Kenny to plough south 58

By GEOF WHEELWRIGHT

UBC student leaders are angry and disappointed with administration plans for a research park on campus.

Alma Mater Society president Brian Short says UBC is too small for an effective research park and adds that he is opposed to further expansion of acreage allotted for it.

"If a research park is going to go it needs a lot of area, and we just don't have it. It's not going to make a really good research park."

Administration president Doug Kenny announced plans for the establishment of a 46-acre park Wednesday, but yesterday revealed that it would actually be a 58-acre park.

He said the additional 12 acres would be made up by absorbing the B.C. Research facility already operating on the proposed site.

Valgeet Johl, AMS external affairs officer, said she was disappointed with the expansion of the proposed park acreage from 16 acres up to 58, and skeptical about the services it will provide.

"Even having to give up 16 acres of forest is quite a lot," she added.

Johl said Kenny had assured her the park would provide expanded job opportunities for students in research, but added she was not convinced.

"In terms of the acreage we're giving up and the businesses getting involved, I don't see too many students getting involved."

But Kenny said he will try to ensure student opportunities at the research facilities by screening those companies who want to come into the research park.

He said the university might not "look favorably" on those companies that were not willing to hire students.

Kenny said the university would definitely be in charge of running the park and would have veto power over any decision made by its management committee.

"They would have to conform to all our environmental standards, pollution, radiation and biological standards," he added.

The research park would also be a good tax write-off for companies investing in it, and would encourage research at all levels, said Kenny.

But Johl said she was concerned how the university will spend the money it receives from the leasing of land within the research park.

But Kenny said the terms of the lease are still being worked out and refused to speculate on how the lease money will be spent.

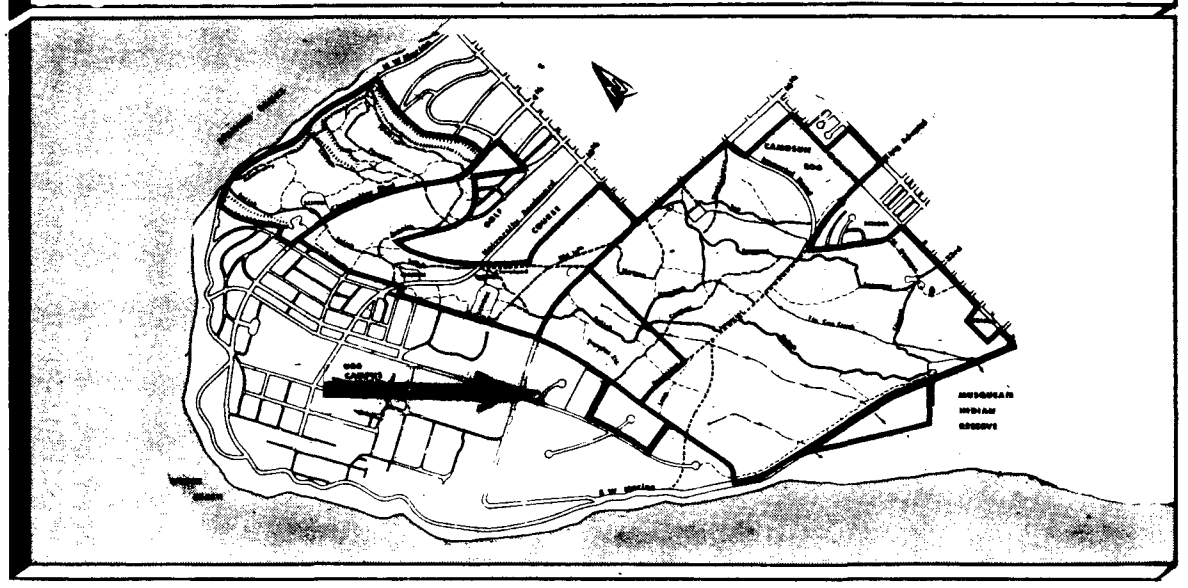
Johl charged that the university had been irresponsible in not consulting the university community and the public before it announced plans for the park.

"It's a public institution, they should have held public hearings on it, with the students and the community."

And Paul Trussel, director of B.C. Research, said he wasn't aware of plans to incorporate his organization into the park until informed by The Ubyssey.

But he said he was not concerned, as long as B.C. Research is allowed to continue its work. Trussel said it just means a new landlord and new neighbors.

UBC's 58-acre research park



THE UBYSSEY

Vol. LXII, No. 3 Vancouver, B.C. Friday, September 14, 1979 228-2301

Visa student fights back

— glen sanford photo

SLUGLESS DOUG MAKES POINT of meeting the Sticks. AMS Celebrity barbecue held Thursday attracted wide range of superstars, from bureaucrats to anarchists. But opposites can attract, and Kenny and Pointed Sticks held amiable discussion. Result was signing of UBC president for upcoming Sticks tour as lead vocalist in exchange for Verbal Abuse 100 course taught by punks.

Canadian University Press

At least one of 16 foreign students evicted Sept. 1 from a Simon Fraser University residence thinks the eviction is unjust and is appealing her case.

Wendy Leong, 19, a first-year student from Malaysia, said she was told when she moved into the residence in early summer that she would have to leave by September.

leong received an eviction notice Aug. 1 but said university officials refused to discuss the situation or supply any information to her.

"When I first got the notice I went to the residence office," Leong said. "I was refused any explanation and was asked to leave the office as they were very busy."

Leong filed for an appeal Aug. 29 but said the university threatened to call the sheriff's office if she hadn't moved by Sept. 4.

"I said that I was staying since there was no point in moving before the appeal." Leong's appeal will be heard Sept. 17.

Student services director Bill Stewart said he expects the appeals committee to be "sympathetic" in Leong's case.

Stewart also said the students in the residence were to be told their tenure would be up at the end of August.

But residence manager Joan Mason said she was told she did not even have to give the students notice. "I gave them a month's notice anyways," she said. Mason said she was given no instructions about telling the students how long they could live in the residence.

SFU has recently implemented a quota system for foreign students in the residence. Twenty-two of the 152 students are allowed to be from outside Canada but there are currently only 12 foreign students in the residence.

UBC has a 5 per cent limit on the number of foreign students allowed to live in residence.

'Being strapped' is dollar problem

By GEOF WHEELWRIGHT

Provincial government cutbacks and an unexpected rise in enrolment has left UBC "more strapped for cash than ever" this year, UBC administration president Doug Kenny said last night.

Kenny said the Universities Council of B.C. had not expected what has so far been a six per cent rise in student enrolment. Although he predicts enrolment will level off to a 3.1 per cent increase by December, Kenny said the university will still be left several million dollars short of funds necessary to operate.

The provincial government gave UBC a nine per cent increase in its operating grant this year, but Kenny said the university's inflation rate is about 14 per cent, three per cent above the national average.

"Governments are budgeting at less than the inflation rate. They don't put a high priority on a university education. It's a tragedy for the nation."

Kenny said the devalued Canadian dollar also hurts UBC because many supplies must be bought from outside the country.

He said the library is particularly hard hit by inflation as well as dollar devaluations, which are not accounted for in the provincial grants. "Every penny the Canadian dollar sinks means less purchasing power for the library."

Kenny said the government does not realize that when budgeting for universities "you don't look at what Ottawa says (about the national inflation rate), you look at your supply costs."

He said the only way to get more money for post-secondary education is to educate the public as to the values of the university and get them to pressure the government.

"The government thinks they are reflecting the public view so we're going to have to convince the public."

He said if underfunding of universities continues it will seriously erode the quality of post-secondary education, because the university cannot afford to continually cut back its programs.

"Those dollars have to be stretched more and more."

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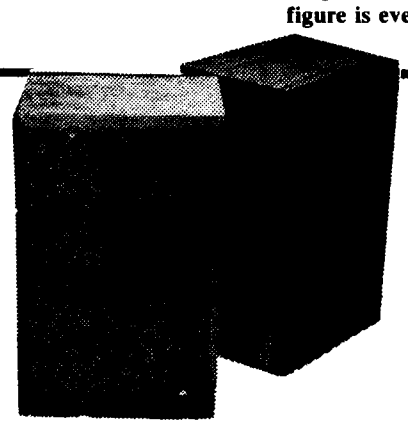

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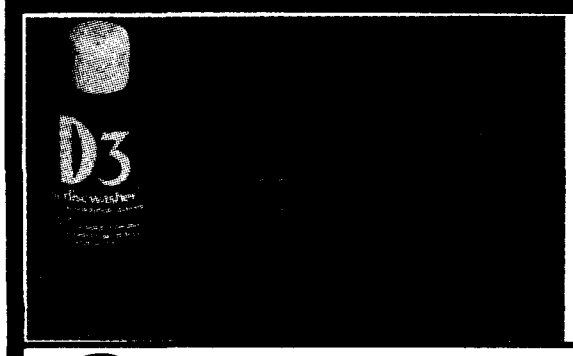

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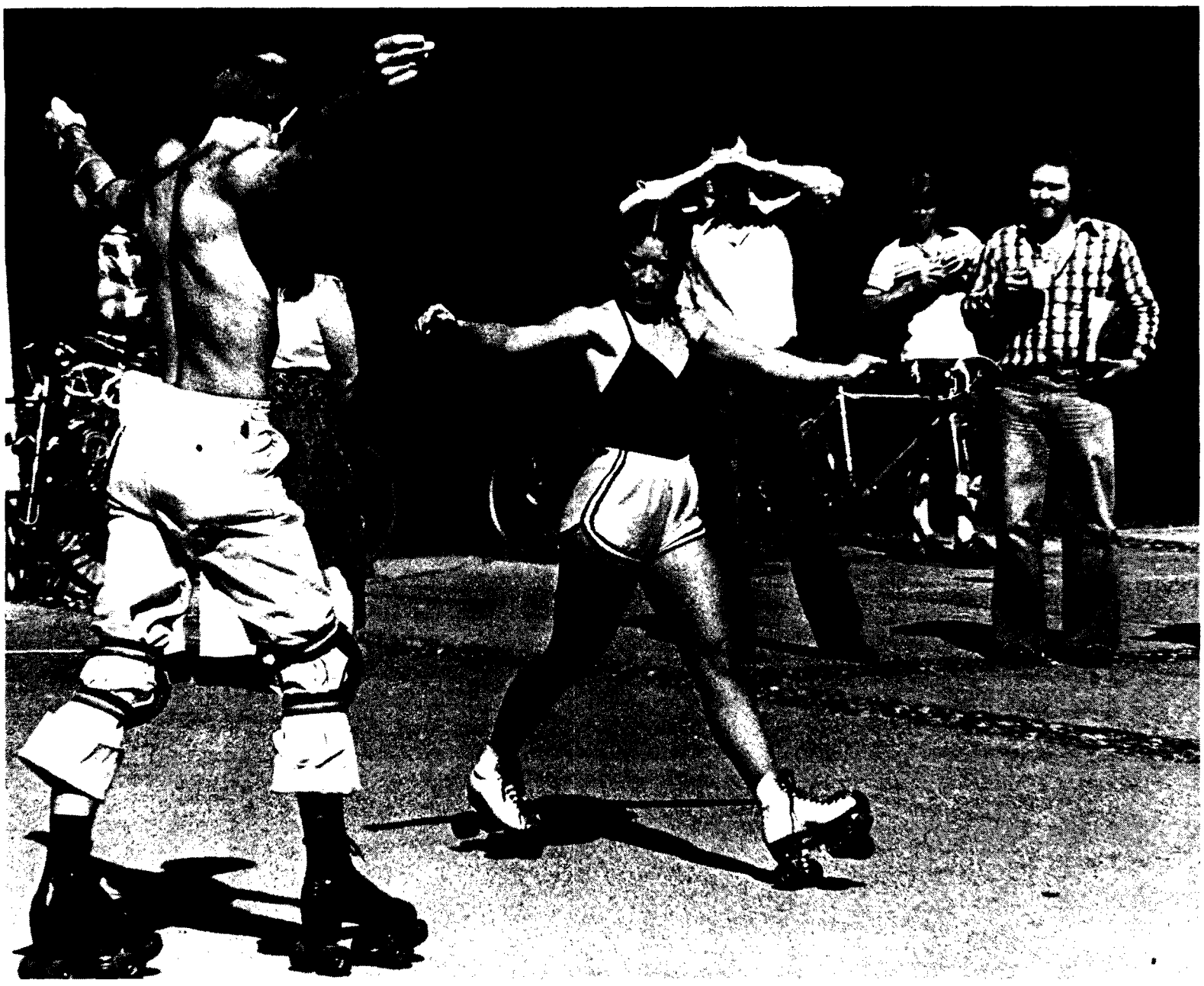


—ross burnett photo

TARZAN IN CONCRETE JUNGLE bears down on Jane, secure in knowledge this vine has brakes. After a noon hour demonstration of roller-skate safety outside SUB Thursday, pair rolled off into sunset leaving jealous but unscarred two-wheel fanatics.

Foreign students shafted

MONTREAL (CUP) — Tentative quotas have been imposed this term on the number of foreign students admitted to certain programs at Concordia University.

The engineering and commerce faculties set the quotas after the release of projections predicting that the number of community college graduates would be markedly increased.

Foreign students have already been denied entry into the first year of the computer science program due to the growing number of graduates.

"The taxpayers don't take too kindly to their taxes going to educate foreigners," said assistant engineering dean James Lindsay.

But the administration says the quotas are not intended to restrict the population of foreign students. They are necessary to give priority to Canadian students, says assistant admissions rector Gerald Tait.

The quotas are tentative because definite maximum figures have not been set. The faculties have decided to "accept only the cream of the cream" of foreign students, leaving the other applicants in an unsure position.

And Lindsay says education funding cutbacks are the root of the problem. He says other universities are doing the same as Concordia.

"I'm certainly aware that every university being faced with budget problems is doing the same thing. It's evident that across the country the number of places available to foreign students is quite limited."

Unclaimed heritage lost in Alberta oil fields

A truly huge fortune. Four billion dollars has the capacity to wield a tremendous economic wallop.

Yet, what is being done with the capacity of the Alberta Heritage Savings Trust Fund? Few Albertans really know.

Alberta premier Peter Lougheed admitted on the campaign trail in March that his government has done a poor job of informing Albertans about the application of their fortune.

Few realize that nearly half the fund is "in the bank" or that the fund's major industrial project is Syncrude.

Although other Alberta parties tried to make the planning of the trust fund a major campaign issue, Lougheed's party shied away from discussing the future of the province's wealth.

He has preferred to stand on his record in government, but what has he really done with the trust fund?

Over $2 billion is invested in safe marketable securities, "in the bank." Nearly half a billion is tied into Syncrude, the tar sands project run by Imperial Oil, Gulf and Canada Cities Services.

A relatively small $171 million is being spent on non-profit projects such as parks, hospitals, agriculture, and oil sands research. Another $96 million is in Newfoundland and New Brunswick bonds, and a wopping $725 million is in the profitable Alberta housing corporations.

Just what is the strategy being employed here? Although the fund was supposedly set up to strengthen and diversify the Alberta economy against the future when the non-renewable resources run out, by far its biggest industrial investment is in the oil sands.

Besides the $200 million directly invested in Syncrude, the Trust Fund has loaned $220 million to Gulf and Canada Cities Services. The fund is also providing money to build a pipeline to take the synthetic crude oil to the oil company refineries in Edmonton and has built the power plant for the Syncrude project.

One of the Trust Fund priorities is quite plainly the Syncrude project. Even the component of the fund applied to housing has put nearly $60 million into housing for Syncrude employees at Fort MacMurray.

The only other industrial strategy investment is the Alberta Energy Corporation, and its biggest projects are the Syncrude power plant and pipeline. Of the energy company's $2,356 million dollar total, $23 million is in coal (another non-renewable resource) and $11 million in forestry.

The other apparent objective of the trust fund is to make money to put back into the fund. But the interest the fund is making barely keeps up to inflation. "In the bank" savings include short-term investments, half a billion dollars worth, that are earning only an average 7.7 per cent. The fund is even doing better on its housing corporations, which the annual report says has the purpose of providing "housing for Albertans."

The housing corporations are making one of the fund's highest profits, over 9.4 percent. The only investments which beats that are the loans to Newfoundland and New Brunswick. They're hauling in 10.1 and 9.16 per cent respectively.

Canada's business newspaper, the Financial Post, quotes a businessman as saying: "If Lougheed is just looking for risk-free investments, we'll never put the Heritage Fund to good use."

While the opposition parties in Alberta have clamoured for an economic development strategy Lougheed has made election promises that total more than $3 billion. The big promise is to bail the municipal governments out of debt. That will cost $1 billion.

Other election plans include $750 million for urban transportation, $500 million for housing and land programs and $500 million for schools. Still no plan for economic development.

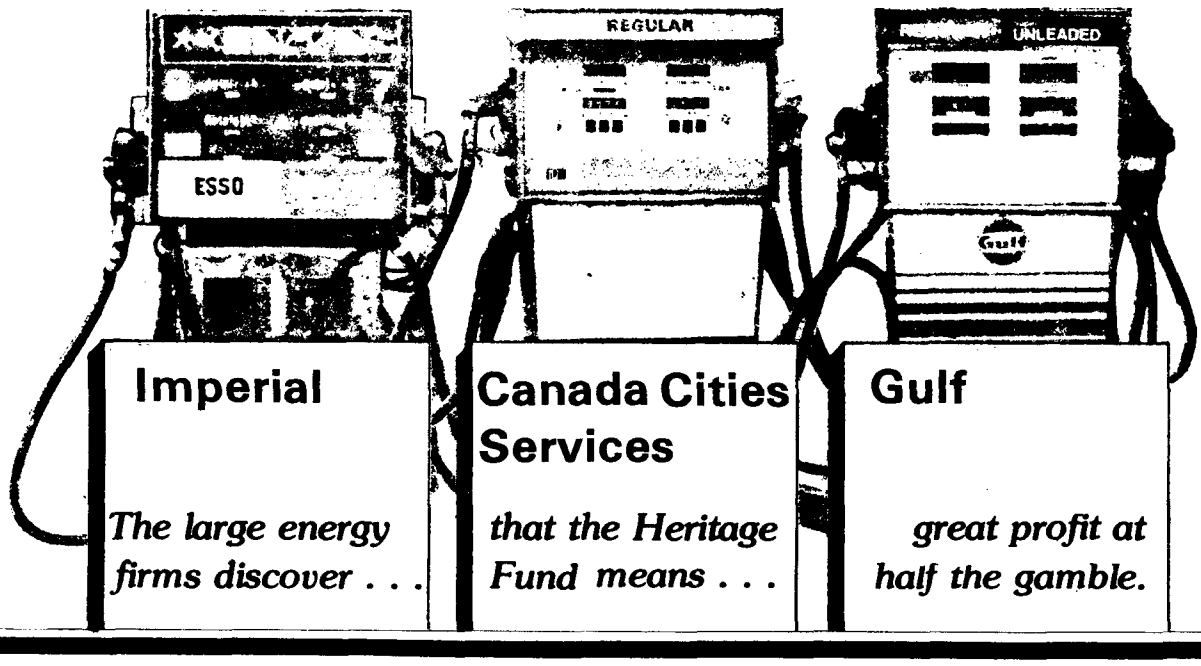
While schools are closing across Alberta because of dropping enrolment at the elementary level, Lougheed promises more money for schools. At the same time, the province's universities and colleges are being forced to cut faculty, staff and programs although Statistics Canada says the drop in college-aged people won't begin until 1982.

Tight government funding has hurt the university and college libraries to the point where they are falling below academic standards. Entreaties from the libraries brought $3 million out of the Trust Fund pocket.

Stuffing money into the Trust Fund sock where inflation eats at it does not build an economy.

Under present legialation, only four per cent of the Trust Fund spending is under the direct control of the legislature. That's the amount ($71 million) spent on the non-profit projects (oil and research, hospitals, or parks).

The remaining 96 per cent is under the control of the cabinet.



by Keith Wiley

CANADIAN UNIVERSITY PRESS

Bouncing baby bastard born

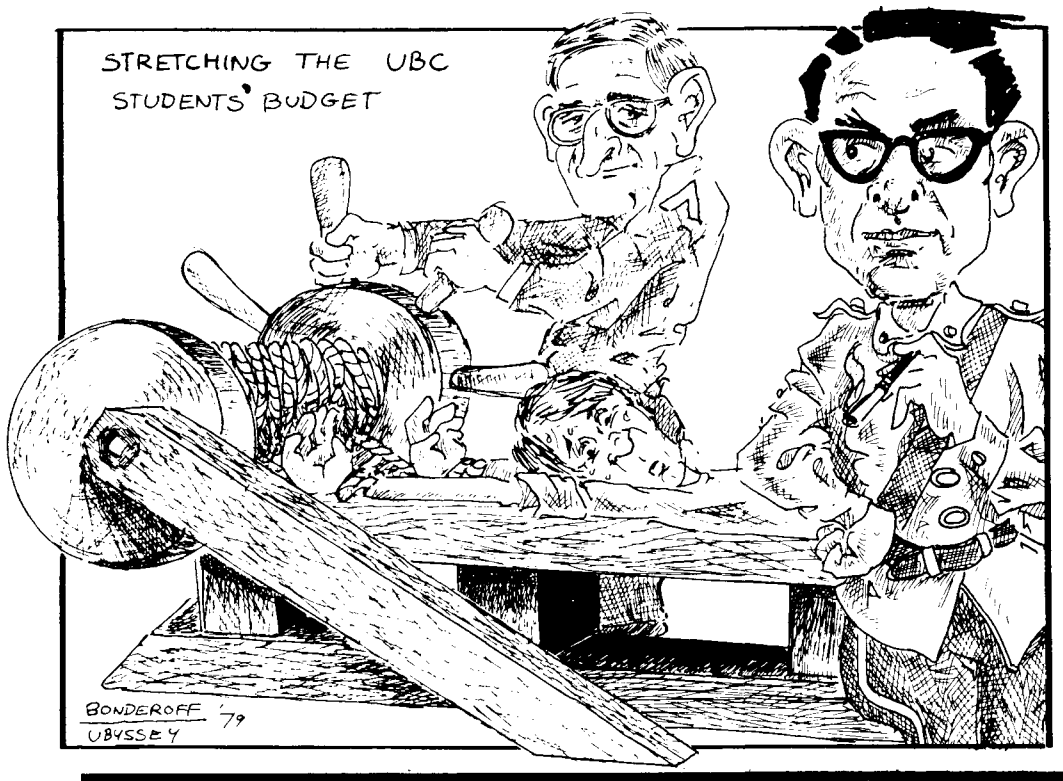
It's baby boom time for big business at UBC.

The provincial goverment and university administration have proudly announced the birth of a 58-acre baby — a long-awaited research park.

The industrial development, first christened by doting Godfather Pat McGeer, is a hefty additicn to the corporate family. It will help wean high-technology industry, pharmaceuticals and forestry. It will bring private companies into the university community, encourage financial investments and strengthen a profit image at UBC.

But there's not enough room for all of us in the same crib.

Students, as the forgotten siblings to this glaring parental error are seriously short-changed. We weren't consulted about the new mouth to feed, the potential of this spoiled child. We weren't even told its true size; at premature birth it was proposed for 16 acres – now it's blossomed into a bouncing 58 acres.



The birth's taken its toll on all of us. We must sacrifice 46 acres of forest to grow up alongside the 12 acres of B.C. research facility already operating on university land. The private business sector, not students, will be reaping benefits from the new facility, to be located south of 16th Avenue and Wesbrook Mall near the TRIUMF research facility.

After all, that's what the university is all about — to serve the students, right? Businesses can invest, expand and develop at our expense.

It wasn't a clean birth, either; a lot of people got their hands messy in the delivery. The UBC administration, which originally opposed the park's conception on campus land and vowed to keep it stillborn, decided to offer a landswap deal; they offered up 16 acres of campus land in hopes that they'd get a hefty site for research in return. And they did.

One wonders about the next step. It would be undeniably naive to believe that money made from the leasing of the land will be used to benefit students. Instead, it will likely be spent to further reinforce the presence of private companies on this campus.

Kenny says the university will be in charge of running the park and can veto decisions over those made by its management committee. But actions speak louder than words, big daddy Doug, and your past record shows few decisions leaning favorably to students. We all know that money talks.

Nevertheless, he still tries to appease the uneasy masses. He claims the industrial companies will have to conform to all pollution, radiation and environmental standards. But the existence of short cuts, escape routes in the industrial world when it comes to government regulations is a well-known fact.

Let's not kid ourselves. If this new life begins unhampered, growth spurts will inevitably be stretched into the University Endowment Lands. After all, sire McGeer himself originally proposed the development of a research park for the UEL way back in 1972.

He called it expansion and growth. But there's another word for it. Liebenstraum.

For the provincial government and university administration, there's something untapped, and unapplied about natural campus land. If it doesn't reap profits, then it doesn't deserve to exist, they say.

Just look at Wreck Beach.

Letters

New pit stop works

We the undersigned would like to commend the manager of the Pit and Lethe, the student representative assembly, the student administrative commission, and the Alma Mater Society orientation week committee for providing an excellent alternative to the overcrowded, beer-parlor atmosphere of the Pit during the first week of classes.

The conversion of the AMS art gallery to a student lounge was nothing short of brilliant.

After standing in line many nights at the Pit, it was a pleasant change to come to the relaxing and stimulating environment that was provided. This type of facility has been desperately needed on campus for many years. It is unfortunate that the facility will be closed as of Sept. 14. We strongly urge the return of this unique establishment to the UBC campus as soon as possible.

Pat Kelly
commerce 3
and 44 others

Freedom is far away

I am an inmate at the S.O.C.F. in Lucasville, Ohio. I'm writing this letter to you for myself and a friend of mine. We happen to be very lonely here behind bars, and would like to hear from all friends of any race. (They're needed here). We will answer all letters with satisfaction, so will you please forward our names and addresses.

We admit that crime doesn't pay — now we're paying for it. But we are awfully lonely and want letters from the nice society we once lived in. We thank you and all who read this truthful and sincere letter.

Again, we say thank you very much.

Ernie Pyle, No. 151-011
P.O. Box 45699
Lucasville, Ohio
Richard Moran, No. 151-017
P.O. Box 45699
Lucasville, Ohio

P.S. We were once free and need to be free by hearing from free people.

We welcome letters from all readers. They should be signed and typed. Pen names will be used when the writer's real name is included for our information but valid reasons for anonymity are given.

Letters should be addressed to the paper care of campus mail or dropped off at The Ubyssey office, SUB 241K.

Suds, duds

The Pit management ought to be reminded that the price of a draft beer in other local pubs is 50 to 75 cents, which is somewhat cheaper than what is charged here now for the bottled stuff. Therefore, I suggest that the price of draft remain the same if the Pit doesn't want to lose cash ordinarily gained from those who are on tight budgets.

On another subject — I sometimes wonder why the SUB vending machines seem to be chronically out of order for days on end. Cannot this inconvenience be terminated faster?

On yet another subject — In past years we, the readers have seen a number of articles on political refugees. It was shocking to see nothing about the boat people in your paper. Are they not political also?

Duff Malkin
arts 4

THE UBYSSEY

September 14, 1979

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

Co-Editors: Heather Conn and Tom Hawthorn

As the king of the little kingdom had decided to hold a great feast for his sujects the staffers thought they'd join in the merry making. Tom Hawthorn and Heather Conn brought along the beer and Peter Menyasz brought a delicacy; roasted salmon. Orson Yee, Ken Swartz, Joan Markland and Jane Shackell brought their pet slugs, who performed as Rory Munro, Maxine Shevack and Bill Romaine listened in and caught the beat. Wendy Hunt, Steve McClure and Larry Green brought the Kings favorite game, 'discover the park', and Shard Mammernick, Cheryl Brown and Ross Burnett thought it would be an educational experience. The Wheelwright triplets, Geof, Julie and Mandy along with old friends Gary Brookfield and Greg Strong had visions of burgers dancing in their heads. Derry Regier, Kevin Finnegan and Ingrid Matson had convinced a stranger to the land, Keith Baldry, that their king really welcomed visitors, especially the kind with charge cards. Salty old seadog Verne McDonald was the last to leave, muttering to himself about the days of old.

English times not a good time

It was with the greatest of sorrow that I read the Sept. 11 issue of The Ubyssey, the first of this academic year. My grief was engendered by a serious break with tradition that I observed in the otherwise admirable first effort of this year's staff.

As an official, card-carrying Ubyssey grey eminence, as one who has spilt considerable blood, sweat, tears and other substances on its pages, I feel it is my responsibility to point out these mistakes to the present ink-stained toilers so that they may see the error of their ways.

It was with shock, nay, horror, that I opened Tuesday's rag to see the old Letters section headline face, the elegant, urbane Bodoni Bold Italic, replaced by an unfamiliar one, which I am told, is named English Times.

Now, I have never been one to reject a fresh new face at first glance. But this one, frankly, is not my type.

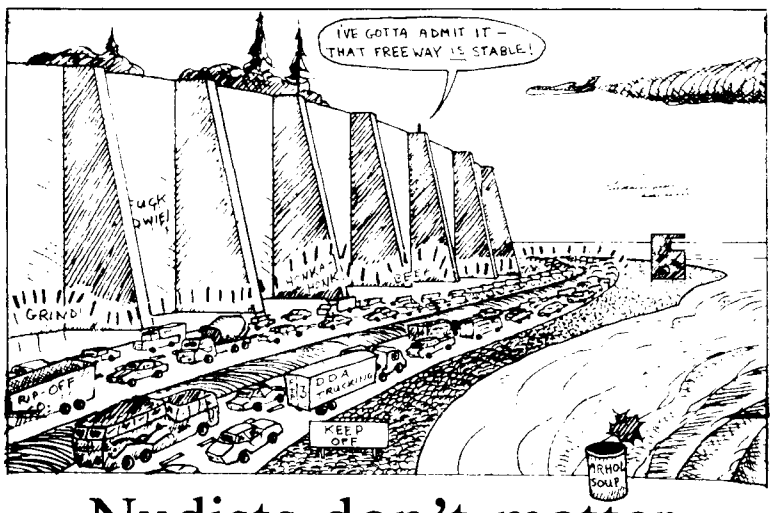
Not only is this face unfamiliar but it wears several expressions, all of them unattractive (that is to say, ugly). There is English Times Bold, English Times Light and English Times Italic.

These may be bad times, hard times, inflationary times, introspective times, but they are decidedly not English times.

Moreover, what will happen now to that familiar curse that has echoed through the print-shop on so many bleary-eyed press nights: "Bite my Bodoni Extra Bold!"

If this is the new wave, let me stay on the beach.

Marcus Gee
Ubyssey news editor
(1977-78)



Nudists don't matter

Regarding Peter Menyasz' article titled Nude beach is under assault and the issue in general:

What people do or don't wear on Wreck Beach is irrelevant.

The point is — which is more important, the beach or UBC? Mr. Meyasz neatly failed to mention in his article that Cecil Green park is destined to fall within 10 years unless something is done.

If the environmentalists don't like Swan Wooster's proposal, then why the hell don't they come up with a better one.

Finally, it is my opinion that every student and professor on this campus should be ready to support any steps necessary to preserve our university for as long as possible.

Connie E. Elder
engineering 3

Death to sickoids

By VERNE McDONALD

Picture Vancouver 10 years ago. A park under the upthrusting towers of the west end. West coast rain, always indecisive, alternately baptizes a crowd of people and draws back into the cold clouds above.

freestyle

They are strangely dressed and oblivious to the occasional showers. Their attention is focussed on a stage where an equally strangely-dressed band is playing. The music is too loud, it echoes and re-echoes among the towers around:

Freedom, got to keep talking, got to keep singing, 'bout freedom . . .

But that's gone, you say. They stopped talking, stopped singing about freedom. The revolution is dead.

Wrong. Some of the same people, and many new ones, returned to the park last Saturday. The dress was different, but it was still strange. The music was different, but it was still too loud.

Death to the sickoids, they got the armies, they got the guns . . . destroy them they bug me . . .

The revolution isn't dead, it is only laid low by a stake of wooden apathy through its heart. The punks alone are unafraid to defy the good doctors of authority and enter the sepulchre to tug at that stake. It's coming out, inch by inch.

This time the revolution will not wake up full of love, but rather full of hate. It will still be the vessel of hope.

Verne McDonald is a Ubyssey staffer and cartoonist.

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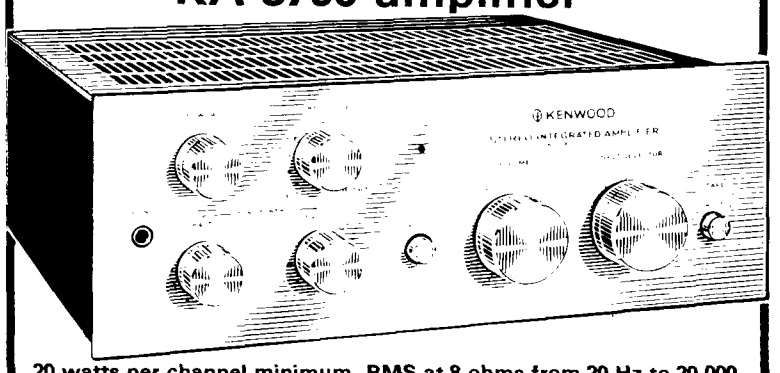

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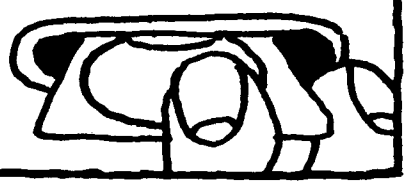
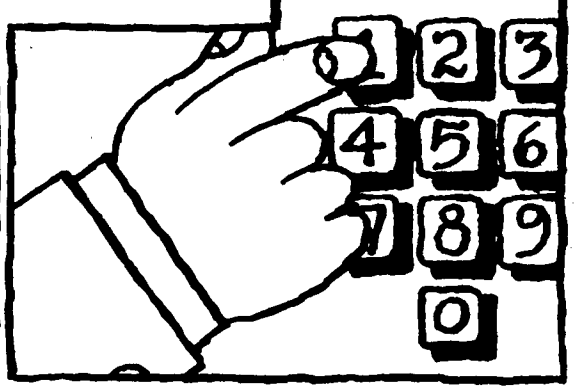
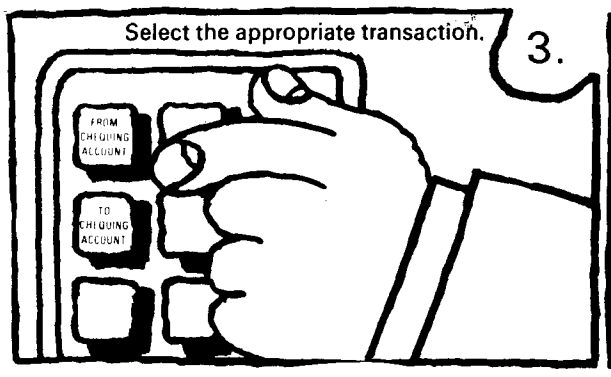


2. Punch in your four digit personal identification code. (If you make a mistake, press CLEAR key and start again. After three incorrect tries, Instabank will keep your card as a security measure.)

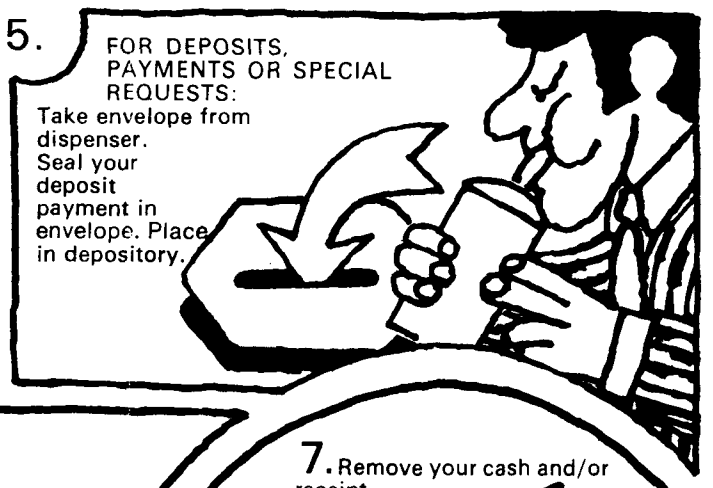


3. Select the appropriate transaction.

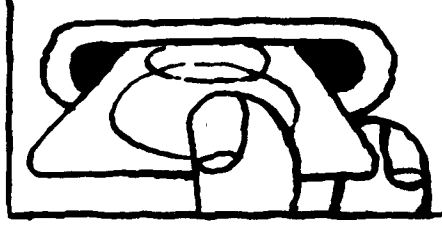


4. Enter the dollar and cent amount of your transaction ($25 is entered as 2500). Depress "ENTER" key.

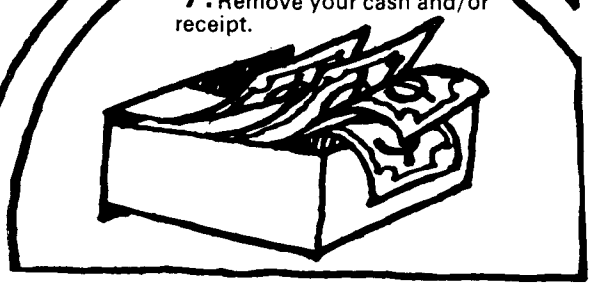
5. FOR DEPOSITS, PAYMENTS OR SPECIAL REQUESTS: Take envelope from dispenser. Seal your deposit payment in envelope. Place in depository.



6. Remove your card and drawer will open.



7. Remove your cash and/or receipt.



Remember Your CampusBank Card is free . . . free . . . free.

The First Canadian Bank
Bank of Montreal

'Tween classes

TODAY

DEBATING SOCIETY
General meeting, noon, SUB 215.

LSM
Lutheran student movement introductory barbecue for $1, 6 p.m., Lutheran Campus Centre.

UBC FINE ARTS GALLERY
Degikup: Washoo Fancy Basketry, 1895-1935, from 10 a.m. to 5 p.m. until Sept. 22, fine arts gallery of the main library.

INTERNATIONAL HOUSE
Canada night with free admission, 7:30 p.m., International House upper lounge.

SATURDAY

LUTHERAN STUDENT MOVEMENT
Rummage sale, 10 a.m. to 6 p.m., Lutheran Campus Centre.

SUNDAY

LUTHERAN CAMPUS MINISTRY
Celebration of Holy Cross Sunday with Holy Communion, 9 to 11 a.m., Lutheran Campus Centre.
Amory Levins speaks on Moral dilemmas in energy, 8 p.m., Lutheran Campus Centre.

MONDAY

UBC COALITION FOR A SAFER CAMPUS
Organizational meeting, noon, SUB 130.

UBC FENCING CLUB
Executive meeting, 7:30 p.m,, gym E.

ART OF LIVING CLUB
Lindsay Rawlings speaks on Freeing the magnificent you, noon, Buch. 205.

AMS SPEAKERS FORUM
William F. Buckley lectures on Some of the problems of freedom, noon, SUB ballroom.

TUESDAY

UBC BALLET CLUB
Organizational meeting, noon, SUB 211.

UBC CANOE CLUB
General meeting, noon, SUB 215.

UBC MEN'S VARSITY TENNIS TEAM
Organizational meeting, experienced tournament players are invited to attend, noon, War Memorial gym room 213.

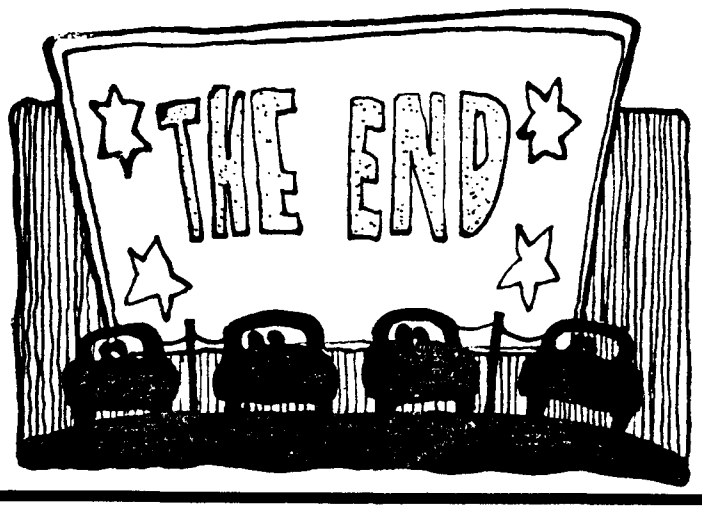
Hot flashes

Mail your forms

If you want to do something bureaucratic without the line-ups, head to your nearest campus mail slot and pop in your student activity form addressed to SUB 256.

Bop to Bram T.

SUB will be rockin' to the new wave sounds of Bram Tchaikovsky, who are performing tonight at 8 in the SUB ballroom. Tickets are $4.99 and are available in the Alma Mater Society business office, which just happens to be the right place to get tickets for the Mr. Natural dance. No tickets will be sold at the door.



ARE YOU ASTHMATIC?
Inhalers for Asthma have recently become available in Canada. We require asthmatics interested in assessing the effectiveness of these inhalers; volunteers will be remunerated. The study consists of breathing tests done before and after use of five different inhalers on five different days.
If interested please call
Dr. K. Elwood or
Dr. R. Abboud,
at 873-5441, Local 3336.

ART GALLERY PRESENTS
JAZZ VOCALS
Melinda Whitaker
JAZZ PIANIST
Bob Murphy
Saturday, Sept. 15
9 p.m.-11 p.m.
Doors 5 p.m.-11:30 p.m.
Refreshments
in conjunction with the
Brock Collection
LAST NIGHT

THE TOUCH OF SPIRIT

A Christian Science Lecture
Sponsored by the
CHRISTIAN SCIENCE ORG.
on campus

LECTURER:
Gordon R. Clarke, C.S.B.
of Milwaukee, Wisconsin

MONDAY, SEPTEMBER 24,
12:30 p.m. in Buchanan,
Room 106

10th ANNIVERSARY CHRISTMAS CHARTERS

TORONTO $229.00 Return & Tax

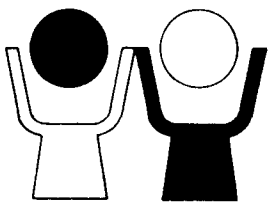
From Vancouver on	Return from Toronto
DEC 15	JAN 3
DEC 20	JAN 5
DEC 21	JAN 6
DEC 22	

EDMONTON $90.00 Return & Tax

From Vancouver	Return from Edmonton
DEC 21	JAN 4

BOOK EARLY WITH CUTS
(Subject to government approval)
Canadian Universities Travel Service Limited
MAIN FLOOR, STUDENT UNION BLDG.
224-2344

Lutheran Campus Ministry
5885 University Blvd.
Friday Sept. 14 — L.S.M. Bar-B-Q at 6:00 p.m.
Saturday Sept. 15 — Thrift Sale for students, 10:00 a.m.-6:00 p.m.
Sunday Sept. 16 — Worship at 9:00 & 11:00 a.m.
Sunday Sept. 16 — Amory Lovins...



Energy and the Moral Dilemma

THE CLASSIFIEDS

RATES: Student — 3 lines, 1 day $1.50; additional lines 35c.
Commercial — 3 lines, 1 day $2.75; additional lines 50c. Additional days $2.50 and 45c.
Classified ads are not accepted by telephone and are payable in advance.
Deadline is 11:30 a.m., the day before publication.
Publications Office, Room 241, S.U.B., UBC, Van., B.C. V6T 1W5.

5 — Coming Events

JAZZ DANCE CLASSES
Thursday,
12:30-1:30 p.m.
Gym E starting
Sept. 20
Register Rm. 203
War Memorial Gym

Abundance and Prosperity
A seminar which increases your ability to create wealth in your life.
Sept. 14-16. $95.00.
Phone AAS 437-3334

10 — For Sale — Commercial

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

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

11 — For Sale — Private

MICROSCOPE FOR SALE. Carl Zeiss standard 14. A-1 condition. Phone 437-4103. 324-7725 after 4 p.m.

FOR SALE. T1-58 CALC. $100.00 Ph. 224-9956 and ask for Steve in Rm. 645.

20 — Housing

Retired elementary teacher needs pleasant home in exchange for sec./typist, tutoring. Modern, active, driver's license. 685-6867.

30 — Jobs

MEDICAL OFFICE
Part-time receptionist position in Vancouver physician's office. Approx. 20-30 hrs. per week, mainly mornings. Send resume to: 812 Millbank, Vancouver, B.C., V5Z 3Z4.

THE NATIONAL TESTING CENTRE is seeking a highly motivated student with an interest in business or law to serve as national co-ordinator for its LSAT and GMAT Review courses across Canada. The part-time position offers an excellent opportunity for substantial income. For further information call 689-9000.

PART TIME babysitter needed for two active boys. Full and half-days. Kerrisdale area. 263-7667.

35 — Lost

BROWN LEATHER BAG,6"x12"x2", zipper closing. One side has flap with zipper under it, ohter side has large pocket with smap closing. Last seen in Armouries, 4 p.m. Tues., Sept. 11. Reward Laura-Lee 987-6574.

40 — Messages

SINCERE,refined grad student, of Scottish origin, 24, 5'10", wishers to meet mature, attractive, single female student 20-25, preferably in Arts, Commerce or Education who is a good conversationalist and a non-smoker, for outings and companionship. 988-3408.

70 — Services

READING SKILLS, reading comprehension, retention and speed. Plus note-taking/study techniques. 1 day course. Ideal for students. 266-6119.

PIANO LESSONS by Judy Alexander graduate of Juilliard School of Music. Member of B.C. Registered Music Teachers Ass'n. 731-0601.

85 — Typing

SECRETARIAL SERVICES. Theses, manuscripts and resumes professionally and efficiently typed. References. Phone 594-9383.

TYPING 80c per page. Fast and accurate. Experienced typist. Phone Gordon, 873-8032.

TYPING: Essays, Thesis, Manuscripts, Reports, etc. Fast and accurate service. Bilingual. Clemy 324-9414.

90 — Wanted

CARS tickets desparately needed! Othewise will commit suicide! Save a student — spare a ticket(s). Please phone Scott at No. 410—224-9704 or 687-0619. Will pay dividend.

USE UBYSSEY CLASSIFIED
To Sell —
Buy —
Inform

INTRAMURALS FALL TERM IS OFF AND RUNNING!

Next Week's Schedule
Dial Inter-Action
228-2401

WOMEN

Event	Event Date	Register In WMG 210 By
Joggers 3 Km Run McInnes Field	Fri. Sept. 14 12:30	n/a
Joggers 3 Km Run McInnes Field	Fri. Sept. 21 12:30	n/a
Volleyball League War Memorial Gym	Sept. 25 - Nov. 13 Tue. 7:30-9:30	Tue. Sept. 18 (Teams)
Novelty Swim Meet Aquatic Centre	Thur. Sept. 27 12:30	Fri. Sept. 21 (Teams)

MEN

Event	Event Date	Register In WMG 210 By
Joggers 3 Km Run McInnes Field	Fri. Sept. 14 12:30	n/a
Swim Meet Aquatic Centre	Sept. 18, 19 Tue. Wed. 12:30	n/a
Joggers 3 Km Run McInnes Field	Fri. Sept. 21 12:30	n/a
Outdoor Tennis Tournament Memorial Gym & TWSC Courts	Sept. 22, 23 Sat. Sun. 10:00-6:00	Wed. Sept. 19 (Individual)
Golf Tournament University Golf Course	Sat. Sept. 29 11:00-6:00	Fri. Sept. 21 (Individual)
Soccer League Thunderbird Park	Oct. - Nov. 30 Mon. thru Fri. noon & evenings	Fri. Sept. 21 (Teams)

CO-REC

Event	Event Date	Register In WMG 210 By
Volleyball War Memorial Gym	Sept. 20 - Nov. 29 Thur. 7:30-9:30	Drop-in

Rock Against Radiation

See PF 3

PAGE FRIDAY

The Residents

By SHARD MAMMERNICK

Jed talked to his friend in the hallway, staring intently at a piece of the green rug immediately to the right of him.

"Geezus. Mmmm. Mmmmm Jesus Christ anyway. I think I understand that, I do. Mmmm. Jesus Christ anyway."

His friend made no reply. Jed wiped at his long scraggly black beard with his left hand, a though brushing at some bug crawling in it."

"I tell you. Yes. It makes some sort of sense, I suppose."

Still the imaginary friend somewhere in the carpet did not reply.

George, immaculate beard whiting, bobbing up and down with forward motions of his head, walked down the hallway with Bill, blubber-over-the-belt friend.

"And that is all," Bill was telling George, parroting his friend's pet phrase.

"Yes. That is all," George replied. "Yes. That is all. You will meet me in your room and gather your laundry. And we will wash it at the laundramat in the morning. Yes. That is all."

"Huh? Okay," Bill said abstractly, timidly to George.

Both men continued down the carpeted hallway, past Jed and his friend.

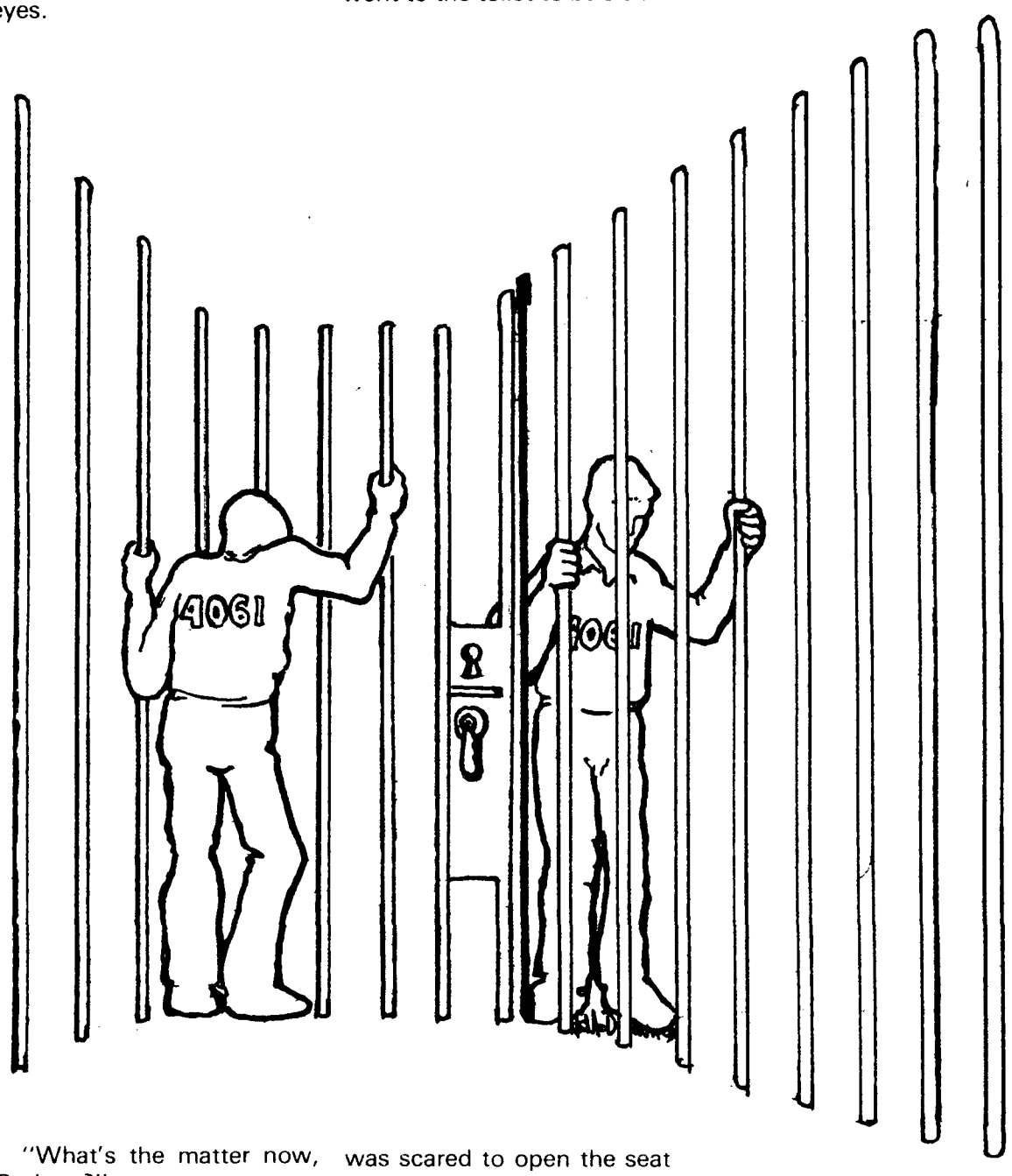
"Mmmm. Yes, I do say, I do. I think I suppose," Jed talked at the spot in the carpet.

Barbara, long blondish hair curved shiningly around pock-pitted face hiding her thick muscled nose and grey glaring dope-tilted eyes sat placidly in the nursing station — sat puffing on her Player's Filter atop a wooden crate which was covered softly with an embroidered cushion. Rapt finger movements tapped the ashtray sitting on a night-stand to her left.

"Got a cigarette?" she asked through puffs and tapping. Nurse Maureen ignored her. She was busy making an entry in the Log:

Barbara being very uncooperative tonight. I keep telling her to go to bed. But she won't listen. she just sits in the office chain smoking cigarettes. She was brought back tonight in an ambulance. Apparently she was following people on the street and bumming cigarettes and demanding to see a psychiatrist. She is a definite nuisance . . .

Last night Barbara was terrified and wanted to draw a strand of attention to herself, wind the attention around herself like a long twisted rope. Last night Barbara had seen a huge two foot winged black bat on her bed. she had been told all the bats were safely locked away in the bell tower at St. James' Cathedral and would not be released until midnight for their daily roast beef feeding. She had been told that if she wasn't good she would be turned into a big frog and fated to eating only flies until a crow spotted her and ate her up. She had left the nursing station last night in a huff, feeling out-manouvred and without the cigarette she had originally come to bum. She had returned to the nursing station ten minutes later, left arm crooked at an awkward angle across her eyes.



"What's the matter now, Barbara?"

"There's a great big yellow spider on my arm," she had replied.

• • • • • • •

"We have a delousing facility."

"A what?"

"If you have bugs we spray you," she said over thick rimmed brown glasses.

"But you don't understand why I'm here," I tried to protest. I had gone for what I thought was a job interview. And this fat old lady with taped-together glasses wanted to debug me.

Two nights at midnight ago David meek-manneredly told me there should be suicide booths on every corner. We had the right to suicide ourselves. The Church was stupid anyway.

I humoured David.

"Really," he continued, "they should hook up pushbutton atomizers in the booths. And death pill dispensers. Or if you wanted to go in a kinky way, you should be able to mail-order a bottled viper which would bite you if an American quarter was put in the side; it would be a flip-top bottle over which you held your hand for a bite, and the bottle would close automatically for the police to find the culprit."

I had excused myself and went to the toilet to be sick. I was scared to open the seat lest a viper lunge at me.

"So you believe in astrology," Roy said. "Well, I need a Libra with a moon in Cancer. What do you need?"

"How about a woman with six tits, no mouth, and a purple Jaguar," I replied.

Roy giggled, grabbed himself excitedly between the legs crossed tightly. "Wanna know a fact?"

"Sure, Roy. What's the fact?"

"If you suck on a Jewish Lady's tits after she's had the kid the milk will make you horny."

"Just a Jewish lady's?"

Roy giggled again. And rubbed his crotch again. Then he mood-changed and yelled indignantly at me before leaving the office.

"No, I didn't know that, Charlie "

• • • • • • •

"Did you know I'm a reincarnation of Christ?"

"No, I didn't know that, Charlie."

"Well listen closely now. I'm going to tell you the truth."

"Please do," I said.

"Well, you wouldn't believe it but I'm a warlock. I lived three thousand years before Christ. And one night in Chicago I met the Devil himself." Charlie paused. "You want to know what I did?"

"Sure, Charlie."

"I knew he was the Devil. Now when he shook my hand my hand shouldda burned, right?"

"Right, Charlie."

"But mine didn't burn. That's how I know I'm Jesus Christ."

"Mmmmmm." I looked suspiciously at Charlie.

"You don't believe me! Well, I got proof! When I knew he wuz the Devil an' I didn't get burned, ya see I knew then I was Jesus Christ. Can't ya see that?"

"No, Charlie."

"Well yer a goddamned idiot as far as I'm concerned!"

Charlie stamped away with his belief roaring like tidal waves behind angry boiling eyes. Spit had started slithering down the left side of his mouth.

"Who are you? A patient or a staff?" asked Gerry from behind his attempted growth of red beard — about fifty hairs sprouted from his chin curly and about an inch in length. His breath, heavy, pushed his chest against the seven dollar, black silk, embroidered, Chinese shirt. His squeaky, high-pitched voice rose two decibels.

"Well. What are you?" he spooned out of his mouth in such demandingly grating way that I wanted to punch his buck teeth so they'd break and clot the noise his voice made on my nerves.

"They're harmless," the Director had told me. "The only rule is that staff are not supposed to hit them."

I'd asked, "What about the other way around?"

"Well, it happens so seldom."

The bus was speeding us up Hastings to my new job as a part time cook-counsellor.

The green dragon embroidered on Gerry's shirt started panting. "Huh. You going t' answer me!" he screamed.

"Shut up!"

"You can't talk t' me like that! I'm a resident! And I can slap you if I want! You don't know how strong I really am. Don't you tell me shut up or I'll show you!"

• • • • • • •

The bus trip had been pleasantly short. Room and board with few shackles in my pocket each week hadn't sounded bad to me. It had seemed better than the prospects of U.I.C. or welfare. My job was simple: set out meals, do some side counselling, relieve staff if necessary.

Nick had gulped down two plates of food, three glasses of juice, five cups of milk until the jug was empty — gulped it down like a seal tossing back a herring. He shuffled into the office, stomach plumply before him.

"You . . . know . . . the . . . Hoovers?" haltingly he asked me, eyes shifting up and down his front as though looking for feet.

"You mean the people with the vacuum cleaners?"

"Yes, They's the ones."

"What about them, Nick?"

"They's my family. They's very religious. They's very

See PF 10

Pointed Sticks sharpen stand on nukes

By STEVE McCLURE

"Nuke is puke" is the rallying cry of anti-nuclear new wave fans.

And 800 die-hard supporters braved the rain at the Rock Against Radiation concert in Vanier Park Saturday.

To focus people's attention on the growing anti-nuclear movement, concert organizers assembled Vancouver's best new wave talent for an afternoon of inspired degeneracy.

Due to a mixup with the Vancouver parks board, the music started at two-thirty rather than noon. High spirits and good fellings prevailed as the entire West End could be heard cheering across the water as the Whitecaps won the Soccer Bowl.

The K-Tels opened the concert, appropriately advising everyone "to go to fucking Hawaii" if they didn't like the rain. Their set was typically loud, fast and articulate.

Art Bergmann, lead vocalist and guitarist, is one of those inspired maniacs who make rock interesting. "We like to be in the same condition as our aduience."

The K-Tels (or X-Tels provisionally, pending the outcome of negotiations with Winnipeg based hard-sell specialists) have great potential, combining fast power chording with imaginative lyrics.

A brief message of solidarity from American Indian activist John Trudell preceded the Pointed Sticks, Vancouver's answer to the Small Faces. Laden with hooks and catchy melodies, the Sticks have evolved an increasingly distinctive style that still sounds rather affected and derivative of mid-sixties British rock groups.

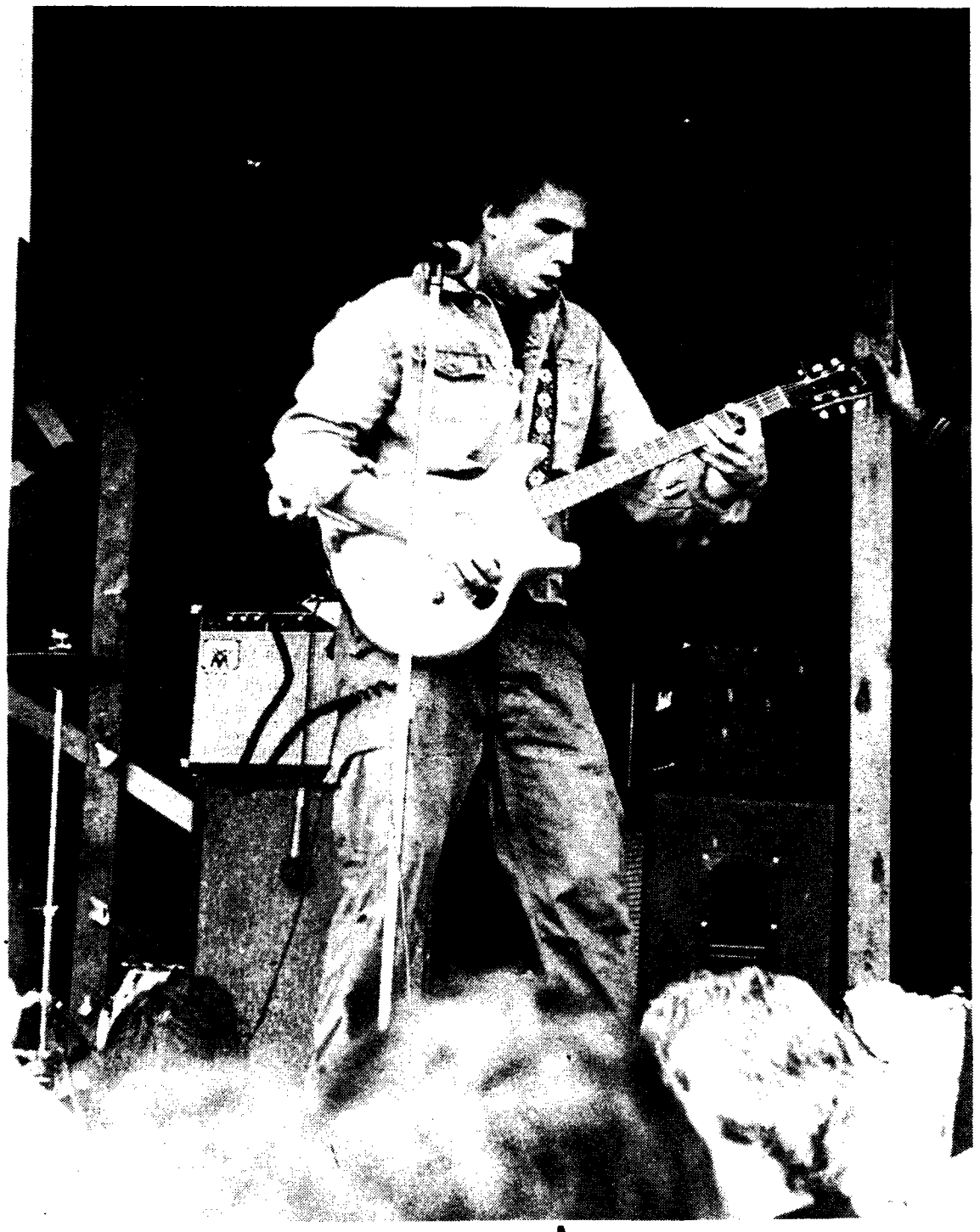
Their tight sound and driving energy easily qualify them as the band in Vancouver with the most Obvious Commercial Potential, and not mere lightweight fluff as some have claimed.

A certain prejudice exists against the Pointed Sticks in the local new wave community, and it seems that any financial success they come to enjoy will be greeted with as much bitterness as congratulation. While most new wave bands emphasize pure violent energy, the Sticks actually extoll the virtues of love, even if it is the dreary pop-romance kind.

Greenpeacer Walrus Oakenbough followed the Sticks, and was pelted with mud as he tried to bridge the gap between punks and hippies by appealing to the ecological sensibilities of the crowd.

Then Reconstruction, a reggae band, provided a breathing space before the

Turn to PF 10



Punkers win

By HEATHER CONN

Rock Against Radiation was the show that almost didn't go on.

The free outdoor concert was delayed two-and-a-half hours after complaints and hassles between organizers, Vancouver parks board and police.

After about 20 hard-core punk fans and organizers arrived noon Saturday in Vanier Park, a police cruiser soon pulled up. The officers produced a letter from the parks board stating the concert permit was revoked due to the questionable use of "high amplification."

Concert organizers were told they had been sent a copy of the letter; concert organizers said it was the first time they'd seen it.

"Police claim they sent letters saying the concert was cancelled," said Joey Shithead, member of the band D.O.A. performing in the concert. "The cops said, 'Fuck, we'd better not have this going on.' "

"We're only an innocent party in this," said B. Drab of the Vancouver Police Department. "We only enforce what the law is."

But fans and organizers said it was another incident of police harassment.

"It's just the idea they don't like the type of people involved," said one organizer, who declined to be identified. "They're more afraid of punks than they are of nuclear death and radioactive material."

Organizers' lawyer Pat Nichols met with policemen, who acted as spokesmen for the parks board. Originally, the board, gave permission for the concert Aug. 8 after requesting a diagram of the outdoor stage and ensuring it was aimed away from densely-populated areas such as the West End.

But about three weeks later, they changed their minds.

"I think they became nervous about how big it was going to be," said Nichols. "They saw the amplifiers, how the media were picking it up and there'd be thousands of people.

"It's a case of harassing people who are trying to do something here," she said after talking with policemen.

Robin Inglis, spokesman for the Vancouver planetarium beside Vanier Park, said the board questioned the use of highly-amplified music after receiving complaints from people in neighboring areas about potential noise, and so decided to cancel the concert.

But after learning of the permit revocation for the first time in negotiations with police, concert representatives phoned Len Ryan of the parks board and presented their case. They then learned that a letter notifying them of the cancellation had indeed been sent, but to a concert organizer who was away on three weeks' vacation. So he was unable to inform other concert organizers of the cancellation.

After they explained to Ryan the misunderstandings, lack of communication between both sides and $1,000 concert investment in trucks, advertising and sound systems, he relented and the show went ahead.

Chuck feels so good at

By GLENN BUHR

"How ya doin out there?" were Chuck Mangione's first words to a sellout audience at the Orpheum Theatre Tuesday night. Well-dressed in a t-shirt and the ruffled hat that has come to be his trademark, Mangione then proceeded to sway the audience . . . completely.

Since the gradual fade-out of big swing bands in the thirties and the forties, jazz has lost popularity among the general public. Mangione is at the centre of a dynamic force that is bringing jazz and its concepts of improvisation to a wide music listening public including even AM radio. How does he do it? Simple. He writes, arranges and plays good music.

Opening with Song of the New Moon from the album Chase the Clouds Away he proved his competency as both a composer and performer. The tune began with Mangione at the piano playing a rhythmic opening that was developed by the rhythm section. He then took up his flugelhorn and played the theme in duet with saxophonist Chris Vadala.

The music was pure Mangione: a gentle blend of Spanish, Latin, rock and jazz topped with a sensitive and appealing melodic line. And in execution Mangione is not only totally devoted to the music but completely involved when he performs it. It was his involvement, his rhythmic emotion, and most of all his high quality of music and musical expression that won the audience over from the outset.

Mangione was backed by Grant Geissman on guitar, Charles Meeks on bass and James Bradley Jr. on drums. As a rhythm section they were unbeatable and true to form in the Mangione style. The 11th Commandment from the album Feel so Good gave Meeks and Bradley a chance to do some solo work.

Meeks was first, a unique soloist able to maintain perfect time while improvising fusion style bass melodies. Bradley's solo was loud, less in the tradition of jazz than rock. The dense percussion was accompanied by an awesomely fast pulse maintained on the high-hat. The result was impressive technically but generally too busy and definitely too loud.

Grant Geissman on acoustic, electric and classical guitars had plenty of opportunity to display his solo skills. Chase the Clouds Away featured a Geissman solo on acoustic guitar. His style is unique, falling somewhere between jazz and rock. His lines tended to be rhapsodic and his articulation questionable at times, but there was always some interest and direction in each of his solos.

The soloist who stole the show both technically and musically was saxophonist Chris Vadala. Completely at home with Mangione's music, Vadala displayed incredible rhythmic and melodic energy in his improvised solos.

His intonation on soprano saxophone was flawless, his tone biting but fluid, and his musical ideas were effortlessly realized. Doubling on alto flute, C flute and piccolo for some of the arrangements certainly verified his versatility. Anyone who has tried switching from playing tenor sax to piccolo in less than thirty seconds will appreciate the incredible difficulty involved for a player's embouchure. Vadala pulled it off.

Mangione's own solos on flugelhorn were complete and satisfying if not a dazzling display of virtuosity. His tone was stable and his intonation right on every time.

And what would a Chuck Mangione concert be without a performance of the tune that made him famous? He closed with a lengthy version of 'Feel so Good' and

Human follies snatch laughter from audience

By WENDY HUNT

La Cage aux Folles is sneaky for a funny movie. It draws on all our preconceptions of gay people and then makes them unimportant.

The director, Edouard Molinaro, uses outrageous gay stereotypes for his two main characters. The audience laughs easily and often at people who are so different from themselves, but they are so "sympathique", it is impossible to dislike them.

La Cage aux Folles
Directed by Edouard Molinaro
A Franco-Italian production in French with English subtitles
Playing at the Fine Arts Cinema

Zaza reigns nightly as the star of the transvestite review at La Cage aux Folles. The rest of the time he doffs his costumes and reverts to being "plain" Albin. He and Renato live above the night club they jointly own and as gay men, inhabit a fringe world outside of convention.

Their domestic routine is disturbed by the arrival of Laurent, Renato's son, who announces he is going to marry a woman. Worse still the bride's father heads a society for moral order.

The young couple want the blessing of the bride's parents, the Charriers, but they can get it only if the Charriers have met the groom's family, the Balbis. From etiquette to decor the flamboyant Balbi household must be transformed into something akin to respectability before the Charriers arrive for dinner.

Molinaro has a fine eye for balancing extremes and getting the most laughs from an uneasy alliance.

The relationship between Albin and Renato is a classic study of how opposites attract. Albin is given to histrionics, while Renato is sedate. They have remained together for twenty years, not because they are lovers, but because they are friends. As Renato explains to Albin, he is still with him because Albin makes him laugh. And that's a better reason than many.

Molinaro makes a surprising comparison between the gays and straights. Charrier, a blustery social climber and Albin are highly stereotyped. As both characters are exaggerated, they do not overpower each other. Both the gays and straights are pretentious, but the Charriers are unpleasantly so. Charrier, born the son of a gendarme, has risen high within the French bureaucracy and wishes to protect his social prestige. The pretense of Albin and Renato springs from who they are and makes no excuses. They possess the self-respect and courage which Charrier lacks.

The innocent, natural quality of the young lovers makes an excellent contrast with the colorful adult world. But they do not escape unscathed from Molinaro's biting comments. If young people are sensitive, it is only to their own feelings. Laurent asks Renato to ask Albin to leave for a few days so that his "aunt" will not spoil his chances for marriage. But Renato has barely had time to broach the subject with Albin when he comes upon Laurent danuding the house of its trappings.

La Cage aux Folles is a rare combination of comedy and drama. Laughter and sadness alternate with lightning rapidity and it is what the characters do, not say, which controls the audience with such ease.

A great deal of the credit for this must go to Michel Serrault as Albin and to Ugo Tognazzi as Renato. Through a thick overlay of gay stereotyping they bring forth genuine feelings which reach out to the audience. These are not social outcasts but people whose feelings are as valid as anyone's.

Serrault has a fine comic sense which comes from understanding human nature. He demonstrates this in one small scene of pathos and comedy. In preparation for the Charriers' visit, Albin has dressed conservatively in a black suit and no make-up. He has a pained, naked look on his face as he unsuccessfully tries to restrain the effeminate gestures that betray him as gay. As his pant cuff sneaks up his leg to reveal nylons, he admits with a shrug, "Toujours un peu de couleur."

The scenes of the Charrier family alone are less successful than those with Albin and Renato. Madame Charrier is not as good a foil for her husband as is Renato for Albin. And as Charrier is heterosexual, the audience is less prompt to laugh at him than at Albin.

La Cage aux Folles resurrects the classical comedy and proves it to be as enduring and endearing as ever. By adding a twentieth century conundrum, Molinaro rejuvenates the ageless tale of love and marriage.

Plus ca change, plus c'est la meme chose.

Orpheum

thanked the audience for coming to appreciate his music.

His reflection before leaving the stage that he was grateful for such a turnout in 'times when bread is scarce' is perhaps prophetic. Money is becoming more and more precious and people aren't buying concert tickets haphazardly anymore. They are more discriminating about their concert-going. They want to hear only the best artists, like Chuck Mangione, and only the best quality of music, like Chuck Mangione's music.

Paper Wheat reaps west coast applause

By HOLLY NATHAN

The 'paper wheat' of the commodity market is the life and blood of the prairie farmer and the play Paper Wheat running through Oct. 6 at the Vancouver East Cultural Centre, is the story of them both. The play is a collage of prairie vignettes, that ingeniously captures that staple of Canadian society, — the prairie farmer.

Paper Wheat
25th Street House Theatre
At the Vancouver East
Cultural Centre
Until Oct. 6

The cast and director of Saskatchewan's 25th Street House Theatre have collectively evolved Paper Wheat through their own research and it is a strangely rich-textured portrayal of prairie life. It's 'strange', because in two hours it hardly seems possible to sketch a hundred years — even Canadian years — in more than skeleton form. We are in fact whisked from the old country to a new, from fear and loneliness, to brotherhood and political awakening, in what amounts to no more than a few brush strokes of an artist's pen.

But such are those strokes that the intimate history of a marriage is revealed when a couple unfolds a blanket, where an entire courtship develops over one meal and when a character is most poignantly caught through his slack-kneed, jut-jawed way he sits in a chair. The audience comes away from the six-member cast production feeling that they have known a whole prairie Saskatchewan community. The actors themselves talked to actual prairie old-timers in the researching and creation of Paper Wheat.

It is the conversational, sometimes corny distinctly down-home presentation of 'Paper Wheat' that makes it so comfortably familiar. One wonders if such a cosy atmosphere is dependent on the nature of the theatre itself; and while the East Cultural Centre is ideal, it is quite conceivable the Queen Elizabeth Theatre, for instance, could reduce the play to an awkward homeliness.

Opening with the fiddle music of Saskatchewan-born Bill Prokopchuk, real-life Western Canadian Fiddling Champion, the audience is quickly spirited to the front porch of a farmhouse where for the next two hours it is painlessly enlightened through skits, music and dance as to the real man behind the loaf of bread.

The entire cast displays a remarkable versatility in portraying a host of characters and the production is certainly a unique pooling of their various talents. For instance, Skai Leja and David Francis draw upon their tap-dancing abilities to perform a mini-act symbolizing the advantages of a farming co-operative while Luboniv Mykytiuk expertly juggles a dinner roll and baseballs to make an economic illustration.

However, a collective production such as this has a potential to incorporate too wide a sampling of ideas and talent and Paper Wheat becomes a little overcrammed with variety — which is not to say it is loosely constructed. On the contrary, two themes can be said to tightly thread the patchword effect of the play: in the first half, the growing ability of the immigrants to resist victimization by fickle weather — to build windbreaks against drought erosion; and in the second half, the development of farm co-operatives as the only form of windbreak against 'economic erosion'.

It is brotherhood — working together — that is the driving force behind Saskatchewan history, and the formation of the biggest producer co-op in the world.

However, the end of the play leaves one dangerously close to despair by revealing how the co-op degenerates into a corporation excepting the last line where an old man reminisces about yester-year and sighs, "I'd give it all to be a young again and to feel I could change the world".

As director of Paper Wheat, Guy Sprung and the 25th Street House Theatre have skillfully woven a history of moods, fears, hopes and feelings that are brimming with energy. Cast member Sharon Bakker, herself a 'Saskatchewanee', capsulizes characters with extraordinary fullness and Lubomir Mykytiuk displays a warm vitality; and the entire cast with David Francis, Peter Mease and Skai Leja communicate the joy and teamwork which only a collective production such as this could foster.

This is a play that 'dares to tell the farmer's own story', and lest we sophisticated west coast types dare to scorn the prairie people as a handful of 'hayseed', Paper Wheat reminds us that they 'can change the world.'

Cinema-16 offers sci-fi

By LARRY GREEN

Science fiction fans and anglophiles will have a good time at the first term offerings of Cinema 16, which begins its twentieth season next week. The two fall series are entitled, appropriately enough, Science Fiction and Singularly British, and offer a wide variety of viewing on each subject for series members.

Science Fiction begins Monday and Tuesday with a triple bill: the original Invasion of the Body Snatchers (1955), with The Incredible Shrinking Man (1957) and This Island Earth (1955). Cult favorites of the 1950s continue to be shown Oct. 1 and 2 with The Day the Earth Stood Still (1951) and Forbidden Planet (1956).

On Oct. 15 Stanley Kramer's all-star On the Beach (1959), about the survivors of an imagined nuclear disaster, will show, followed on Oct. 29 by The War Game (1966), and the haunting Lord of the Flies (1963) on Nov. 13. Sean Connery is features scantily clad in Zardoz (1973), a controversial SF film about efforts to repopulate a barren future world. The series ends Nov. 26 with a college-made cult classic, Dark Star (1974), a spoof of the genre.

Cinema 16 comes down to earth, on English soil to be exact, with the British film showings beginning Sept. 24. Sleuth (1972) is the famous stage hit turned into an award-winning and Oscar-nominated thriller. Anything but an average mystery, it features Laurence Olivier and Michael Caine. The spectre of Ken Russell rises again with The Devils (1971) on Oct. 9, putting Vanessa Redgrave and Oliver Reed into a 16th century witchhunt.

The most recent of Peter O'Toole's five Oscar nominations to date was for The Ruling Class (1972), shown Oct. 22, a film about a lord who considers himself to be Jesus Christ. The Rocky Horror Picture Show (1975) is shown Nov. 5, and it now boasts a huge cult success following a quiet initial release. Kinky horror and raunchy rock are the keynote to this increasingly popular musical.

O Lucky Man! (1973), shown Nov. 19 and 20, is a fascinating young man's journey through society by Lindsay Anderson, maker of If . . . . It is complete with technical excellence, humor, satire, and a super song score by Alan Price. The final show Dec. 3 is a filmed stage performance, Pleasure At Her Majesty's, featuring Monty Python, Peter Cook and Dudley Moore, among others. Full of British music hall humor, it takes an unusual look at the performers who make English humor come alive.

Admission to Cinema 16 is by series pass only. One series sells to students and staff for $5.50, two for $10, and four (including next term's showings) for $18. Admission to the general public is $1 extra per person per series. Information on showtimes and other ticket outlets may be obtained from the AMS in SUB 266 or the Cinema 16 office in SUB 247 (228-3698). Next term Cinema 16 promises us a series of Stanley Kubrick's work and a fascinating Japanese series, beginning in January and running to the end of March.

CINEMA 16 . . . steps into a new season

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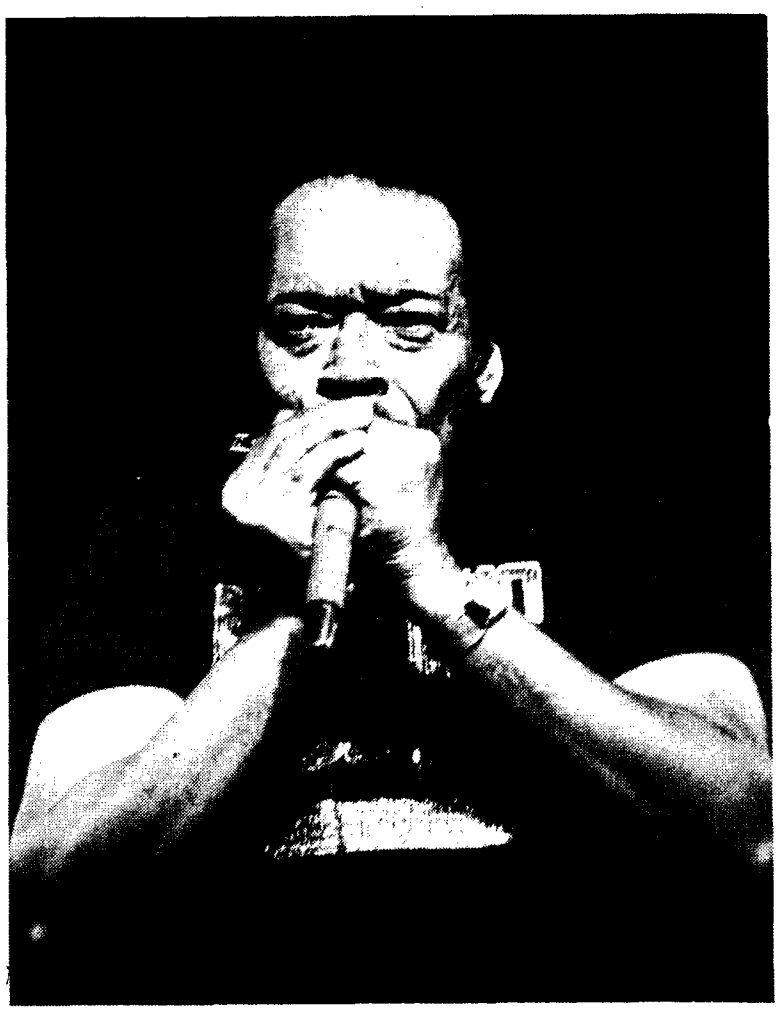
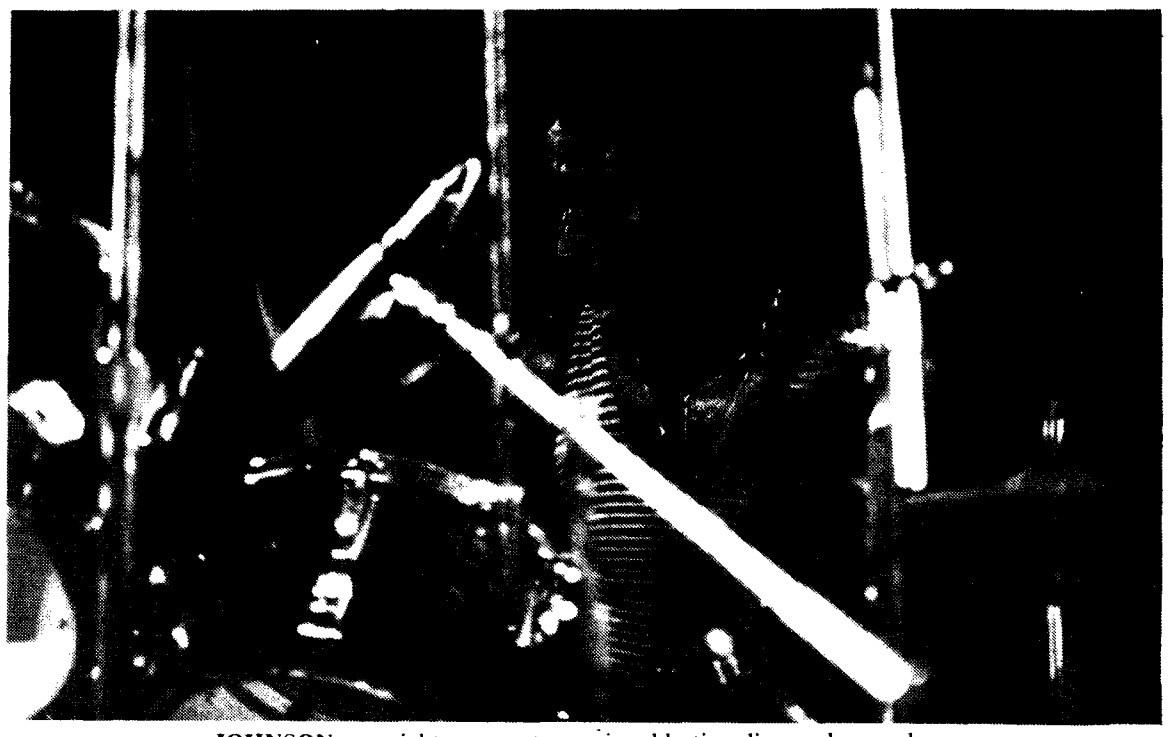


COTTON . . . Mr. Southern Superb is high powered energy.



JOHNSON . . . eight years veteran gives blasting diverse drum solo.

Blues band sweet as Cotton candy

His gold tooth gleamed as the blues oozed from a warm harp cupped in rythmic hands.

James Cotton was Mr. Southern Superb.

The Missippi-born blues master gave a Commodore crowd on Tuesday two hours of well-polished spectacular sounds. From the slow, mellow notes of "One More Mile" and B.B. King's "Sweet Sixteen" to the uplifting, driving beat of "I don't know," Cotton kept dancers and listeners in constant motion snapping fingers, clapping hands and tapping feet.

It was impossible to sit still.

The smiling performer, in a black T-shirt marked "100% cotton," ensured that no blues admirer stayed immobile. He bared his belly to shake to the beat, sweated and grinned, balanced — blew and threw his harp and, flinging it into the air amid breaths. Clutching the microphone as if he'd never let go, he gave the show everything he had.

It was non-stop energy.

His talented 5-piece band kept the 25-year blues harp veteran well-stocked with diverse styles and musical perfection. Guitarist Pat Rush performed outstanding slide guitar work in true Duane Allman form with little visible effort. He and guitarist Harry Hmura gave excellent guitar interplay, in precise synchronization and ever-changing beats and rythyms.

Written by Heather Conn
Photos by Peter Menyasz

Their best effort, which many considered well worth the concert in itself, was a 15-minute rendition of Allman Brothers' classic "Hot 'Lanta." Few bands dare attempt to imitate the guitar work and solo performances of the original five-minute song, but this version was excellent. Saxophone player Doug Fagen lead the solos with wild, screaming wails on his reed instrument and prompted the two guitarists to follow in an impressive synchronized three-man solo showpiece.

Individual skills and intricacies emerged immediately in this improvised slow-paced Allman Brothers interpretation. Drummer Ken Johnson, an eight-year veteran of the James Cotton band, gave a blasting diverse drum solo, which far surpassed most bands' token boom-bang repititious and monotonous drum solos.

After the show, Atlanta-born guitarist Rush explained modestly the band's choice of Hot 'Lanta: "It's not hard. It's very easy to jump right into it." Rush, who has only been with the Cotton band for three months, said he met James Cotton while playing guitar with Johnny Winter — he's never looked back.

The band's introductory one-hour set gave the audience a small taste of the well-honed blues hours that were to come. Instead of an impatient crowd tolerating a faceless untalented back-up band while waiting for the "real" star to appear, listeners revelled in the opening set as a fine performance in itself. Then, when James Cotton finally did appear, with his low, throaty growly voice and harp in hand, the icing was on the cake.

"The people in Vancouver have been so good to us," said Cotton after the show, as he sat shirtless wiping sweat off his stomach with a towel. "I thought it was a good crowd. It was a long, beautiful set and the people enjoyed it."

With two encores, and loud cries for more, he had every right to be smug.

* * *

The lousy no-name blues band syndrome was alive and well and living (barely) at the Commodore Tuesday night.

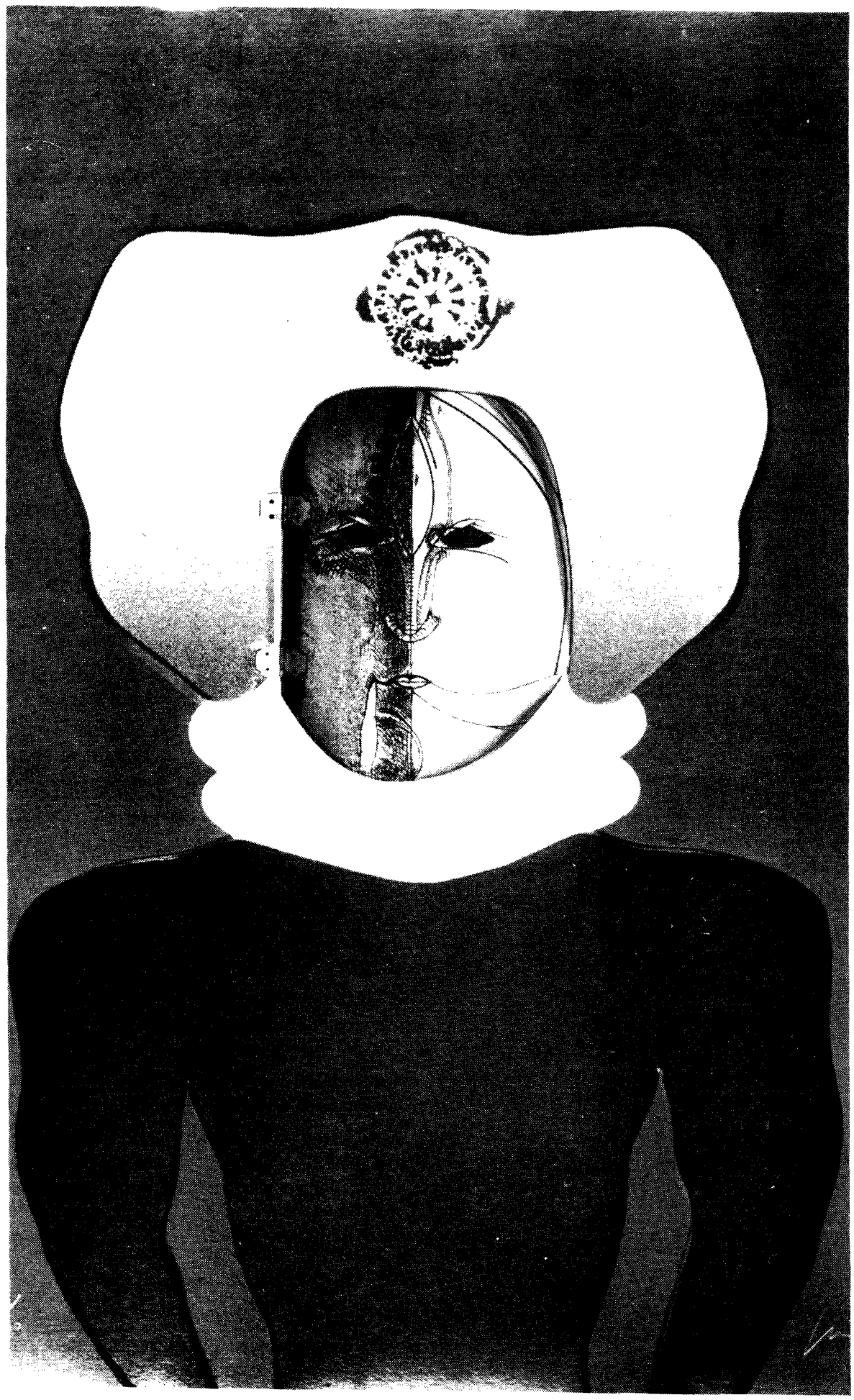
The Thunderbirds blues band, which played before James Cotton and his band, was one of the worst displays of bad blues voice and solo work imaginable. The group's constant blast and blare and full-force volume, without the polished, practiced ability to back it up, was notably irritating.

It certainly wasn't worth the three quarters-of-an-hour wait after one band member arrived late by plane. The lead singer had a please-let-me-sing-blues-but-I-know-I--can't voice. His guitar work didn't make up for serious vocal lackings and he didn't help one band member shine. The only faint hint of quality playing belonged to the keyboard player, who was drowned out so badly by poor sound mix and raucuous over-playing of the other band members, he might as well have stayed home.

FAGEN . . . leading solos with wild screaming wails.

APPLEWHITE . . . very easy to jump right into it.

RUSH . . . joined three months ago, never looked back.



Eyes fixed on a bottle, I listen to the miauing of a cat. I listen like that a long time, attentively.
I still see the bottle but can no longer hear the cat's miauing: now I can hear distinctly the bottle's misauing.
I listen then to the voice of a passer-by, a tap running, a car.
At the same time I look at a match, then a saucepan.
Very naturally I hear the tap snapping the match while talking to the saucepan with the strange voice of a car. Simultaneously,
I see the car come out of a tap with the sound of a saucepan.
Indeed, before these curious events my reason balks a little; but how can the evidence be denied, even it comes close to delirium?
Things are after all only seen by virtue of a convention often of a utilitarian order that serves to define the norm. Thus we live by habits of perception that, while shared by everyone, are none the less specious.
Is it not strange, at the outside, that a cat miaus?
And if a cat accords itself the luxury of misuing why couldn't a bottle do likewise?
The question is asked.
Anyway, the fact of hearing with the ears alone is already astonishing in itself. Why shouldn't I hear with my eyes, why not see with my nose?
If I tried.
I smell the perfume of a strawberry, an onion, some vinegar.
I watch the saucepan. It resembles the aroma of a strawberry miauing like vinegar flowing from a tap.
I listen: I hear the smell of the vinegar in the voice of a passer-by with a sulphur face.
I smell the onion again. It gives off liquids of a car having struck a strawberry in the misuing of a bend.
I start to lose step in myself. I stagger like a drunk.
Abandoning my perceptual habits, I wander without obstackle in the line of a thought that the separation of the senses no longer divides.
However there remains touch for me to experiment with.
With a finger I brush a cupboard, a screw, a shirt.
I breathe in the vinegar: its breath is harsh like a screw miauing after an onion.
I touch the shirt, I palp its delicious strawberry aroma.
Then I look at the bottle again.
Inside, I make out a rubbing of a cupboard to the perfume of miauing.
In the interpenetration of my senses functioning like a trap, for an instant I have the impression of seizing the meaning of the world as a totality.
So, happy and fierce, I leave my lair.
I roar.

—By ALAIN ROUSSEL

Translation by TONY MONTAGUE

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Brian is mistaken messiah in Python's best

By GEOF WHEELWRIGHT

Monty Python's Life Of Brian could well have been called the Best of Monty Python.

It is full of familiar Python themes, jokes and parodies executed with loving care by a comedy troupe that hasn't worked together in almost six years.

The reunion is joyful and productive, producing Python's most cohesive work to date. It is a celebration of British comedy at its finest.

Monty Python's Life of Brian
Directed by Terry Jones
Starring Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones and Michael Palin
At the Capital 6

The film is about a young Judean named Brian (Graham Chapman), who is born across the street from the nativity, and almost receives all the gold, frankincense and myrhh intended for Christ. But Brian isn't the son of God, although many people find it convenient to continue thinking he is.

The unwitting messiah soon becomes the martyred hero of the People's Front of Judea, led by the infamous terrorist Reg (John Cleese), but falls out of favor with the PFJ when they find out he has the audacity to survive a suicide mission to kidnap Pilate's wife.

He is befriended by female PFJ member Judith (Sue Jones-Davis), who harbors him in her bed — only to be discovered by Brian's throng of followers and Brian's mother (Terry Jones) when they wake up.

Brian finally addresses his "disciples" from the balcony of Judith's bedroom and tells them "I am not the messiah" to which they say, "Only the real messiah would deny it." He tells them to believe in themselves because they are all individuals. They bleat back "we are all individuals" in unison.

Brian's mother then appears to drag him away telling the assembled masses "he's not the bloody savior, he's just a naughty boy and he's going home."

Brian eventually ends up being arrested by Pilate for his involvement with the PFJ and is sentenced to crucifixion. While waiting for his time to come, Brian is stuck in a cell with a prisoner (Michael Palin) who tells him he's lucky to be crucified and gets jealous when a centurion spits in Brian's face.

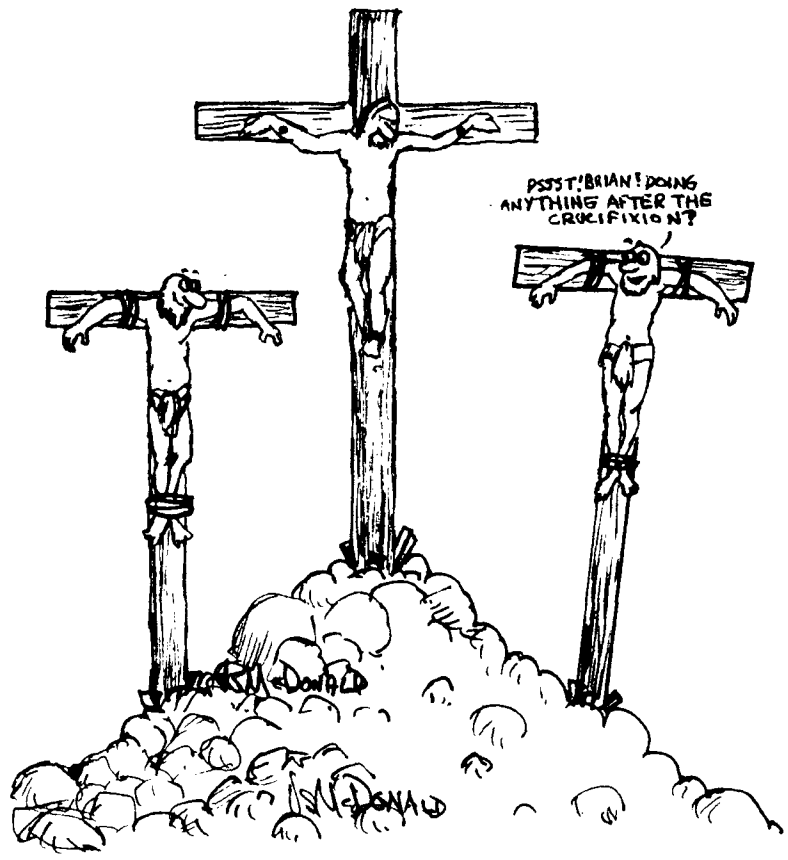
"Look at that favoritism, he never spits in my face," yells the prisoner.

The prisoner's joke and most of the others in the film have already been used successfully in previous Python films, but re-made in this particular fashion they make a comprehensive collection of their best material.

Palin's joke comes from the famous "Four Yorkshiremen" sketch in which four Yorkshiremen argue proudly over who's had a worse life.

But to a real Python fan the jokes are like a fine wine, they improve with each repetition, and those who aren't Pythonites won't have heard them anyway.

If you've never had the pleasure of seeing a Python film, then this is the one to see, if you have, and liked it, then you won't miss this one for anything.



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O DOCTOR

The sky is a strip of gauze
Stabbed by the sun's red blades,
The mountain is a giant purple bruise
And the smokestack is a grim spike
To fall upon
O Doctor
People with faces the color of chloroform
Seamless and dreamlessly
Brandishing bottles full of
Poppy-colored death
Pursue me, accrue me, redo me,
O Doctor
There are guns
As shiny and bright as forceps
There are snake coils of rope
Dangling from cabinets full of sleep
Fully as aenesthetic
There are sterile bathtubs
And deadly oceans brimming
With liquid more precious than blood
Urging me on
Urging me off
To that seamless dreamless
Totally antiseptic table
O Doctor
To that last final spurt of being
To that last final spurt
To that last
To that
O Enemy
I bleed
As you genuflect before whatever
White and sterile Gods
Operate on the lineoleum tiles
Of your sterile skull,
With your civilized worship
Of clot and bandage
You transfuse and abuse
With such misplaced passion
O Enemy
Is it truly a religious revival
As you pump and thump
And curse and nurse
Every stiffened eyelid a personal affront
Each bloodless wrist an insult
To your sadistic supposed omnipotence
O in this grim corridor
God wears a white coat
And rubber soled shoes
O God
A stethoscope growing like twin horns
Out of your disinfected ears
What fear I feel in you
As you anxiously pursue
The idiot pulse
O Doctor
I flicker like a light
And you are nowhere near the switch
You are nowhere near
You are nowhere
You are
Helpless.

— susan ward

The Residents

From PF 2

rich. An' they wouldn't like it you didn't give me another cup of milk."

Nick's eyes bulged like goggles before he right hand reached out open palm to slap me across the face. My left hand reflexly caught Nick's wrist, pressing fingers into the pudge looking for a nerve to pinch. My body stood up towering, still holding on to the bad hand.

"Now, Nick, what is this about the Hoover family?"

Goggle-eyed response. Like dead fish eyes being squeezed out of socket.

"They're rich. An' they's religious. An' they tol' me t' punish you."

Lumber out of here fat sleek bear before my right hand slaps your face, I thought. Punish yourself with your gorging and fattening and letting runny yellow egg yoke slime your beard. When you go to the can unload the stuff you are full of T.V. eyed gogglebrained nuisance fixated on foodstuff instead of womanstuff. I let go of his wrist without a word, containing my furious thoughts. I wanted to slap him with a thousand breaker waves with my fury, slap the face joined to the arm which fed and overfed him. I was to be punished by an hallucination, a second party slap. I let go of Nick's wrist. He inched backward out of the office, eyes now downcast, properly minnow-sized again.

Punks

From PF 2

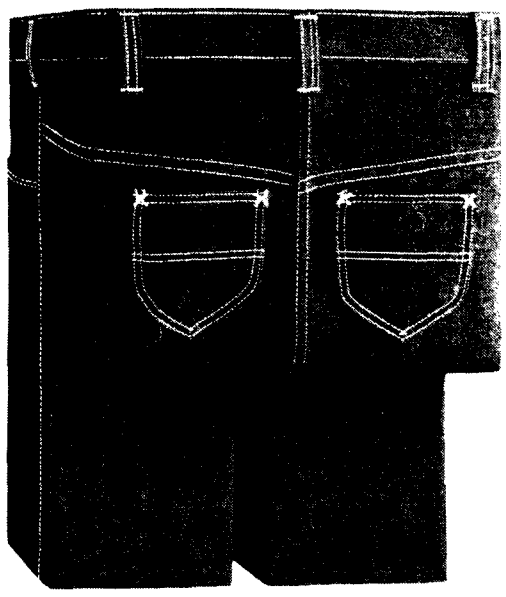
raucous madness of the Subhumans.

After lead vocalist Wimpy verbally abused the crowd the Subhumans launched into an uncompromising set that became even more effective as the volume of the guitar got louder, inducing that wonderful brain damage effect so beloved of all truly crude music.

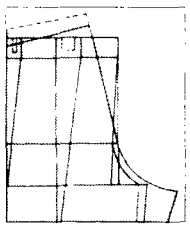
Death to the Sickoids and Slave to My Dick were standouts, both reflecting the band's utter contempt for everything that exists.

But the best was saved for last as DOA took to the stage. The notorious noisemakers from north Burnaby made up for any repetition in their music by using sheer power and provocation to force the audience to become involved. Unlike other bands, the members of DOA move like possessed devils on stage, jumping and writhing to their music. They rank with the best rock bands because they get people moving to the point where the blind walk and the lame see.

Despite the rain, the unpleasant antics of the inevitable biker contingent and the fact that less people attended than had been anticipated, the event was called a success by DOA's manager Ken Lester. "Under the circumstances, we're really happy. A lot of people were introduced to some new music, and it shows dedication to music and social awareness by Vancouver people."



We Cut Corners



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Film critics create commercial success

By LARRY GREEN

When critics band together and extoll the virtues of a film like Breaking Away, they can sometimes create enough interest to turn a picture into an audience favorite.

During the past summer, Breaking Away was a small-scale film, a high-spirited, comedy that found many admirers.

Breaking Away
Starring Dennis Christopher and Paul Dooley
Directed by Peter Yates
At the Vancouver Centre

Quite simply, Breaking Away is a film that works as it should. The preconceived notions you may have about its content: adolescent dreaming, cycle hysteria, lower-class discontent, cutesy humor — are neither obtrusive nor even noticeable.

It's not a heavy experience in cinema, but it manages to get pretty close to the bone of middle-class American life. For once this is a movie that doesn't cheat itself, let alone the audience and it emerges as a worthwhile hundred minutes of film.

The story centres on the post-high school malaise of four friends who seem bound together by their indecision and their hatred of the college kids whose existence is the raison d'etre of Bloomington, Indiana, a town of fast-food stands and lower-middle class housing, much like many American college towns.

The friends are Dennis Quaid as the funny, goofy fellow, Jackie the failed athlete, Michael Stern as Earle Hailey as the short, peppery character and Dennis Christopher as the dreamer and thinker, Dave who takes over the film.

It's too early to tell if Christopher will spend many more film roles playing male ingenues, but he's so perfect and fresh in Breaking Away that it's hard to imagine him as anything else. Paul Dooley and Barbara Barrie, as his parents, cook up some daydreams of their own. Both familiar faces from television, they add a funny zest to Dave's progression from drifting and absently singing Italian opera, to his development of a sense of self-worth through his climactic victory in a cycling championship.

Breaking Away is at its best in its depiction of two contrasting elements that make up Bloomington. There is the affluence of the students from out of town and the townspeople who probably couldn't afford the tuition for their own kids to attend their own university. It's a persistent struggle that occasionally comes to a head. At one point a fight breaks out and the coeds get the blame and the boys feel as worthless as ever.

Dave foolishly courts a beautiful student, Robyn Douglass and the romance is amusing and doomed at the same time. It becomes part of an incisive look at college towns in America.

The next best thing in the film is the bike racing, which Peter Yates directs and cuts with a skill he has demonstrated before in Bullit and which complements a continuously inventive script by Steve Tesich.

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WOMEN'S ATHLETICS ARE INTERESTED IN YOU

Welcome back! On September 18, we are having a social for all coaches, managers and interested players. It will be an excellent opportunity for everyone to meet the newcomers as well as to chat with old friends. This function will be held from 7:00 p.m. to 10:00 p.m. in SUB Room 212. Refreshments will be served.

DAL GRAUER MEMORIAL LECTURES

AMORY LOVINS

By training a physicist, by practice a conservationist, Amory Lovins is a full-time British representative of Friends of the Earth, Inc., an American-based non-profit conservation lobbying group. Concentrating on energy and resource strategy, Mr. Lovins has been a consultant to several United Nations agencies, the Organization for Economic Co-operation and Development, the Science Council of Canada, Petro-Canada, the U.S. Department of Energy and many other organizations in several countries. He is author of several books, including *Soft Energy Paths: Toward a Durable Peace.*

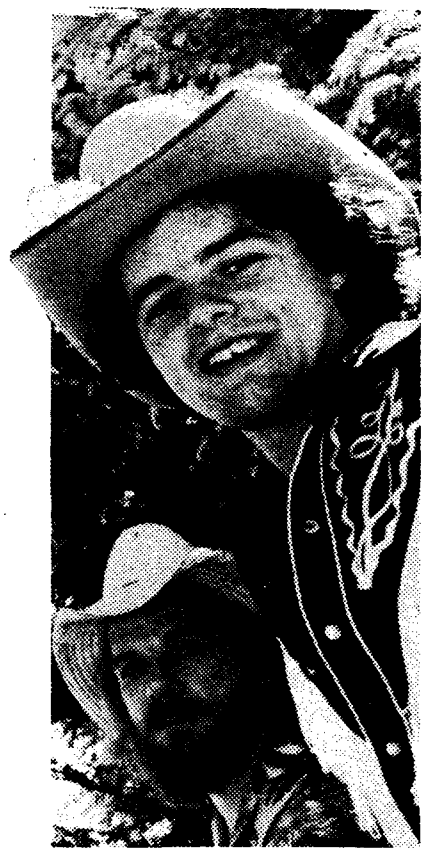
SATURDAY, SEPTEMBER 15, 8:15 p.m.
Woodward Instructional Resources Centre, 2
(Vancouver Institute Lecture)
'Soft Energy Paths'

FRIDAY, SEPTEMBER 21, 12:30 p.m.
Buchanan 106
'Energy Policy: How to Enjoy the Inevitable'

WOMEN'S ATHLETICS

STARTING DATES:	TEAM TRYOUTS	WOMEN'S ATHLETICS 1979-80
Badminton	Tues., Sept. 18 6:30-9:30 p.m.	Gym A
Basketball	Mon., Sept. 17 4:30-6:30 p.m.	Memorial Gym
Cross Country	Tues., Sept. 17 4:30 p.m.	Meet in Memorial Gym
Curling	Thurs., Oct. 11 5:00-7:00 p.m.	Winter Sports Centre
Fencing	Mon., Oct. 1 7:00-10:00 p.m.	Gym E
Field Hockey	Mon., Sept. 17 to Fri., Sept. 21 4:30-6:30 p.m.	McGregor Field
Golf	T.B.A. Check at Athletic Office.	
Gymnastics	Mon., Sept. 17 4:00 p.m.	Gym G
Ice Hockey	Tues., Sept. 18 5:00-6:15 p.m.	Winter Sports Centre
Rowing	Sat., Sept. 15 9:00 a.m.-12:00 noon	Meet at the Memorial Gym Vancouver Rowing Club
Sailing	Mid-Sept., first meeting of UBC Sailing Club	T.B.A.
Skiing	Tues., Sept. 18 4:30 p.m.	Gym A
Soccer	Tues., Sept. 18 12:00 noon	P.E. Centre Field
Squash	Tues., Sept. 18 5:00-6:30 p.m.	Winter Sports Centre
Swimming and Diving	Thurs., Sept. 13 12:30 noon	Aquatic Centre Classroom
Tennis	Mon., Wed., Thurs. to Sept. 27 4:30-6:30 p.m.	Thunderbird Park Tennis Courts
Track & Field	Tues., Sept. 18 4:30 p.m.	Meet in Memorial Gym
Volleyball	Mon., Sept. 17 7:30-10:30 p.m.	Memorial Gym
Cheerleaders	Noonhours	Meet in Memorial Gym, Room 208

VISTA



BLUE NORTHERN . . . at SUB on Wednesday.

"Jitters," a new comedy by David French, will open the Vancouver Playhouse Mainstage series Saturday, September 15, and will play nightly except Sundays at 8 p.m. In the light comedy style of Neil Simon, "Jitters" takes a comic perspective on the backstage preparations for a production in a small Toronto theatre. Tickets at the Vancouver Ticket Center.

Kurt Vonnegut Jr.'s anti-war comedy, "Happy Birthday, Wanda June," is being staged nightly except Sundays by Rhapsody Productions at the Y.H. Lui Theatre, until Sept. 22. All shows at 8:30 p.m.; tickets at the Vancouver Ticket Center.

Ida Haendel will be guest violinist with the Vancouver Symphony in a program of Mozart, Sibelius and Brahms. A performance on Sunday, Sept. 16 at 2:30 will open the orchestra's Diamond Jubilee season, and the program will be repeated at 8:30 the following Monday and 7:30 Tuesday. Tickets at the Vancouver Ticket Center.

The newly regrouped Purcell String Quartet will play Beethoven, Haydn, and Milhaud in their first concert together in their new incarnation. You can hear them at the SFU Theatre on Friday, Sept. 14 at 8:30 p.m. Tickets at the Vancouver Ticket Center.

Sneezy Waters and his Excellent Band will give two concerts at SFU Theatre. At 12:30 on Thursday, Sept. 20, there will be a free concert, and at 8 p.m. the same day a full-scale concert you have to pay for. Tickets at the SFU Ticket Office. (Whew!)

Blue Northern will appear in the SUB Auditorium on Wednesday, Sept. 19 at 12:30 noon. Proceeds for the concert go to the FM 99 Children's Hospital Fund. Tickets at the AMS Ticket Office.

Sub Ballroom will be the site of Bram Tchaikovsky's concert at 8 p.m. on Friday, Sept. 14. Tickets at the AMS business office.

Pumps Gallery, 40 E. Cordova, will be holding an exhibition of new sculpture by John Mitchell, beginning Friday, Sept. 14 at 9 p.m.

Sea Scent Circus Night on Cable TV (10) will be a video compendium of six local writers presenting an hour of poetry and music, Saturday, Sept. 15 at 3:30 p.m.

"Side by Side by Sondheim" will be revived for a limited engagement to open the new Arts Club Theater on Granville Island. Performances are 8:30 Monday through Friday, and 7 and 10 p.m. Saturday, and tickets are available at the Vancouver Ticket center. "Sondheim will be playing until September 22.

Michael Strutt will be playing classical guitar at the Robson Square Theater at 8:30 on Friday, Sept. 14. Tickets at the Vancouver Ticket Center.

UBC's own Freddy Wood Theatre will present Tom Stoppard's comedy, "Resencrantz and Guildenstern are Dead." Showtimes are 8 p.m., and the production will run from Sept. 19 to 29. Tickets from the Theater Dept.

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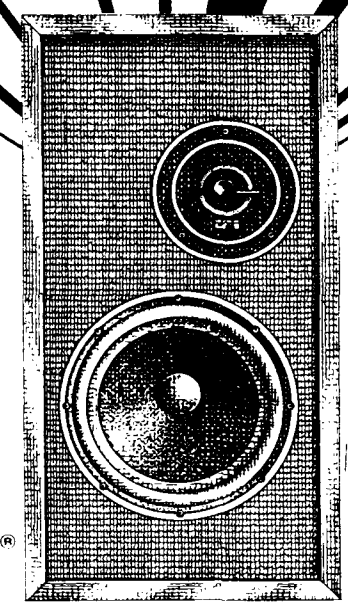

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