIAN STUDENT UNION
Professor Sanders on Canadian Indians and the Constitution: The politics of indigenous peoples, noon, Law 169.

GAYS AND LESBIANS OF UBC
Planning meeting, noon, SUB 237b.

WEDNESDAY

COMMITTEE TO FIGHT THE FEE HIKE
Meeting: Discussion on organizing the fee hike strike, noon, SUB 213.

CHINESE CHRISTIAN FELLOWSHIP
Slide show, noon, SUB 111.

CITR UBC
Program: noon, Mini Concert, The Ramonez; after 6 p.m. news, CITR's Weekly Editorial with the wonderful Joe March; 8 p.m., Mini Concert, Brian Ferry; 11 p.m., Final Vinyl, yep, another new album; cable 100 fm.

NATIVE INDIAN STUDENT UNION
Native Indian elders perform songs, stories and dances, 1 p.m., Museum of Anthropology, Great Hall.
Native uses of the cedar tree, a demonstration by Wally Henry and native students, 3:30 p.m., Museum of Anthropology theatre.
Native Indian education students drama presentation, 11 a.m., International House.
Madeline Rowan gives an introduction to Using the Museum of Anthropology, 10 a.m., Museum of Anthropology theatre.

CO-OP KITCHEN
Cheap nutritious lunches, 12 noon-1 p.m., Lutheran Campus Centre.

THURSDAY

GAYS AND LESBIANS OF UBC
General meeting, noon, SUB 125.

CAMPUS CRUSADE FOR CHRIST
What does born again mean, anyway?, noon, Hebb 12.

HISTORY STUDENTS' ASSOCIATION
Wyne and cheese party, 3:30 p.m., Buchanan penthouse.
Discussion group: Department members will discuss how and why they became interested in history and their particular approaches to the profession, noon, Buchanan penthouse.

CHESS CLUB
General meeting and election of executives for 1982-83 academic year, noon, SUB 215.

Hot Flashes

Rally against education cuts

The future of post secondary education in B.C. is on the line.

Pretty heavy stuff, right? Well, the Alma Mater Society and the Student for an Accessible Education are doing something about it by co-sponsoring a march and rally this afternoon to show the Socreds that students are annoyed at continual cutbacks and 33 per cent tuition fee increases.

UBC students will join those from Capilano College, Douglas College, Vancouver Community College, and that other university across town, at 1:30 at the Queen Elizabeth theatre (Georgia and Beatty), and march to Robson square for a rally at 2 p.m. Buses leave UBC at 1 p.m.

You don't have to be a radical to participate. In fact, a few hundred engineers, the last bastion of conservatism on campus, are expected to attend.

UBC opens up

UBC is opening its doors.

In an attempt to show off what we have, instead of what we don't have because of cutbacks, the university will be showing off the "north end" of campus this Friday and Saturday.

Displayed will be science, physical education, arts, commerce, and law. There will also be free admission to both the aquatic centre and the museum of anthropology all day Friday and Saturday.

UBC will play the Whitecaps reserves (not SFU as originally scheduled) in soccer at 7 p.m., Friday at T-bird stadium.

Staph meets

The Ubyssey is having another staff meeting.

To be discussed: our current autonomy drive, the proposed constitution, the budget, and the great revolution.

Saturday, 1:30 p.m., Sanford-Baldrey's place. Do other people live in that house?

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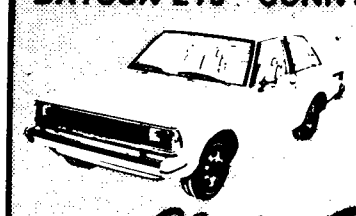

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Classified ads are not accepted by telephone and are payable in advance. Deadline is 10:30 a.m. the day before publication. Publications Office, Room 241, S.U.B., UBC, Van., B.C. V6T 2A5

5 — Coming Events

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Zoology UBC
Do Lemmings Commit Suicide?

Dr. Chitty, a professor emeritus of zoology, has received the Master Teacher Award for his outstanding lectures and research.

LECTURE HALL 2, WOODWARD BUILDING, SAT., MARCH 13 AT 8:15 P.M.

DON'T MISS THE STICKERS and the Foghorn Leghorn Band, Monday, March 15 in the Hot Air Show at the Pit.

FORTEENTH ANNUAL UBC BED RACE 11:00 Saturday, March 27. Enter by calling 224-9620. Trophy, barbecue and following mega party by Sigma Chi.

10 — For Sale — Commercial

COMMUNITY SPORTS: A store full of ski wear, hockey equipment, sleeping bags, jogging shoes, soccer boots, racquets of all kinds, and dozens of other items at very attractive prices. 3615 W. Broadway.

REBOUND EXERCISERS. Excellent quality (2 year warranty) at student prices, 873-0812 days or 734-0448 eves.

11 — For Sale — Private

DRYSUIT TO FIT approx. 5'11", 140 lb. person. Tank, regulator, depth/pressure gauge, compass, weights. All in excellent condition. $750. Phone 734-5362 eves. only.

69 MACH I MUSTANG. Custom paint and body. 4 spd. Candy apple red. Flares, spoiler mags, lowers, etc. Beautiful in and out. Must be seen. $6000 obo. 669-5115 or 522-0884, Doreen.

LOVESEAT, excellent condition, $125. Gold/Brown rug, 7½x11½, $95. Wallhanging, $25. 732-0661, Ev.

'80 LASER w. extras, hardly used. Replacement $2340. Asking $1900. Dave, 738-1587; messages, 922-8228.

20 — Housing

REQUIRED for Summer Session '82 (July, August) 1 or 2 bedroom apartment or house. Will sublet or swap (have a house one block from ocean in Qualicum Beach). Write Box 792, Qualicum Beach V0R 2T0 or phone collect 752-9734 eve. or 757-8487 days, Jennifer.

30 — Jobs

PERMANANT PART-TIME POSITION working alternate weekends and holidays in a residential program for young adults with neurological disabilities. Must be able to relate to people on one-to-one basis. Must work well within team approval. Send resume to 3812 Osler Street, Vancouver, V6H 2W8.

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The National Testing Centre requires a regional director to organize and administer its LSAT, GMAT and CAT review courses in Vancouver. Candidate must work well with people and have exceptional organizational skills. This is an opportunity to earn substantial part-time income. To interview please call 689-1019.

50 — Rentals

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65 — Scandals

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vista

I was down and out, looking for a good time and decent entertainment.

The telly was broken, with a splintered beer bottle where the picture tube used to be. Hell, the world was going to shreds, and the events of the past week did nothing to ease me into the weekend. Even my movie idol was found dead, having choked on cocaine.

I decided to make a personal trek across town, with the superlative Vista column as my solemn guide. Suddenly, I saw my life as a Fellini movie, with women in white and grotesque, peering faces all over the place.

What was it about Fellini that *made* him great? Come to think of it, I had forgotten, with Satyricon a vague memory. Fortunately, the **Hollywood theatre** was presenting a Fellini double bill this week, with **Satyricon and Roma** as the two offerings. With an admission price of $2.75, it was the best damn movie bargain in town.

But then it was only last week that Vista said **Last Call** was the best thing playing in town. A Monday trek down at **City Stage** — pay what you can afford night — proved disappointing; the polemics were shallow, the arguments just rhetorical. But people were still praising it and liking it. The number for reservations is 688-1436.

Support a student production, I thought, and William Shakespeare's **The Tragedy of King Lear** immediately came to mind. My Shakespeare prof was ramming it down his students' throats and I felt compelled to support **Freddy Wood,** despite the fact that they hadn't done any Joe Orton in years. A call to the person at the other end of 228-2678 said the production, which runs till tomorrow, was sold out, but some tickets would still be available before showtime.

This being cutbacks protest Friday, I remembered that the Langara theatre program had been hit badly, with cuts up to 50 per cent. Why not support their version of the Ronald Reagan story, **Equus,** by Peter Shaffer and try to erase the bad memory I had of the Sidney Lumet film five years ago? At **Studio 58** until March 20.

Also, the Surrey Art Gallery was also presenting a photo exhibition of **Bill Brandt's** works at the **Surrey Arts Centre,** 13750—88th avenue. More information could be extracted from Rose Ho, at 596-7461.

Musically speaking, I wasn't interested in any VSO concerts this week, but my french prof did push the Vancouver Opera club's **Romeo and Juliette,** such in operatic French with ushers doing English mime. The production started tomorrow, and as my Milton prof would say it, the program seemed positively barogue. 687-4444 was the number to call for more information.

Nothing really tickled my fancy, though. I still felt down and out in Walter Gage. The next thing I knew, I was in the kitchen, staring at a packet of cocaine, which was right next to the white cockroach powder in the Safeway plastic veggie bag. To tell you the truth, I always felt close to Belushi.

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PATHFINDER EDITOR
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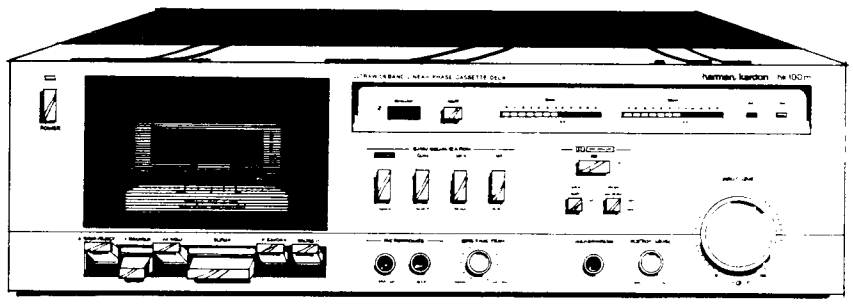

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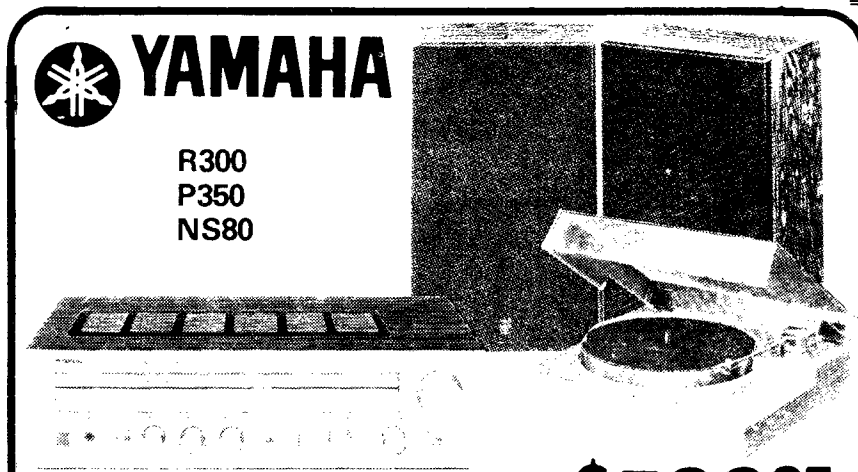

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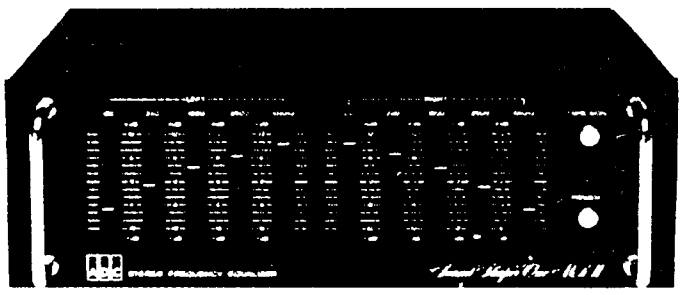

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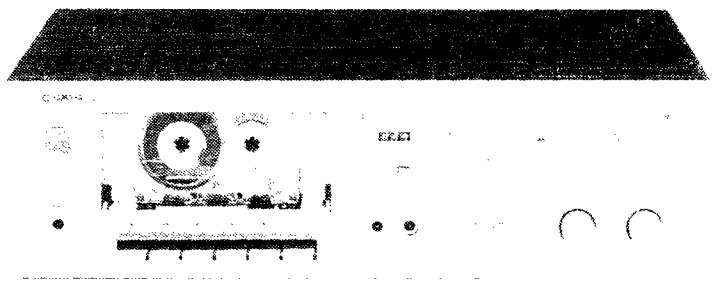

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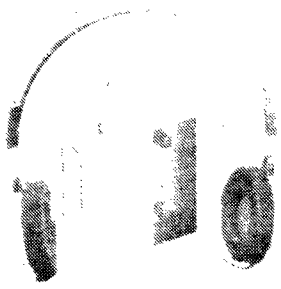

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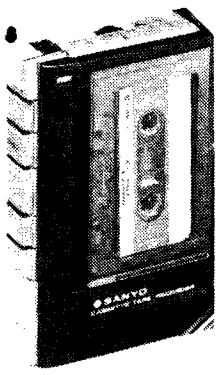

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