Cooldown will 'freeze asses'

By MICHAEL MacLEOD

"Ooh, I'll freeze my ass off," said the librarian on the fifth floor of the main library stacks.

"Sixty-five degrees? When it's 65 degrees I'm in bed with six blankets on," another librarian on the same floor said when she heard that UBC plans to reduce temperatures in campus buildings to 18-20 degrees C (65-68 degrees Fahrenheit) this winter as part of a program to save fuel and power and cut back on energy expenses.

According to Jim Banham, UBC information officer and member of a special committee set up by the administration to study campus energy use, the aim of the program is to lop 10 per cent off the university's energy costs, which run as high as $2 million annually.

He said stimulus for these conservation measures comes from this year's tightened budget.

On the fifth floor of the stacks, library staff members are not happy that the temperature will be lowered. According to them, level five is already notoriously cold.

But two levels up, in the catalogue division, Karen Shaw looked incredulous when she heard the news.

"Cold? Look." She pointed to a thermometer dangling from the ceiling which registered 74 degrees F.

"It's a good day," said library union steward Ray Galraith a few desks away. "Only 74 degrees. In summer, it reaches the nineties and department heads tell the staff to go home early."

Galbraith said that unofficially staff are told to take longer coffee breaks if the heat is too much.

"Prior to unionization, we called in the Labor Standards Branch," said Galbraith. "They wrote a letter to the university essentially declaring this floor unfit for human consumption."

From another desk, Thom Geise said, "Monday you wear woolies. Tuesday you wear T-shirts. I've got a whole system worked out."

In the catalogue division they don't think plans to cut the temperature to 18 degrees C. will make any difference.

"I wish they'd cut it down 20 degrees," Galbraith said.

Bookstore employees did not think the cut in temperature at UBC would make much difference to them either.

"They couldn't turn the heat down," said one employee who didn't want to be identified. "It isn't ever on.

"There's no circulation in this building. Sometimes they have fans forcing cold air over you in middle winter though."

Another bookstore employee said: "it's boiling in summer, freezing in winter. Last year we had to wear our coats for a week."

"It's been freezing since I started work here," a third employee said.

But in Henry Angus, students in the commerce common room on the third floor said turning down the heat suits them fine.

"Generally, this is a hot building," one student said. "Turning the heat down will be all right."

In Sedgewick library, like the Main library, there is a problem with different temperatures on different levels, a librarian at the inquiries desk said. "If it's warm upstairs, downstairs it's tropical."

A check of thermostats in Sedgewick, where the staff seems happy with the present heating level showed they were set at 21 degrees C. and the temperature read 22 degrees C.

Another plan to reduce energy consumption at UBC is to run ventilation fans fewer hours each day, said Banham.

Sedgewick head librarian Ture Erickson admitted there was a possibility of doing this in Sedgewick library where exhaust fans run day and night.

But John Steel, assistant to the head of the chemistry department, located in the old chemistry building where potentially dangerous chemical vapours make ventilation essential, said, "I think there are places you could do this, but I don't thing this is one of them."

"Go see the cattle barns," he said. "I imagine if you turn the fans off there the air will be pretty rich."

THE UBYSSEY

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Candidates upset with UBC image

By BILL TIELEMAN

Dissatisfaction with UBC's public image is the central issue for most of the eight candidates running in a by-election for the second faculty representative seat on the board of governors.

"I'm concerned about the deterioration of UBC in the eyes of the public and the government," chemical engineering professor James Forsyth said Thursday.

The by-election, which ends today, is being held to replace William Webber, who resigned his faculty seat on the board in July to become medicine dean.

Associate English professor David Macaree said Wednesday the university is not being run as efficiently as it should be.

"As I see it there is a good deal of slackness in the running of the university. I'd like to see that tightened up," he said.

Assistant nursing professor Jack Yensen said Wednesday he is unhappy with the way UBC is regarded by the public.

"I'm very concerned about the university's image in the eyes of the taxpayer," he said.

Yensen refused to say if he was satisified with the performance of UBC administration president Doug Kenny, but said, "let me put it this way — Dr. Kenny's performance is a factor in my running for election."

All candidates contacted refused to directly comment on Kenny's performance in running UBC. Kenny has been criticized for being an isolated and inefficient administrator.

Chemistry department head Charles McDowell said Thursday he is angry about education cutbacks made by education minister Pat McGeer.

"I think the minister of education has been irresponsible in dealing with the university," he said.

Macaree also criticized the provincial government about the education cutbacks issue.

"I do feel that the provincial government treatment was quite shabby," he said.

Most candidates contacted said they would consider running for re-election if successful in the by-election. The winners will only hold their seats until the next faculty rep election in January.

Associated nursing professor

See page 3: UBC

—chris bannister photo

WE'RE NUMBER ONE? Well, maybe but then again it's still only training camp for the home economics football team. Geri McCreight shows off fancy running moves on left, while coach Dan Smith watches centre Carla Kogler snap ball to quarterback Wynn Lewis. Home economics plays the nursing team in T-cup game in late October.

OCT 7 1977 LIBRARY BRITISH COLUMBIA

Crusty curmudgeon retires from UBC

By JAN NICOL

Good-bye, Malcolm McGregor.

After 23 years of teaching at UBC with 21 of those years as head of the classical studies department, the 67-year-old walking monument has retired.

Like any dedicated instructor, McGregor takes his profession very seriously and admitted Thursday that after all these years he is still nervous lecturing at the start of the term.

But unlike the placid, book-reading types, McGregor is well-known for having a lot to say on just about anything.

"I doubt whether teaching assistants are doing the job of professors," McGregor said, jumping right into a hot campus issue without notice. "But sometimes they are better than professors. Teaching is a privilege, not a job. They should do it for nothing."

But McGregor admitted that TAs' current demand for better wages is fair.

"Yes," he said, "I would like to see stipends larger in order to support graduate students."

McGregor is highly opinionated on campus goings-on partly because of his years on senate and because of his position as director of ceremonies.

But McGregor is also widely recognized as an eminent scholar in his field of classical studies. He co-authored a four-volume study of the Athenian empire entitled Athenian Tribute Lists and also wrote an exclusive work called Studies in Fifth Century Epigraphy.

Epigraphy is McGregor's specialty. It is primarily the interpretation and classification of inscriptions on ancient stones. McGregor is one of the few academics exploring this subject. In fact, he pointed out, there are only four other epigraphy scholars in Canada.

McGregor took the opportunity to repeat his unpopular stand on faculty salary increases. He is opposed to faculty unions and thinks faculty should be content with their salaries.

"Faculty wages are very good," he said. "There was a time when they were deplorable. They have improved spectacularly over the last 10 years."

He said the faculty "grumble on principle."

"That might make me more unpopular if you print this, but I don't care," he added.

McGregor also took a few shots at The Ubyssey, always a favorite target.

"The tone of The Ubyssey over the last few years has improved," he said. "There is a lot less filthy language.

"There is no reason to grovel in muck and for many years it did that."

Terming the paper left-wing and "in dire need of better proof-reading," McGregor said the paper "feels it is its fundamental duty to tear the administration apart."

But he admitted that some of The Ubyssey's criticisms are justified.

"Even The Ubyssey can be right," he said with a smile.

McGregor was Ubyssey sports editor for two years during the late 1920s.

One of McGregor's more famous stands was on the issue of student representation on university governing bodies. He still maintains his opinion.

See page 3: McGREGOR

McGREGOR . . . dedicated scholar

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TX5500II
AM/FM STEREO TUNER - FM Usable Sensitivity: Mono: 10.7dBf (1.9uV) FM 50dB Quieting Sensitivity: Mono: 14.0dBf (2.8 uV), Stereo: 38.0dBf (44uV)

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"THE FINEST FOR LESS"

VRB decision reaps bitterness

By TOM HAWTHORN

The struggle over the future of the Vancouver Resources Board ended this week, culminating three months of an often bitter battle for its existence.

Bill 65, the controversial Community Resources Boards Amendment Act, received final approval and royal assent in the B.C. legislature Tuesday. The passing of the bill, despite an NDP filibuster, by MLA Rosemary Brown (Vancouver - Burrard) effectively concludes the three-year history of the VRB.

More than 50 people attended the final administrative meeting Wednesday, and board members gave a sad and sometimes bitter farewell to the VRB.

"Now that the VRB has been eliminated, we will need watchdogs on the provincial government and the human resources ministry more than ever before," said board member and alderwoman Darlene Marzari.

"There will be millions of dollars for the social assistance program floating around and someone has to ensure that these monies will be going in the right pockets."

Other board members were also concerned about whether Vancouver citizens will receive their benefits in the future if they do not attempt to have a say in the distribution of money.

"The government cannot do without the community level in community resources, and the social assistance program will not work without public input," said VRB vice-chairwoman Pam Glass.

Bill 65 removes the VRB and places the social assistance program under the direct control of the human resources ministry although money now alloted to Vancouver will come directly under Victoria's control, the community resources boards of Vancouver will not be disbanded.

"There is no way citizens can have any effect on social services now that community resources is under direct government control," alderwoman and VRB member Marguerite Ford said.

"The government has been short-sighted over the benefits of the VRB."

Human resources minister Bill Vander Zalm has said he plans to make community resources services more efficient and, as a result, expects to decrease the number of staff workers.

All current VRB staffers have been offered employment with the human resources department and, despite their actions to save the VRB, most will accept positions, according to the VRB's public relations co-ordinator.

"Most staffers will accept the work offer, the economy being what it," John Lynn said in a telephone interview.

"However, Vander Zalm has promised to make staff cuts so, at the present time, it appears that there may be a confrontation of sorts and I suspect they would eliminate those that opposed Bill 65.

"The regional manager of the VRB, Dave Schreck, would probably be the first to go, being that he has publicly criticised Vander Zalm," said Lynn.

When asked after the meeting to comment on Lynn's remarks, Schreck said, "Vander Zalm is too vindictive not to get me. But I will not resign, because it's not my nature. If Vander Zalm wants me out, he is going to have to do it himself."

Schreck was presented a plaque Wednesday for his "outstanding contribution to Vancouver in the field of social services."

He in turn gave commendations to VRB chairman Ron Fenwick, who presented the award.

Schreck also announced that the VRB absolved all responsibility for the 1978 VRB budget because he does not "want to see the government change the budget and then blame future problems on the VRB."

Now that the VRB has been dissolved, a number of VRB clients have expressed concern over the situation, Lynn said.

"As for the change in the structure of distribution of resources, I expect that it will be a smooth transition and most recipients will not be severely inconvenienced," he said.

"However, a reduction in the staff as advocated by the human resources minister would greatly hurt the handling of community services.

"Also, the proposed advisory board is second best to what we have now, but Bill 65 is now the law of the land and we have no choice but to accept it. There is nothing more we can do at this time."

Lynn was quick to give credit to all those who had supported the VRB's drive to kill Bill 65.

"The response was overwhelming. The VRB affects very few people directly, and yet so many people supported us.

"In all, we made a strong point that community services had to be done on the community, rather than provincial, level," he said.

—chris bannister photo

IS THE COFFEE READY YET? Lending credence to rumors that geophysics/astronomy students are completely crazy is fact that machine to measure gravity fluctuations costs $10,000. Les Adamson eyes percolator while Paul Garossino calculates that single cup of coffee will cost $500.

McGregor bids us a fond farewell

From page 1

"Students have no place on senate and the administration board," he said. "Students are here to learn, not to administer and direct.

"It demands too much of their time. It's an imposition. And they really don't know enough.

"This is not a criticism, just a description. We have some good student senators, though. Some extremely good ones."

Although McGregor has always opposed tuition fee increases, he believes this year's 25 per cent increase was necessary.

"I don't think the increase causes students to keep away," he said. "I didn't have a bean when I went to university. I supported myself with a paper route."

McGregor entered his first year at UBC in 1926, graduating with a B.A. in classes in 1930 at the age of 19. He completed a master's degree at UBC in 1931 and studied further at the University of Michigan. After two years at U of M he went to the University of Cincinnati where he was first a graduate student and then a faculty member.

In 1954 he accepted the job of classics department head at UBC.

McGregor views the decline of Latin courses at the secondary school level as "tragic in terms of general education." He said the classics are "the gateway to an important part of literature and a gateway to an important part of the past."

Because of this general decline, McGregor said, the number of students enrolling in Latin courses at the university level has declined over the years.

But he is optimistic. He said enrolment has recently begun to increase slowly because of more interesting methods of teaching Latin in secondary schools have been introduced.

Now McGregor has ended his career at UBC, saying he is reluctant to leave.

"This is a great university, with great departments and some first class scholars."

UBC image draws fire

From page 1

Ethel Warbinek said Thursday the political climate at UBC was responsible for the large slate of candidates contesting the position. She said nursing needs better representation at UBC.

Geophysics/astronomy department head Don Russell said Wednesday he thinks faculty members are obliged to serve on UBC's governing bodies.

But Macaree said he is running to find out why the board has been so ineffectual in dealing with the operation of UBC.

"It was really to discover what went on in the board of governors. It (the board) doesn't seem to have done much," he said.

McDowell said he is dissatisfied with UBC's academic leadership and would use his position on the board to improve it.

"The main issue I see is to encourage the board of governors that more effective academic leadership be found at the university," he said.

FANDU — union without a boss

By MARIO LOWTHER

"Don't talk to us, talk to our lawyer," is the position the Faculty Association of Notre Dame University (FANDU) is taking towards provincial education minister Pat McGeer.

UBC Faculty Association president Richard Roydhouse said the union's attitude arises from confusion that started when FANDU was decertified under section seven of Bill 68 earlier this year. The bill was passed to eliminate NDU as a private university.

But before the bill was passed, section seven was withdrawn, leaving FANDU a certified union which it has been for three years.

The recently-passed Bill 91, an omnibus bill designed to amend the Universities Act, states that faculty associations cannot be certified under the B.C. Labor Code.

But the Universities Act does not include NDU so FANDU is still a legal union, Roydhouse said. He said the problem is FANDU does not have an employer.

stepped in, bought NDU And charged it to David Thompson University Centre, cancelling FANDU's union.

A private university, NDU died because "it was too small to be a complete university, in that it couldn't offer a large enough variety and depth of courses to afford good B.A.s or B.Sc.s," said Roydhouse.

DTUC was set up so students could get the teaching, and coastal univerities could send a teacher up to teach a semester and improve the curses, he said.

Acting as a low profile mediator, Roydhouse sent letters to the Canadian Association of University Teachers and to the provincial education ministry explaining what negotiations had taken place.

"Their response has had all the impact of slightly warm ice cream," Roydhouse said. "They (the education ministry) are prepared to entertain the notion (of negotiating.)"

The education ministry is apparently searching for a solution too, he said. The withdrawn section of Bill 68 was not acceptable to local labour groups.

Neither is Bill 91, which was supposed to have taken care of the situation, but hasn't.

FANDU wants all rights of a certified union, no matter who its members work for, but at the moment it is a union with no employer and no workplace.

You're in the army now...

Barney Danson wants you!

He wants you for a life of challenge, training, and adventure in Canada's armed forces — or something like them.

It's all part of the federal government's tiresome policy of trying to hide unemployment and failing economy with inflationary make-work projects.

It's an old and well-tri_d idea that Canada's defence minister is proposing. The Germans in the 1930's attempted a similar version of Danson's idea: they put all the unemployed in the military and formed "labor brigades."

Canada at that time opted for work-camps: incongruous public works projects like digging irrigation ditches through barren, uninhabited land for $1 a day.

Such measures do not in any way answer the economic problems that cause unemployment; they just cover it up, make the statistics look nice, and contribute to stagflation, a term coined to describe the 1970's unique disease of inflation combined with a depression economy.

Danson's suggestion would also create a danger that contributed to Germany's self-destruction. Throwing all the unemployed into a large standing army creates a militaristic population controlling a commanding segment of the country's budget.

Remember, with the placement of university graduates in jobs being what it is, you will probably be a candidate (or conscriptee) for Danson's proposed project.

Of course, you might find the possibility of a military life exciting and interesting. We doubt it.

Anyone who has served in the armed forces can tell you that it takes six months to learn to be a soldier, and that the rest of your service is a parade of boredom and alcoholism.

The number of students who would find such a scheme attractive are few and far between. The Company of Young Canadians was a flop because of failure to attract widespread interest; Danson's own Katimavik program, which is paramilitary except for astoundingly low wages, is doing even less well.

In short, Danson's suggestion is one full of pitfalls and disadvantages, and short on real problem-solving power.

Swelling the ranks of the armed forces with the unemployed is another in a long line of unoriginal, useless federal projects.

WIDE AWAKE FOR MIDNIGHT CLASSES

Letters

Hoorage

Every year Jim Taylor, a sports columnist for the Sun, composes a list of people and groups who can be classified under the following two categories:

1) Baw humbugs
2) Hoorays

Something along this line would be appropriate for UBC. First the hoorays.

Hooray for the Alma Mater Society - and their budget cutbacks especially in areas that should be self-sufficient — The Ubyssey and CITR. Perhaps our glorified high school student council members are beginning to understand the fact that for the majority of the students, AMS fees rank in the priority hierarchy with library fines and a punch in the face. Naturally I am not suggesting a complete withdrawal of the fees because even like a punch in the face, we all need it (AMS) every now and then.

Hooray for Half Gainer — UBC's authority on geography who admirably pointed out that Manitoba does not border Alberta as indicated in an earlier article of The Ubyssey.

Hooray for Pat McGeer — without him, The Ubyssey would have nothing to print about.

Hooray for Paul Sandhu — a perfect example of a student getting involved. Now if there was a way to tap his energy into useful purposes rather than column inches (yards) of talk . . . something might get done around here.

And the baw humbugs:

Baw humbug to Chris Gainor — the Ubyssey editor, who like every bureaucrat, translates a budget cut to a dwindling of his own personal ego power base. His articles in the Sun are equally boring and naive.

Baw humbug to the Ubyssey staff — for being constantly one sided. The 1960s are dead. Why not do something different and look at things with an objective point of view? (two sides to everything). Who knows, you may actually find some good news.

Baw humbug to Moe Sihota — and his faithful followers. I still cannot see the logic between striving for cutbacks in tuition fees and fighting against education cutbacks. Where is the money going to come from? The NDP "money tree" is a myth, believe it or not. Someone has got to pay eventually. The government can give you nothing it already hasn't taken away.

Surely you don't expect the poor worker who hasn't finished high school to subsidize post-secondary education. And you better have some good rationale for taxing corporations for educational pursuits.

Baw humbug to the publishers and distributors — of university texts. If some of us are lucky we may see our books before Christmas exams.

Baw humbug to the campus bus service — which seems to run only on sunny days.

This is only my perception and should not be considered as a general consensus. My apologies to those who were left out.

Dean Neumann
commerce 3

THE UBYSSEY

SEPTEMBER 30, 1977

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Editor: Chris Gainor

Kathy Ford asked for it. Little did she know that when she assigned the mast head to a poofta for the first time in The Ubyssey's history, that all out war would be waged against newsside. The famous poofta triangle of Bruce Baugh, Merrilee Robson and David Morton conferred on the strategy of attack, while Will Wheeler planned his secret dance routine which would likely finish newsside off if all else failed. Larry Green, Robert Jordan and Greg Strong set up the enormous speaker system which would blow newsside's eardrums out with a Beethoven Symphony. Gray Kyles and Verne McDonald were busy filming a movie of devastating good taste, while Geof Wheelwright and Nicholas Read discussed Neitzche's aesthetics in one of the more attractive corners of the room. The lines were drawn, the weapons were aimed, and the pooftas fired. It worked. They blew up the whole fucking staff of Bill Tellman, Mike Bocking, Chris Bannister, Jan Nichol, Matt King, Steve Howard, Tom Barnes, Mario Lowther, Lloyanne Hurd, Tom Hawthorn, Heather Conn, Marcus Gee and Chris Gainor.

Big Spray

Last weekend, Big Spray, assisted by a tactical team of Sprayettes, struck a blow for the freedom of expression and the right of cyclists.

The object of the attack was a particularly odious symbol of the oppressive and neglectful attitude displayed by the U B C administration toward cyclists: the signs that mark out the so-called "cycle route".

This euphemistic excuse for the ultimate victory of cars over bicycles is a deceitful lie that must no longer be borne by the downtrodden and noble cyclist.

There are no doubt some who would consider the defacing and spraying signs as a criminal act.

For these people Big Spray has only one word: Phooey! It is a political action designed to voice the reasonable and legitimate demands of cyclists.

Cyclists of the world unite! You have nothing to lose but your chains! Big Spray is with you in your struggle against the present pro-car, anti-bicycle administration. Hiss! Hiss! Take that, Doug Kenny.

The answer to the current situation lies in a campaign of civil disobedience, designed to smash the hideous symbols of oppression and gain the respect due cyclists.

Remember, boys and girls. Big Spray is with you all the way! The Spray is mightier than the sword!

See this space for further details in upcoming weeks.

Big Spray
bicycles 8

The Ubyssey welcomes letters from all readers.

Letters should be signed and typed. Pen names will be used when the writer's real name is also included for our information in the letter and when 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.

Time to end parking ripoff

By GEOF WHEELWRIGHT

Registration is over, the armories are closed and The Ubyssey, bastion of students' free speech, has already published its first unforgettable eight issues.

Tuitition fees have gone up, residence rates have risen, but one of the biggest administration ripoffs goes on unnoticed. I'm talking about UBC's ridiculous parking system which has been the woe of many a car owning student, since the blue patrols of the UBC quasi-cops began their appointed rounds.

The hardest hit of all by these restrictive parking regulations is the automobile driver in the university's residences. In addition to shelling out almost $1,400 in residence fees, students in Place Vanier must pay $26.50 if they want to park near their residence, in L or R lot, and Totem park students must pay $8.

Considering the parking prices downtown, one might think these prices are a bargain. The major difference is that the parking lots downtown are designed to generate money, while the university, supposedly is not trying to realize a profit.

These parking lots were paid for and constructed a number of years ago, so why does a Vanier student parking in L lot pay the administration $26 a year?

The administration says that this is to pay for hiring the kiosk attendants, traffic officers, the upkeep of the campus cowboys, the manufacture and distribution of stickers and traffic tickets and the other sundry items.

If that's what we're paying for, then bureaucracy has us by the naughty bits. Why don't we get rid of the kiosk attendants, traffic officers and upholders of this restrictive and costly parking system and make all parking at UBC free? This is a painfully obvious solution to a bureaucratic exercise of tyranny.

The kiosks at the gates of the university could easily be replaced by information boards with telephones, like the setup near the administration building.

This would eliminate completely the need for any kiosk attendants. The traffic and security office would only need to be a skeleton force available in case of traffic emergencies, not a marauding, overstaffed bunch of ticket distributors.

There might not be any need at all for a traffic and security office, once free parking has been established.

In that case, the fire department or physical plant could handle all traffic emergencies.

The only possible trouble arising from this change would be a difficulty in maintaining reserved parking spots, like those of well-paid faculty and administrators.

I think people might miss the feeling of bending, folding and mutilating their parking tickets, the sight of our campus cowboys riding romantically in their gas-eaters, and the smell of a freshly burned parking ticket.

However, people won't miss the bends in their bumpers from being towed away, the arguments with quasi-cops as they make out your ticket (even though you're only five seconds late to feed the ever-hungry SUB parking meters) and the withholding of those all-important marks.

A good starting point for this change in the parking system is Ian Tod's case against the university's fine levying procedure.

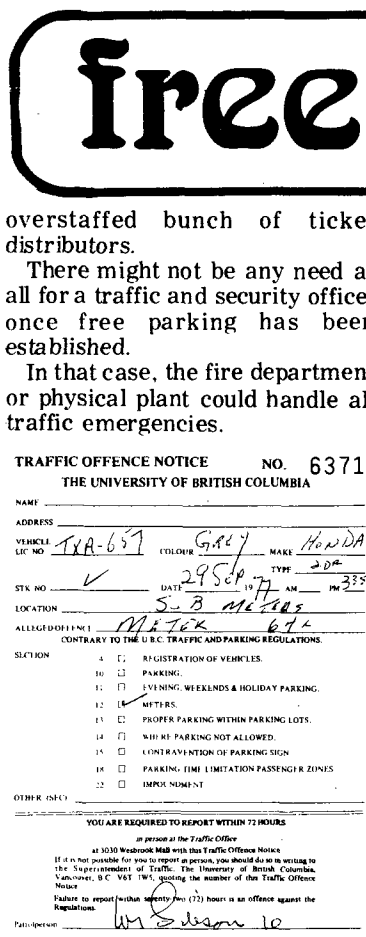
Realistically, I don't expect Tod to win, but if the university can support such a stupid ticket system for years, who knows?

If you feel as strongly as I do about this enormous rip-off, next time you get a ticket return it to the traffic office, with FREE PARKING FOR ALL!!! written on the back.

It may not work, but I guarantee the satisfaction of doing it will be well worth the trouble.

Geof Wheelright, a Ubyssey photographer and reporter, was ticketed Thursday while writing this article. Wheelright, an inhabitant of Vanier residence is all too familiar with UBC's parking problems.

freestyle



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12 ☑ METERS.
13 ☐ PROPER PARKING WITHIN PARKING LOTS.
14 ☐ WHERE PARKING NOT ALLOWED.
15 ☐ CONTRAVENTION OF PARKING SIGN
16 ☐ PARKING TIME LIMITATION PASSENGER ZONES
22 ☐ IMPOUNDMENT
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If it is not possible for you to report in person, you should do so in writing to the Superintendent of Traffic, The University of British Columbia, Vancouver, B.C. V6T 1W5, quoting the number of this Traffic Offence Notice
Failure to report within seventy-two (72) hours is an offence against the Regulations.
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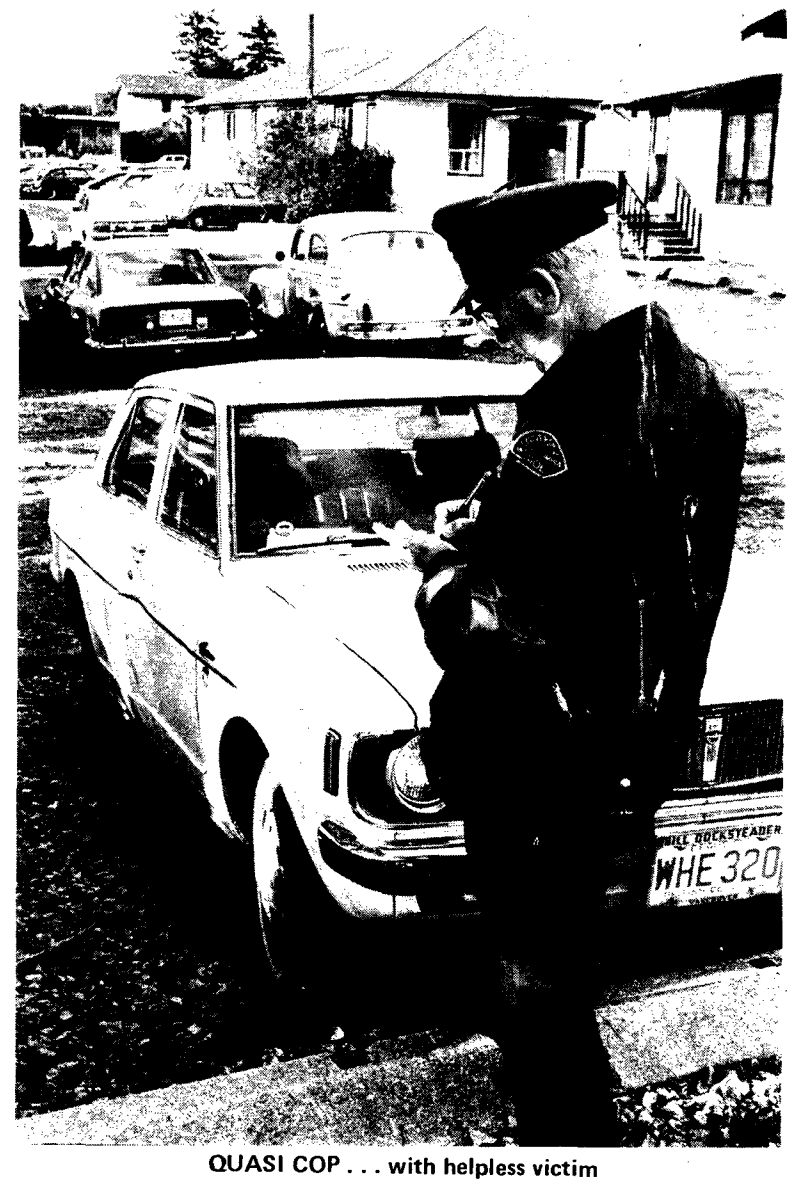

QUASI COP . . . with helpless victim

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INTRAMURAL PINBALL
TOURNAMENT
Sunday, October 2
2 p.m. — 4:00 p.m.
Sign-up by Friday, September 30
in SUB Pinball Room

Co-Rec 9 Hole
Golf Tournament
Sunday, October 9, 1 p.m.
Place: University Golf Course
Green fees of $5.00 must be paid at Room 202 Memorial Gym (Co-Rec. Office) by the Sept. 30 deadline date.
Sign up on sheet at Co-Rec. office Scottish 2 Ball Foursome - Limited Club Rental.

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INTRAMURAL
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Please leave your name and phone number at the Intramural office - Room 308 Memorial Gym.

ARTS UNDERGRAD
SOCIETY ANNOUNCES
NOMINATIONS ARE OPEN FOR
THE FOLLOWING A.U.S. POSITIONS
VICE-PRESIDENT (one)
SRA REPS (two)
Nominations close Oct. 7th
Elections on Oct. 14th
NOMINATION FORMS ARE AVAILABLE
IN THE A.U.S. OFFICE—BUCH 107

'Tween classes

TODAY

SUS
Neal Towers speaks on skin-damaging plants, noon, Bio 2000.
Organizational meeting for men's intramural hockey team, noon, auditorium annex 216.

AQUASOC
General meeting, noon, SUB 215.

CONTEMPORARY DANCE CLUB
General meeting for signing-up, noon, International House lounge.

INTRAMURALS
Registration deadline for men's football, men's intramural office.
Registration deadline for men's basketball, men's intramural office.
Registration deadline for men's hockey, men's intramural office.
Registration deadline for eight-ball tournament, SUB games room.

INTERNATIONAL HOUSE
Welcome disco party, 8 p.m., International House.

CVC
General meeting, noon, SUB 211.

INTRAMURALS
Registration deadline for co-rec, nine-hole golf tournament, 1 p.m., War Memorial Gym 202.
Joggers three-mile run, noon, Memorial Gym field.

PHILOSOPHY STUDENTS' UNION
Meeting for election of reps to departmental committee, noon, graduate student centre upstairs lounge.

LE CLUB FRANCAIS
General meeting, noon, international house upper lounge.

INTRAMURALS
Registration deadline for faculty, staff and graduate students basketball.
Registration deadline for faculty, staff and graduate students hockey.
Registration deadline for faculty, staff and graduate students basketball.
Registration deadline for women's ice hockey, War Memorial Gym 202.
Registration deadline for women's outdoor tennis tournament, War Memorial Gym 202.

SATURDAY

YOUNG SOCIALISTS
Rally introducing the revolutionary workers' league, 8 p.m., 1208 Granville.

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Books for and about Children

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SUS: .50 adv. .75 dr.
other: 1.50 adv. 2.00 dr.

SUS NEEDS A T-SHIRT!

BRING YOUR BRAINSTORMS, FANTASIES, NIGHTMARES...WHATEVER...TO THE SUS OFFICE BY WED. OCT. 12

Attention ! ! !

Applications for positions on the A.M.S. Special Events and Speakers Committees will be accepted at the A.M.S. Business Office S.U.B. during regular business hours.

Please hand in all applications by Friday, Oct. 7.

Dave Jiles
Div. of Services

ABC Recreational Equipment

PRE-SEASON X-C
SKI SALE
ENDS Saturday Oct. 1

EPOKE SKIS reg $129.95 SALE $89.95
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MOON TONKIN POLES reg $10.95 SALE $7.95
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NORDIC SPORT SKI PACKAGE reg $82.80 SALE $49.95
includes skis, boots, poles & bindings.
NORDIC KNICKERS reg $39.95-$42.95 SALE $25.00

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Down & Wool Clothing, Packs, Tents, Boots, XC Skiing, Books...

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Hol Hamoed Sukkot
4 - 7 p.m.
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ARTHUR ANDERSEN & CO.
2300 – 1055 W. Hastings,
Vancouver. V6E 2J2

All resumes will be acknowledged. You will be contacted on or about October 31 regarding campus interviews which will take place November 7-10th. Additional information is available at the UBC Placement Office.

THE CLASSIFIEDS

RATES: Campus – 3 lines, 1 day $1.50; additional lines 35c.
Commercial – 3 lines, 1 day $2.50; additional lines 50c. Additional days $2.25 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

POT LUCK SUPPER! 6:30 p.m. Sunday, October 2, at University Hill United Church. For information phone Harry Crosby 224-6364.

RUMMAGE SALE! 10:30 a.m. to Noon, Saturday, October 1. University Hill United Church, University Blvd. at Toronto Road. Come and Get It.

INTERNATIONAL HOUSE Welcome Party. Friday, September 30, 8 p.m. Free Admission.

SOCIETY OF FRIENDS (Quakers) Silent Meeting Sundays 11 a.m. For transportation phone 228-0948.

FREESEE: AMERICA. Now showing every Wed., 12:35 p.m., SUB Aud. Free film series.

FRIDAY HAPPY HOUR, YAC, at Cecil Green Park, beginning Sept. 23, 4 to 6 p.m.

FREE VANCOUVER INSTITUTE Lecture. Prof. Geoffrey Scudder, head of UBC's zoology department, talks on "Evolution Or Special Creation?" Saturday, Oct. 1, at 8:15 p.m., in Lecture Hall No. 2 of the Woodward Instructional Resources Centre. He'll discuss problems surrounding the theory of evolution since it was proposed by Charles Darwin. A timely lecture in the light of the revival of interest in the special-creation theory in recent years.

10 — For Sale — Commercial

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11 — For Sale — Private

BEE POLLEN, Nature's most complete health food. $6 lb. Room 271, Kwak (Totem Park), evenings, or write Box 271, Totem Park, 2525 West Mall, Vancouver.

'69 CORTINA. Automatic, good condition, low miles, runs well, one owner. Phone 734-4297 after 6 p.m.

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30 — Jobs

BABYSITTER: Mon. 10-6 for 7-mo.-old baby. Must know some first aid. References. Dunbar Hts. 224-1877 after 6.

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CINEMAWEST presents "Emmanuelle, The Joys of a Woman." This weekend in the Old Auditorium, Friday and Saturday, 7:00 and 9:30. Only $1.00.

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UBYSSEY CLASSIFIED GET RESULTS

PAGE FRIDAY

B.C. artists on view at Vancouver Gallery

Page Friday's cover this week features an Arnold Shives' work entitled Dundarave, which is part of the Exhibition of B.C. artists now on view at the Vancouver Art Gallery. The showing is reviewed on PF5.

The inmates production at Matsqui prison of the Peter Weiss play The Tower is the subject of a review on PF3. On the same page is an article about drama in the prison.

For film fans, reviews of this year's Cinema 16 season and I Never Promised You a Rose Garden appear on PF2.

The taxi driver's lot in life is examined on PF4, while on PF7 we look at composers whose lives became entwined with the mystical and the occult.

Reviews of the books Firespill and Monty: A Biography of Montgomery Clift are on PF6.

Finally, the Janus Theatre production of the Good Doctor is reviewed on PF8, and Vista rounds out the issue on PF9.

Beale film highlights season

By GRAY KYLES

Cinema 16 offers a rare experience for all the little cinephiles on campus to see a collection of fine films for the lowest prices anywhere.

For less than a dollar a show you can catch early Hitchcock films and modern foreign movies on Monday nights this fall.

Many people have forgotten or never knew that prior to coming to America and becoming the master of suspense Hitchcock made films in a wide number of genres.

One of his specialties was comedy and two of his finest are presented in the Cinema 16 schedule.

The Farmers Wife, a silent comedy, opened the series two weeks ago and Rich and Strange, which was made in 1932, will be shown on October 17.

Hitch's first great mystery Sabotage, based on Joseph Conrad's novel The Secret Agent, is also scheduled as are Manxman, Blackmail, Number 17 and Young and Innocent.

The Hitchcock series is a good introduction to the important early works of one of the world's great filmmakers.

The International Series got underway last Monday with the Brazilian film Antonio Des Mortes.

Only one of the pictures in the schedule has played Vancouver before and this is the Mayles Brothers documentary Grey Gardens which deals with Edith Bouvier Beale and her daughter.

The Beales are aunt and cousin to Jackie Onassis and live a bizarre life in their decaying mansion in East Hampton N.Y.

The International series is true to its name this year with films from Denmark, Brazil, the USA, Mexico, India and Germany.

Two of the world's most prestigious directors, Satyajit Ray and Germany's Wim Wenders are included in the program, which should ensure a high quality.

Following Antonia Des Mortes are: A Ship and a Couple of Stars, Grey Gardens, Chac, Simma Baddha and False Movements. The International Series alternates with the Hitchcock series throughout the fall.

Spring is a time of love and those sentimental characters at Cinema 16 have scheduled a program entitled Great Lovers as one of their Spring semester series.

Rudolph Valentino, Clark Gable, Marlene Dietrich, Rita Hayworth and that torrid duo Greta Garbo and John Gilbert are among the lovers who will relive their romances on the SUB Auditorium screen this Spring.

The series includes the classics Queen Christina, San Francisco and The Private Lives of Elizabeth and Essex.

The other Spring series is Pre-War French film and offers a collection of films by some of the greatest directors in the history of cinema.

Rene Clair is represented by Le Million, a satire about the search for a lost lottery ticket, Abel Gance has J'accuse and Marcel Carne and Jacques Prevert have Le Jour Se Leve.

Jean Renior's Les Regles du Jeu (The Rules of the Game) is considered by most film historians to be one of the ten best films ever made and is itself worth the entire price of the series.

Also featured are Pepe Le Moko, starring Jean Gabin, and Carnival in Flanders.

Students and staff may purchase passes for any one series for $5.00, friends can attend for $6.00. If you buy two or four series passes prices are reduced even further making Cinema 16 the best movie bargain you'll ever find.

Admission is by series pass only, no single admissions will be sold. When you buy a pass you are entitled to bring a guest free once during the series.

Passes are available from the Alma Mater Society in SUB 266, in the FilmSoc office (SUB 247) and at the door.

EDIE . . . standing in the shadow of her siblings

EDIE AND MRS. BEALE . . . trouble in paradise, tea for two

Schizo film disturbing

By NICHOLAS READ

Due to the financial and critical success of One Flew Over the Cuckoo's Nest and more recently, television's Sybil, moviemakers have realized that mental illness on the screen means money in the bank.

I Never Promised You a Rose Garden
Directed By Anthony Page
The Park Theatre

I Never Promised You a Rose Garden is the latest in this genre of film but it is certainly not the least, as it succeeds in meeting the high standards of production and performance set by its predecessors.

Based on Hannah Green's best-selling novel, Rose Garden is the story of a young girl's battle with schizophrenia.

Dorothy, played by Kathleen Quinlan, is a girl living in two worlds.

One is an asylum for the mentally insane; the other a world of her own creation inhabited by a tribe of nefarious desert nomads, to which she escapes when her "real world" becomes too much of a nightmare.

The film traces her gradual fight to find herself, from a period of masochistic self-hatred to a point when she hits her home-run in the ball game of life.

But in spite of its somewhat fairytale ending, I Never Promised You a Rose Garden is a moving and often powerful film about an extremely sensitive subject.

Although it does at times spawn the same kind of uncomfortable laughter as did Cuckoo's Nest, the film never lets up in agonizing its audience with its probing and hardhitting account of the tormented world of a schizophrenic.

Kathleen Quinlan is nothing short of superb as Dorothy. Her portrayal of an angry young woman paradoxically hiding a little girl crying out for help shows a maturity of performance not often seen in even more experienced actors.

She is sure to be in the running when next year's Oscar nominations are announced.

Bibi Andersson (looking like Liv Ullman's twin) lends the sensitivity and control necessary to the role of Dr. Fried, Dorothy's psychiatrist.

It is only when she is on screen that the audience is able to relax from nightmare of Dorothy's existence.

The supporting cast is consistently good but special mention is due Sylvia Sidney as a nutty geometry teacher who has been "shocked, jolted, and revolted" for the past thirty years; and Susan Tyrell as the loud-mouthed Leigh, a patient trying to hang onto a never-was past.

Rose Garden's only flaw comes in director Anthony Page's apparent inability to decide what it is he wants the film to say. He pays too much attention to exploring the horrors of the asylum itself, instead of focusing more carefully on the development of Dorothy.

As a result, the audience is left wondering whether his principal reason for making the film was in fact to expose the heinous goings on inside a mental institution rather than to examine Dorothy's transition from a world of fantasy to one of reality.

But despite this failing, I Never Promised You a Rose Garden is a film of high impact. It is not for the squeamish and it is certainly not for fun, but it is a thought-provoking and insightful account into the tragic experience of the schizophrenic.

SUBFILMS EVICTINGLY PRESENTS

Paramount Pictures Presents
A Roman Polanski Film
THE TENANT
SUB AUD. THURS. & SUN. 7:00
FRI. & SAT. 7:00 & 9:30 – 75c

CINEMAWEST presents

Let me, Emmanuelle, take you to a new world of pleasure —and believe as I do that nothing is wrong if it feels good.

In love, it is better to give and to receive

This Friday and Saturday, 7:00 and 9:30
Note: Showings are in the Old Auditorium.

Prisoner play packs punch

By GREGORY STRONG

Thirty inmates at the Matsqui Federal prison have discovered that theatre can be a very rich and exciting experience.

Last Sunday, they staged a production of a Peter Weiss play, The Tower, which was rough and unpolished but completely honest.

The Tower
By Peter Weiss
Directed by Leon Pownall
Matsqui Institution,
Weekends until Oct. 9

The Tower was their latest production at Matsqui, a medium security Federal prison with 340 inmates and all the institutional smells and yellow painted walls that one associates with a large institution.

The ITP, or the Institutional Theatre Productions society, began as a drama club several years earlier when they produced Steinbeck's Of Mice and Men and then followed with Pinter's The Homecoming and The Caretaker.

Within the last year, they have become a drama course at the university level. The inmates in a degree program spend a third of their time within a classroom and the remander with work on theatre productions.

When considered as a finished piece of theatre, their production of The Tower had some very serious flaws. The play itself was overwritten and some of the acting was awkward and weak. The players seemed to overreact to one another or lose their sense of direction in a few of the scenes.

But considered as a true statement about life, the production was very good. It has the honesty of a real experience that real people were trying to communicate to their audience.

"The restrictions put on you in prison are mental ones," said Larry Pinkney, an inmate who played the Magician in the play and wrote the original music.

"We're not angels in here and neither are the people outside. But it's a different world here and I've never seen anything like it."

This production of The Tower was about their lives in a real prison with its own paternal authority and not just the allegorical prison in the play. The inmates discovered that this play was a chance to reassert themselves as individuals.

As one inmate, actor Sam Kanasola explained it, "This institution plays games with us and they don't like this play because they know it's good for us."

The Tower is one of the earliest plays written by the German playwright, Peter Weiss. It is an allegorical fable of human society viewed as a circus troupe in a prison.

Each member of the circus has a different act to perform and is guided in his task by an omnipresent Director and beguiled into this subservience by a clever Magician.

The drama begins as one performer, Pablo, billed as the 'escape artist', returns to the Tower from the outside world to confront his society with his new values.

Pablo, played by Ron Sauve is the self conscious intellectual, the artist, the inmate or anyone who is forced by the conditions of life to search for a meaning to their experiences and to fight against the chains of the mind and the conventions of society.

His adversary is the Magician who represents the face of society. Larry Pinkney as the Magician primps and plucks at his face before a mirror until he is in-

See pf7: INTENT

Prisoners face unique problems

By MERRILEE ROBSON

Going to an Institutional Theatre Productions show at the federal prison at Matsqui is not your ordinary, run-of-the-mill night at the theatre.

Page Friday went to prison on Sunday night and it was obvious right from the start that we didn't know what we were in for.

We were even nervous in the car, driving out there, and there were a few tasteless jokes about hostage taking incidents and prison gang rapes. No matter how radical or cool or worldly-wise you think you are, when you realize that in 15 minutes you'll be inside a federal prison it's hard not to feel a little apprehensive.

And then when you finally get there it's even worse. There are two fences around the institution, both topped with razor wire. There are a number of observation towers and although you can't see the men with guns, you know they're there.

As soon as the car stopped a guard in a blue Matsqui institution truck pulled up beside us. He made sure we knew where to go, which was rather comforting, but he was not the most friendly chap in the world.

These people are not allowed to have a radio or read a book while they are on duty. They have to spend their entire shift watching the walls. Welcoming visitors should be a pleasant diversion but they don't do it with any great warmth.

The door in the fence is opened electronically from the guard's booth at the entrance. We signed in. There was a small problem about our tape recorder not being on the list but we got it in eventually.

There was another gate and several locked doors to go through but once we were actually inside the theatre area things were much more casual.

The theatre appeared to be a walled in courtyard. Down the hall was a small library and classrooms. There was no evidence of bars. Matsqui is classed as a medium security prison but they say the walls are maximum security. They look it.

There were a few inmates in the audience, mostly people who appeared to be involved in the production. But before the show there was little interaction between the inmates and the rest of the audience, except for the occasional nervous smile.

But because the play, Peter Weiss' The Tower, deals with imprisonment and because the actors make occasional forays into the audience, you are forced to examine the issue.

The script has been changed a great deal and the actors' involvement in the production becomes very obvious. "We're not prisoners here," actor Ron Sauve announces to the rest of the cast, and winks broadly at the audience. The fact that they are dealing with the situation in that way makes it easier to accept.

By the end of the performance we were much more relaxed. And when we got to talk to the cast after the show it was almost casual.

Institutional Theatre Productions was started in September, 1975. Their first performance was of John Steinbeck's Of Mice and Men.

Last year they performed two Harold Pinter plays, The Homecoming and The Caretaker. The Caretaker was the first all-inmate production, as it was directed by a former inmate with no help from outside coordinators.

The Caretaker was very well received by the critics and Sauve attracted particular attention.

Because of the success of these performances the University of Victoria Correctional Education Department now gives credit toward a degree in fine arts for ITP activities. The students in the course will get instruction in acting, directing, theatre history and the technical aspects of a production.

And the company has just received a $5,000 Canada Council Grant. This money will be used to mount a production of Bertold Brecht's Threepenny Opera. The production requires a musical director and several female performers.

The group hopes that the money will help them facilitate contact with performers and technicians from outside the institution. At the moment the possibilities for creative exchange is rather restricted, although other companies have visited the institution.

The group also needs the money to cover production costs. The costumes and set used in the production do not show the indulgent flair common in many Vancouver productions. The company has to rely on materials found within the institution or donations from outside.

And even when they can find the materials they sometimes have problems using them. "The security is funny, like they don't like us to use certain props, like the rope," said Sam Kanasola, one of the actors. A rope is used in the production but they had trouble getting permission.

Kanasola, also said that he wanted to get a pair of shoes to use just for the production and was not allowed to have them. In Of Mice and Men, a gun is required and the group really ran into problems about that.

ITP was to put on a performance of The Tower at Simon Fraser University but they ran into security problems there too.

It was rumored that the problem was getting clearance for Ron Sauve, sentenced to life imprisonment in 1972 for the contract killings of two people.

But in reality only two of the 26 people

See pf6: INMATES

PRISONERS . . . when a role is not a role

Cabbies drive on liberty road

Cab drivers in Vancouver are men and women in control of their own destiny, at least according to them.

Cabbies are people working on their own time and roaming where their passengers take them.

"It's the last of the cowboy jobs", said Yellow cabbie John Bulmer.

Bulmer said he can't tell any romantic stories about his cab-driving career because it's pretty routine, but added that it lays less claim to his soul than any other job he's ever had. A driver on and off for thirteen years, Bulmer said the nice thing about cab-driving is that when you go home you can forget about work and relax.

The freedom cabbies have is one of the main attractions of the job.

Dennis Trotman, another driver from Yellow Cabs, said, "if I was thinking moneywise, I wouldn't be working here — there are days with only $32 to $35. It's a hard grind".

Trotman said he likes the flexibility of the job and it's lack of severe overseers.

However one of Trotman's biggest complaints is "very incompetent drivers."

Another complaint concerned the police. Vancouver cops aren't easy on their cab drivers said Trotman. They require you to help them in an emergency (for free), but if you commit a small, inconsequential traffic infraction they come down on you hard, he said.

He cited as an example an incident where his front tire was over the white line at a stop sign and he was given a ticket for rolling through a stop sign.

Cab-driving does have a certain framework, no matter how flexible the drivers find it.

Most drivers work on a commission basis where they get a specified percentage of every fare they take.

At Yellow cabs the drivers get 50 per cent of their take, unless they own their cab, in which case they get 100 per cent and have to buy a percentage of the company and pay their share of company costs.

Where you go in a cab is determined by where you are to begin with. The city is divided into zones some of which are serviced by specific cab stands. If you are dropping off a fare in one zone then you will pick up your next fare in that zone or the closest one you can get to it.

"There is no such thing as an average trip", said driver Brenda Busche.

She said certain types of people tend to take cabs in certain areas.

For example, a West End fare is guaranteed to be a jerk, according to Busche.

Busche, a college graduate and former nurse, said she likes everything about cab-driving and thinks it's the most interesting job she's ever had.

"You've got to be one sort of a person to be a cab-driver," she said. Busche has been hassled by cheques and one robbery attempt, but generally finds cabbing a routine life.

Bob Schmidt, a former Edmonton cabbie, likes getting around a lot. He works eight to 10 hours on a day shift or 12 to 14 hours on a night shift.

His personal take for a day will range from $60 to $70 and nights can be anywhere up to $100. Schmidt said Vancouver drivers are generally better than those in Edmonton.

Tom Scan, manager of Yellow Cabs in Vancouver, said the company is run like a non-profit co-op. The cab drivers own the company and reap its profits. The company itself is a non-profit organization.

All cab-drivers who own their cars own shares in the company. Depending on how many cabs they own, they pay a certain amount of money per year to pay for staff salaries and office upkeep.

For example, if the company had ten cabs and Joan Rosebloom owned five of them, then she would pay 50 per cent of the company's costs and also receive 50 per cent of whatever dividends there were.

Cab owners get a 10 cent a gallon rebate on the gas they use in their cabs from a government rebate on the gas tax.

For most cabbies, their job drives them happy.

CABBIES . . . drive themselves happy —geof wheelwright photo

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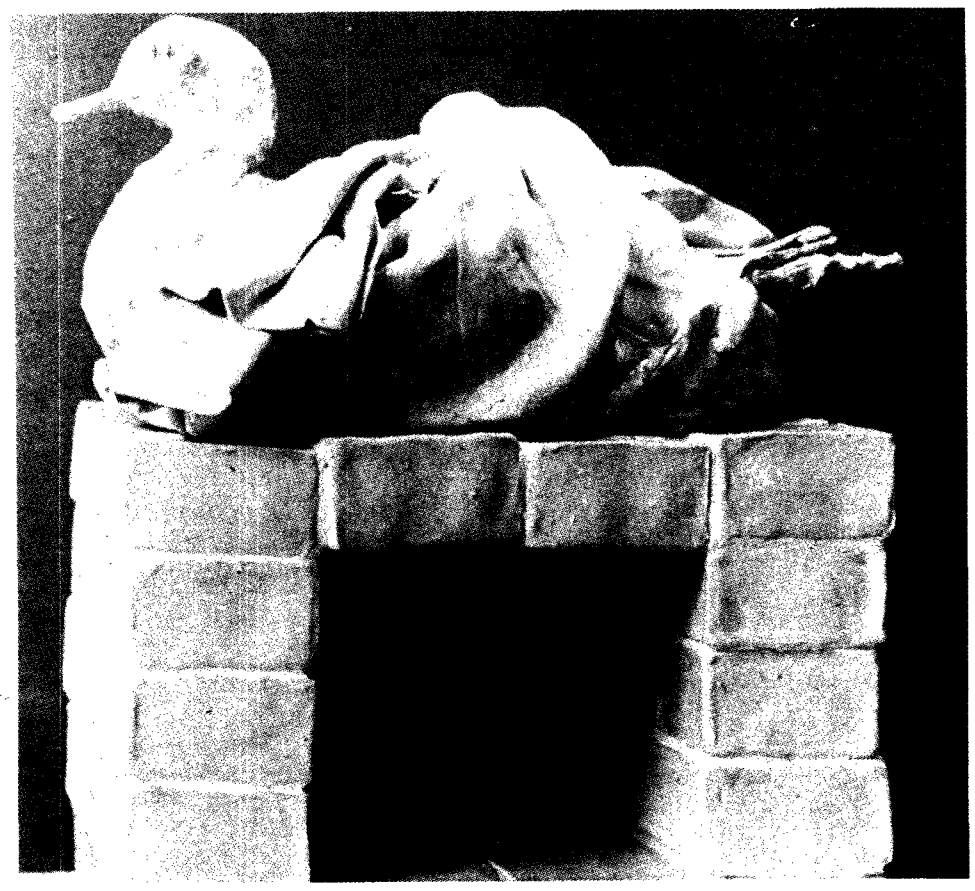


No easy trends in B.C. art

By DAVID MORTON

There is still time to see the controversial show of 60 British Columbia artists currently running at the Vancouver art Gallery. Although it ends this Sunday, it is worth the rush to see the show in its last minutes this weekend.

The show's import lies in the fact that it represents the first major perspective of the art of B.C. in recent years. The sheer enormity of compiling such an exhibition prevents the gallery from doing it more often, which is a shame.

Much of the gallery's criticism consists of claims that it doesn't support the "local scene." And while it does pay attention to individual artists, it is difficult to remain in touch with a scene that is branching off into all directions.

The current show is the result of many hours of work by the curatorial staff. All told, there were 652 applications considered, which involved viewing over 6,500 slides and photographs of works of art, 67 studio visits, and 78 photography submissions.

The final product of the narrowing down process is the group of 60 artists which by no means represents a cross section of art in this province.

The show, which is entitled From Our Point of View, consists of everything the curators considered alive and well between the Alberta line and this side of the Pacific Ocean.

The show's variety makes it as difficult to review as it was to put the show together. There are no convenient trends or earth shattering discoveries, yet there is no bad art either.

What the show does offer, however, is a refreshing vitality and a new sense of direction. There is no general direction but a more personal exploration on the part of the artists in their respective art forms.

What makes the show even more dificult to comprehend is the fact that instead of the traditional perspective of one representative work by each artist, there is a group of small one-person shows. Each artist is represented by anywhere from two to 10 works.

Among the 60 artists on display are several familiar names that have received much critcial acclaim in recent years.

There are four works by Vancouver's Gathie Falk, all ceramic scuplture, all based around the mysterious disappearance of a duck straight-jacketed in a dishtowel.

The four works are a series tracing this dispappearance of the duck from the top of an open ended brick box.

At first the distowel is all that is left of the duck, then it disappears. The Bricks turn gold in the next one, and finally a bouquet of flowers appears in the last box.

The titles of these works are Kitsilano Duck, Gold Plated Club to Kitislano Duck and Clue to Clue to.

Humor is the main point of the work; nothing else should be read into it.

In confronting the viewer with the mystery disappearance of the duck, the search for clues can only end in bewilderment. A pleasant giggle is the only sane way tof ending the search.

Internationally known Jack Shadbolt has two works on display, most notably an acrylic on canvas triptych. The panels are quite large at about five by three and a half feet.

Each panel has a huge butterfly surrounded by many smaller ones all in subdued pastel colours. The delicacy of the line and of the butterflies design evokes the idea of extreme fragility in the butterfly wings.

The inevitable destruction of this beautiful insect by the harsh forces of anture is traced over the three canvasses. The self destructive force of nature is the theme of the work.

Some of the lesser known artists in the exhibition showed great promise. Valerie Pugh's ceramic scuplture of global landscapes featuring miniature trees, mountains and houses show a pleasing homliness on a macroscosmic scale.

Winding roads of closeness tto the immense distances of the planet. An overall pleasing vision.

Ian Wallace's three tinted photographic panels entitled Hypnertomachia (the staircase), show an experiment with the narrative qualities of art through visual language.

This series of largely black and white photographs show a woman hiding behind a wall at the base of a concrete staircase.

She is lurking in the light, waiting for a groud of people who are making their way down the staircase, partially obscured by the darkness.

The size of the photographs, as well as the flesh tinted face of the woman, heighten the drama of the work. Nothing is resolved in the series.

The last picture shows her turning away from the staircase, her gloved hand pointing outside of the picture, and the light throwing mysterious shadows on the concrete wall.

The video exhibites, of which there were nine, show a new progressive attitude that has developed out of the video fads of the early 1970s.

While they still remain conceptual in nature, and largely weird in common circles, there is still some interesting work here.

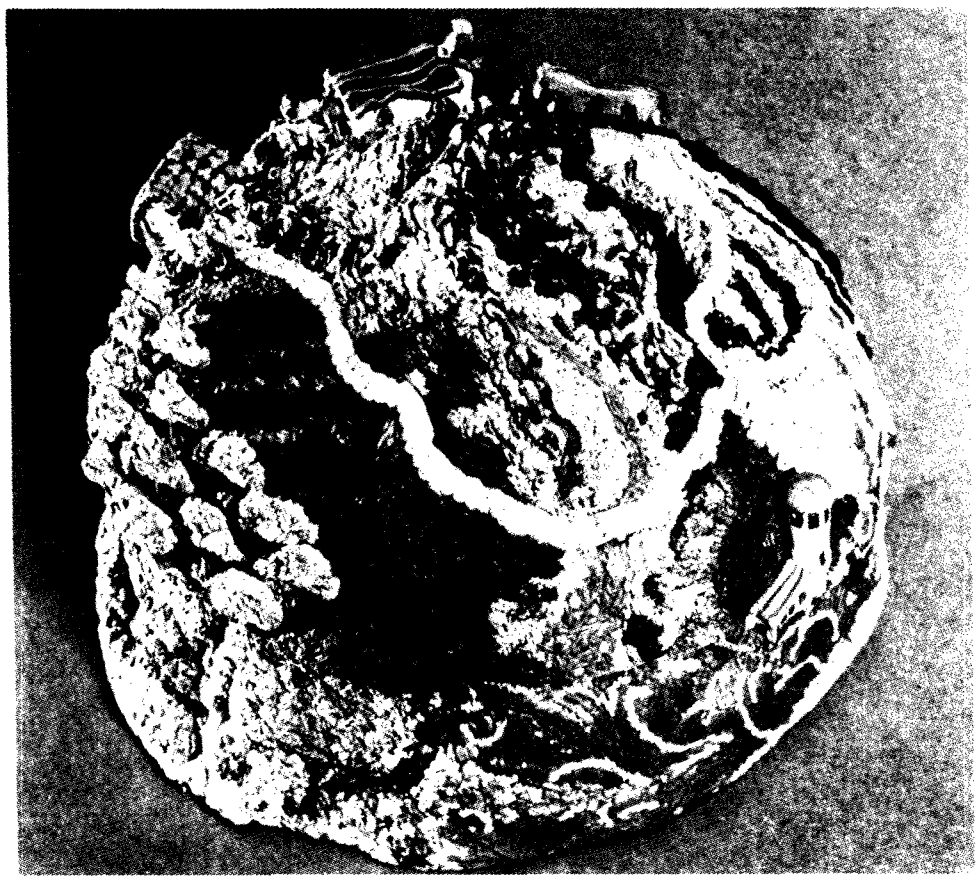
Perhaps the best in this exhibition is Sheera Waisman's 25 minute colour video entitled Make-up. It is one continuous mirrow shot of a woman putting on make-up.

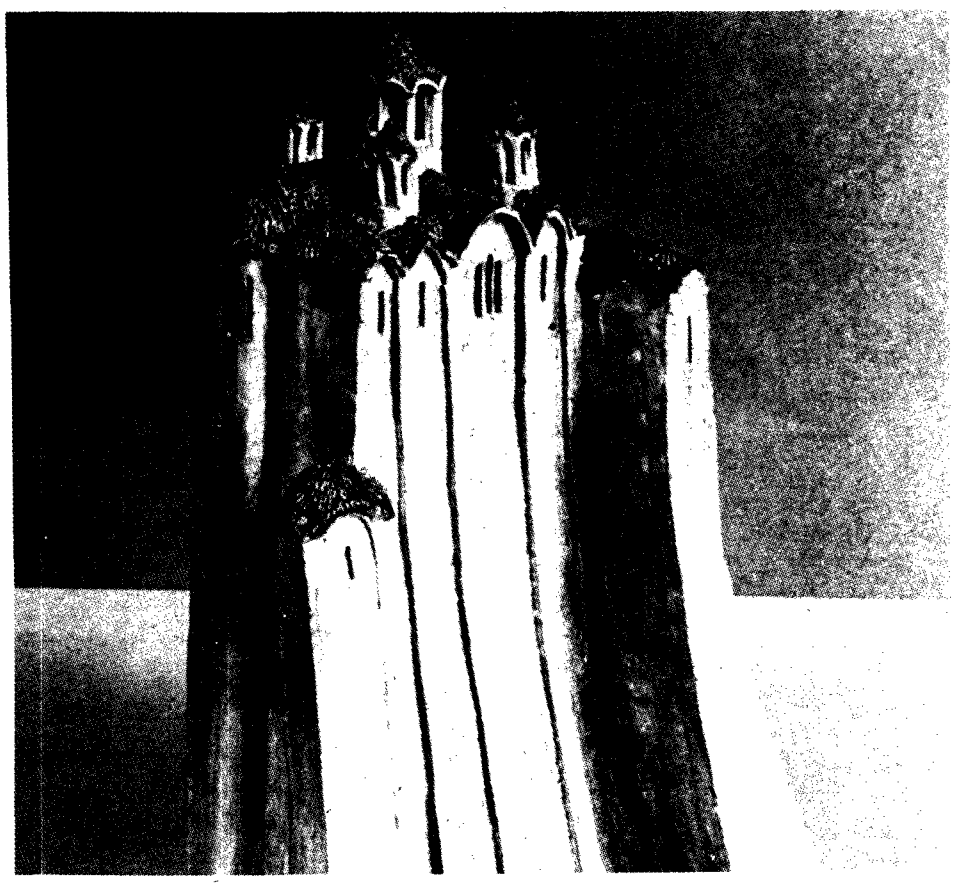
A radio plays in the background, she smokes cigarette while considering her next make-up touches, and talks on the phone with girlfriends and boyfriends. The tape reveals a lifestyle that is almost cliche. It makes clear the vanity of this way of life by the various conversations she has on the phone — cancelling a date with one man, confirming a date with another and informing a girlfriend of the news.

The way of life is dull and empty, subsisting entirely on gossip and surface realities.

The diversity of the show prevents any review from mentioning all of the names. There is so much good material, that each artist deserves some attention.

But what is encouraging about From Our Point of View is that it imples that there is much good art being done in the province, not only that which is in the show, but all of the artists that were not chosen. It is no small wonder why the curators of the show almost called it, Why Didn't You Include... (fill in the name of your favorite artist)?





Doc cures blues

By VERNE McDONALD

Any play that is based on the stories of Anton Chekhov and written by Neil Simon has to be both a little bit good and a little bit funny. The unanswered question is whether it can be very good and hilariously funny.

A marriage of Chekhov and Simon is an odd couple indeed, though Simon and Janus Theatre would perhaps have us believe differently.

The Good Doctor
By Neil Simon
Produced by Janus Theatre
At the Studio, North Vancouver

Simon has been faithful as possible to the tone and feeling of Chekhov's stories, dramatizing them faithfully and tampering little with their content. He has even restrained himself from providing his punch-line endings to one or two that might have used them after adaptation to the stage.

The result is a superficial layer of Simon one-liners laid over the comic tragedy of Chekhov's Victorian vignettes, most times entertaining, but always unsettling.

In the end, the best moments are Chekhov's. He, after all, laid the literary foundation and inspired Simon's dialogue. The quieter, more sensitive parts of the play are by him, related with few changes by Simon.

However the over-all effect is bright and sparkly, as Simon always manages to get in his usual rapid-fire spray of one-liners that always make his characters seem to ba a group of sarcastic cynics from the Bronx.

The Janus group handles this ambivalence well, without ignoring or solving it. They acknowledge it, but do not let it get in the way in their performance, rather concentrating on the best of each of the co-author's contribution.

The general impression is satisfying, a worthwhile night of theatre. Mark Acheson handles the omnibus role of narrator and other connective parts with an easy charm that bespeaks much hard work.

The best single scene is between a mistress and her governess, a scene that combines excellent acting, comedy, tragedy, and a thought provoking story, all in less than five minutes.

On the other side, there is the unfortunate fact that the energy of this early scene is never quite found again.

It somewhat irked me that an actor or actress who had injected so much life into one scene would be almost wooden in another. Only once or twice, however, does this affect a major part and detract from the play as a whole.

For a lightweight evening of amusing and occasionally poignant theatre, try the Good Doctor. It might even help if you don't like Simon and have never heard of Chekhov.

Inmates dig drama

From pf3

involved in the production were given clearance to leave the institution. "And how can you put on a play with only two people," Kanasola said.

Kanasola said that he was surprised at the reaction the play got from people inside the institution. He said he expected the critics and public would want to see it but that the response from the inmates has also been good.

He said that the cast has sometimes had trouble because their rehearsal space is used by other groups. But he said that now people have seen the production they are more willing to use another room while the cast rehearses.

The group has been helped by the surrounding communities as well, mostly with donations of materials. People who attend productions of The Tower are asked to give a donation. Ten per cent of this money goes toward production costs but the rest of it goes to the Abbotsford Lions Club, which is conducting a campiagn to raise money for a new theatre and recreation complex for the communities surrounding the prison.

The Tower will be performed again on October 1, 2, 8 and 9. Anyone who wants to attend should call Rudy Reimer at 530-0211. You have to give the name of everyone who is going and the day you want to attend, presumably so you can be checked out for security risks. And like most theatre groups they like to know in advance that someone's coming.

But be forewarned: going through those gates is quite an experience. And going out of them is an even greater one.

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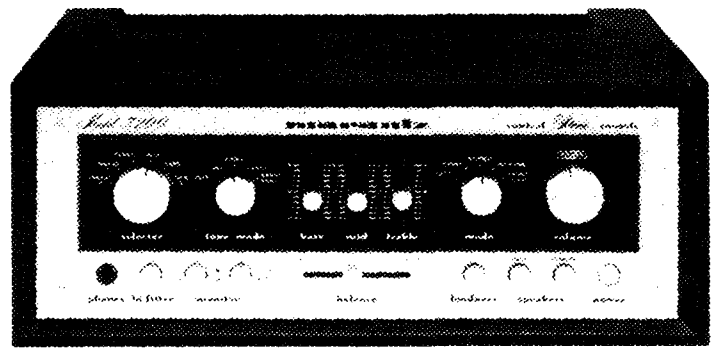

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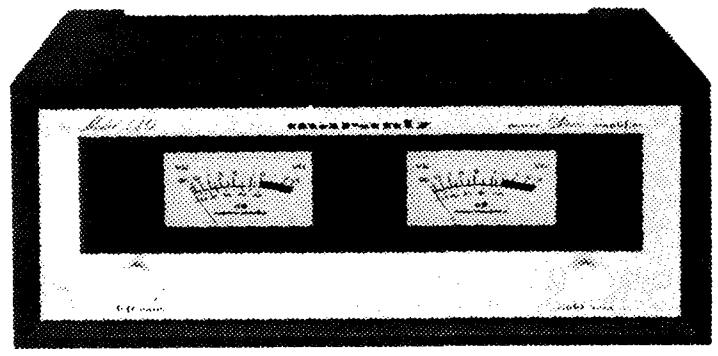

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Music takes mystical turn

By ROBERT JORDAN

Like many beings of artistic bent, composers too have been actively involved in the recent resurgence of interest in the occult, esoteric religions and various alternative forms of knowledge.

It is not really too surprising that several composers who live or lived in this century searched these realms for musical inspiration and expression.

In his book, Moving Into Aquarius, British composer Sir Michael Tippett comments upon "the repulsion and yet fascination which thousands, probabably millions, of people feel nowadays for neurotic psychology and the occult".

The reason, he feels, is that the preoccupation of 20th century western civilization with the mechanical, the rational and the purely intellectual has produced a far too lopsided existence. This interest in the occult is, he says, "a primitive attempt by nature to restore the balance".

Tippett himself does not appear to be a devotee of any occult or esoteric religion. His whole life has been devoted to seeking a humane context and station for the imaginative and intuitive side of man's nature in the midst of an age preoccupied with technology.

But many other composers of "serious" music have felt the pull of non-ordinary concepts, religiouns and ways of knowledge.

One of the earliest and possibly the most renowned of these was Alexander Scriabin (1872-1915). He was a mystic and developed his own "mystic chord" which permeates a great many of his works.

He correlated various colours to the notes of the scale, the resultant colour scheme determining the bass line of his work Prometheus.

SCRIABIN . . . died of pimple on lip

His final projected work, Mysterium, was to have been a symphony of sound, bright lights, colour, scents and physical contact. It was to have been performed atop a mountain in Tibet by a gigantic ensemble of instruments and voices with the audience as active participants. It was to have lasted seven days and ended with humanity's general enlightenment.

Unfortunately, Scriabin died from a pimple of his lip before he ever actually began work on this opus.

Gustav Holst (1874-1934), the English composer of the well-known orchestral work, The Planets, was also a mystic, inspired by exotic subjects, Oriental themes, Hindu literature and English folklore.

The titles of many of his works reflect these influences. Hymns from the Rig Veda, Sita and Indra are examples.

His music is the antithesis of the megalomaniac Scriabin's. With a typical British restraint, it is often quietly beautiful and of a rather personal, intimate nature.

Another Britisher was the Theosophist, Cyril Scott (1879-1970), well known to many pianists as the composer of such attractive baubles as Lotus Land and Danse Negre.

Aside from his musical works, he is the author of several books on health foods and natural cures.

He wrote a very famous series of spiritual books entitled The Initiate, The Initiate In the New World, and The Initiate In The Dark Cycle, all by His Pupil (Scott's pseudonym).

He also wrote a number of books about music, the most interesting probably being Music: Its Secret Influence Throughout The Ages.

Others include Philosophy of Modernism and The Influence of Music on History and Morals.

In fact, his purely musical output is probably less well known that his other work, despite the fact it includes a large number of substantial works including symphonies, concertos and operas.

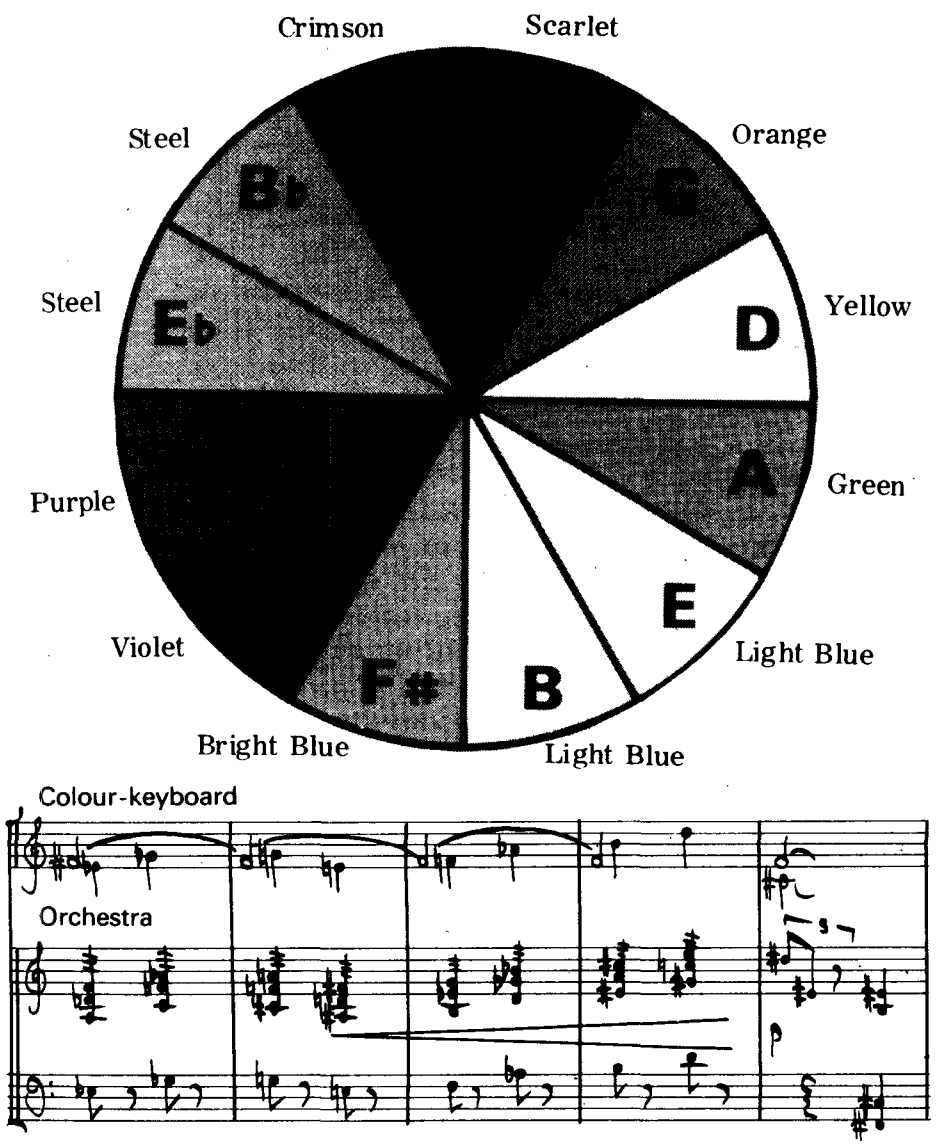
His music does not reflect his occult beliefs in a particularly overt fashion, but it does have a fascinating, gently mystical sense to it. There has been a resurgence of interest in the music of Cyril Scott recently.

Peter Warlock was the pseudonym of Phillip Hesetine (1894-1930). As his nom de plume suggests, he was drawn to Satanism and, from the available reports, lived a dual nature to the full.

However, most of his music reflects his non-Satanic side and is of a most pleasing and typically English nature.

Alan Hovhaness (1911-), of Armenian-Scottish descent, became fascinated by Indian and other Oriental music systems. These have since pervaded his music to the virtual exclusion of any others.

Astoundingly prodigious, his output numbers in the hundreds of works, despite his destruction of about 1,000 of them in 1940.



COLOR MUSIC . . . Scriabin matches notes with colors

Very similar in style from work to work, his music is beautiful and usually placid and is very sectional. A rather meditative state of mind would be a prerequisite for deriving the most enjoyment from the works of this composer.

George Crumb is also fascinated with numerology and the occult. In the movie, The Exorcist, it was his spine-chilling string quartet for electronically amplified instruments which helped shatter audiences' nerves with such drastic effect.

This work is constructed entirely from the "fateful numbers 7-13" which pervade most aspects of the work insidiously from beginning to end.

Many of the other works of Crumb, born in 1929, also display his vivid imagination, which draws inspiration from about as many sources as it comes in contact with.

The result is invariably a novel and fascinating one, though often bizarre and intriguing. There are sections in his music which are extremely beautiful, but which assume most unusual effects in context.

Finally, Arnold Schoenberg (1874-1951), the most well-known, but by no means the first, exponent of the twelve-tone compositional technique, was fascinated by numerology. He had a pathological fear of the number 13.

He was born on September 13 (a Virgo!!) and, by sheer force of will, successfully contrived to die on July 13. He even changed the spelling of his ultimate, musically biographical work, Moses and Aron, to avoid having the title contain 13 letters.

The music of all these composers is available, to a greater or lesser degree, on commercial recordings. However, if one is low on funds, a visit to the Wilson Recordings Collection at UBC would certainly yield fruitful results.

Musical scores of the works are housed in the UBC Music Library collection.

A unifying theme common to the works of these men is that of a freer rein of poetic imagination than is to be found in the music of composers who are adherents to various systems and schools.

A fascinating world of sound awaits the curious listener.

HOLST . . . gentle mysticism infuses music

Intent is all

From pf3

teruppted by Pablo, just as society stuffs and rouges its facade of liberality until it is questioned.

You were the one who had me captured. Overcome by love, you handed me a little knife so I could cut up my wrist.

You said I ought to lie perfectly still and hold my breath. And I did lie perfectly still until something in me seemed to burst.

Pablo's voice is an angry, insistent one that indicts his society and rebukes it.

"I was part of you- - - -a rebellious part which had to be suppressed for the good of the Tower."

This is the powerful statement behind Weiss's play.

In the ITP performance, the words have been further underscored by a production in a prison and the casting of Ron Sauve, a convicted killer, in the lead role of Pablo.

The director, Leon Pownall, had considerable training as an actor and director before he was called to Matsqui to direct a production. He made a careful choice of The Tower as that play.

"There was no point in doing a play that they couldn't apply to themselves," Pownall said. "And though they don't have the professional skills, their dedication is far greater than any amateurs or professional groups that I have worked with."

The director and his cast spent much of theit time revising some sections of the play to make it more relevant to their experiences. Some of the language was changed into modern jargon and the jokes in the play were peppered with cracks about the RCMP or prison life.

Pownall described the play as an important part of their lives. "Through theatre they are learning about themselves and expressing their ideals."

Ron Sauve brought his own particular intensity to his role as Pablo. Larry Pinkney, Laurie Sen and Larry Howett all worked on preparing some original music for the production.

And there were several references made about sexuality, sexual potency and homosexuality which culminated in a very teasing dance by Lion Tamer Rick Wilson.

The ending of The Tower was changed to incorporate a prisoner's view of the play. The character who escapes at end returns to his prison once again at repeat a perpetual cycle of escape and submission.

Pownall claims that The Tower has become "a tremendous stretch for his actors" who have had to consciously develop their roles unlike the earlier ITP productions where the actors played characters very much like themselves.

The Tower has been very well received by the other three hundred inmates at Matsqui. It is an honest vigorous production with some faults, but as Pownall says, "doing the play is like making love in the back seat of a fifty nine Chevy; the struggle and the intent are everything."

Creative arts

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Slater story is slick stuff

By VERNE McDONALD

"And it came to pass that Defoe brought forth the novel and it flourished throughout the land and the people were filled with great gladness.

"And among the descendants of Defoe was Burroughs, who did marry together the descendants of Verne and Wells and did bring forth the speculative adventure novel.

Firespill
By Ian Slater
Seal Books, 320 pp.
$1.95

"And from his loins sprang the super-hero, the space opera, and the spy story, and all together did they conspire incestuously with the detective story and the romance to bring forth the abomination.

"And the abomination was the disaster novel, and it became movies, and television, and made big bucks for many, and the spirit of Arthur Hailey was mighty as it strode the land."

Ian Slater's Firespill is not your usual Canadian book. The first press run for it is 400,000 copies and it seems certain that it will make Slater a wealthy novelist, which is as un-Canadian as you can get.

Yet it follows in the tradition of another example of that rare species, the wealthy Canadian novelist, Arthur Hailey.

About 20 years ago, Hailey wrote a drama for the CBC called Flight into Danger. One of the most remarkable aspects of this television play was its attention to technical detail, written into the suspenseful plot after exhaustive research.

It gained international attention, and was eventually updated to become Airport, a movie that spews out endless, horrible, money-making sequels.

In addition it spawned a whole new genre, the technology-oriented disaster story, from the Poseiden Adventure to Rollercoaster. As Hailey found out, it was a surefire commercial success.

When Seal Books was formed as the paperback arm of McLelland and Stewart (now McLelland and Stewart — Bantam on their new letterheads) they found it expedient to enter into an association with Bantam Books of New York.

Their first paperback original, Firespill, follows the Hailey formula of tight, suspenseful plotting, copious technology, and minimum character development. Bantam snapped it up as a sure best-seller and released it simultaneously with Seal.

Since Bantam is involved, there was a huge media blitz, with wall displays in book stores, slick packaging, and all the trimmings.

So it seems that a Canadian novelist will become a best-seller in Canada through promotion by an American company.

Not that Slater doesn't deserve success.

After a troubled start, he writes a well-crafted, engaging novel of suspense with a suitably original and topical plot.

Two second-generation supertankers collide off the B.C. coast, one of them carrying high-octane aviation fuel. The resulting spill is ignited, trapping the American vice-president, a woman, who is on a fishing trip.

The only suitable rescue vessel is a submarine. The only submarine in the area is an antiquated Canadian sub, low on power and air, with a mutinous crew.

Still with me? Slater manages to hang this together quite well once he gets momentum and the plot becomes more and more intricate.

By the time you get to the end, you've forgotten the inconsistencies that flawed the first chapter. And that takes some doing, for some of those are lulus.

On page eight one reads, "In the reflection of the kitchen window Kyle saw that the last traces of youth had deserted his wife's deep brown eyes."

That was a terribly sharp and clear reflection in a kitchen window, especially in a scene taking place on a bright, sunny morning.

But once things start to unfold, Slater eases back and no longer tries to put so much significance in every sentence. He finds his pace, measured and tight, and takes you with him.

It matches the best of Hailey and the other writers of the genre; for a first novel it is an extraordinary achievement. With its seemingly inevitable success, Slater could find himself writing endless sequels to the enrichment of himself and McLelland and Stewart — Bantam (Canada) Limited.

SLATER . . . follows in wake of Arthur Hailey

Guilt plagues Clift

By LARRY GREEN

When Edward Montgomery Clift died in 1966 at the age of 45, he left behind more than a dozen films in which he projected an intense, probing presence.

His acting was based on a style that inspired much method actors as Marlon Brando, James Dean, Al Pacino, and Robert DeNiro.

A biography of Montgomery Clift
By Robert LaGuardia
Arbor House, $12.95

His friendships with lovers and professional relationships with the younger co-stars he guided to better performances, chief among them Elizabeth Taylor, were as intense as his classic good looks and acting style.

Clift was tortured by guilt over his homosexuality and hatred of his mother. In later adulthood he was afflicted by schizophrenia that had him fall on his face at regular daily intervals, and he became a self-destructive drug addict and alcoholic.

In this first biography of Clift, Robert LaGuardia portrays the whole man with interest and sympathy in a book that makes better reading than most movie star biographies.

He balances the catastrophes with tact, unlike authors of recent books about Judy Garland.

It's certainly difficult to think of anyone with more ups and downs or more talent than Montgomery Clift, except Judy Garland.

LaGuardia draws the picture with unwavering understanding, and succeeds in making you like and sympathize with his subject.

"Monty" debuted on Broadway at 14, and by successively working his way up to starring roles, became a star by the time he went to Hollywood in 1946.

He triumphed in films, becoming an Academy Award nominee for best actor of 1948, 1951, and 1953.

Along the way he stumbled into homosexuality and extricated himself from his refined, soft-spoken, insidious, clutching, agitating mother. Later he developed a Puritan guilt complex about these two factors which led to lethal alcoholism and pill-taking.

CLIFT . . . in 1935 Cole Porter musical (on right)

He rejected countless famous roles, some that eventually made stars of Brando and Newman. He made a burden of himself to his friends; he beat up his lovers, forgetting the violence the next morning.

His celebrated car crash of 1956 adds to the movie star scandals of the 1950s: James Dean in 1955, Lana Turner in 1957, the Debbie-Eddie-Liz fiasco of 1958 (which Monty found distasteful).

For Clift, his crash was just another step on his reckless path to self-destruction. He even drank through the convalescence.

Yet when he did appear on screen in films like The Search, From Here to Eternity, and Judgement at Nuremburg, his passionate acting nullified everything else around him.

LaGuardia's book doesn't muckrake, handing out pseudonyms for Clift's boyfriends, one of whom supplied some of the book's photographs. Those looking for bitchy gay vendettas won't find them.

The creeps in Clift's life seem to have been his heterosexual men friends, like John Huston (who once ordered him not to behave in a homosexual manner during shooting), and a straight all-American Quaker aquaintance, Ned Smith, ("For years I tried to bring out the manliness in Monty.").

Beyond the hustler-leeches he kept whenever he had the energy, his boyfriends appeared to have cared.

Some of the book is touching; Clift's encounter with Judy Garland during the making of Judgement at Nuremburg in 1961, a time when both of them were struggling to make it back to stardom, and his die-hard friendship with Elizabeth Taylor, who once upon a time really was the most beautiful girl in the world, and who held his bleeding body in her arms that night in 1956.

LaGuardia really cares and honestly has tried to write a decent book, and despit the occasional purple phrase and a peculiar affinity for exclamation points, he has succeeded.

For those wanting to examine the decline and fall of a nervous artistic spirit, Monty will make absorbing reading.

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VISTA

By NICHOLAS READ

If you are interested in crafts, the **Burnaby Craft Fair** is the place to be on Oct. 2 from 11 a.m. to 5 p.m. On display will be pottery, toys, quilts, leatherwork, glassblowing, and some works by visual artists. Live music will be provided throughout the day, and to keep the kids busy, there will be a children's paint-in. The fair is situated in the Main Mall, Century Park at Canada Way and Gilpin.

A bright yellow bus, two small children, a dog, and a very fresh approach to choral music are the ingredients that make up the **Provisional Brass Tacks Choir.** The choir will be performing selections of choral music as well as songs by Joni Mitchell, Randy Newman, and Paul Simon, at the Vancouver East Cultural Centre, 1895 Venables, on Sunday Oct. 2 at 8:30 p.m.

The Vancouver East Cultural Centre will also be presenting for children of all ages, the **Mate and Pudding Vaudeville Show** on Oct. 2 at 2 p.m. Dinah Mate and Professor Plum have put together an old-fashioned vaudeville show

Students interested in the art of mime will want to attend **Corporal Mime Pieces** at the Actor's Workshop, 280 E. Cordova. 'Pieces' is a presentation of three new works based on short stories, each exploring the central parts of the body and their relations to space. Performances will be held on Sept. 30, Oct. 1, and 2 at 8:30 p.m.

At part of its continuing series of Sunday Free Events, the Burnaby Art Gallery, 6344 Gilpin, is presenting **Katz and Robbins** on Oct. 2 at 2:30 p.m. The singer-songwriters will be performing many of their own topical and humorous compositions featuring accompaniment by guitar, mandolin, banjo, and brass.

Pacific Cinematheque Pacifique concludes its series **Japan, Britain, Requests, and Scorsese,** with a showing of the 1971 Ygosolavian film, WR: Mysteries of the Organism, tonight at 7 and 9 p.m.

The UBC Wind Symphony, under the direction of Prof. Martin Berinbaum, will be performing two concerts on Thursday Oct. 6. The symphony, entering its second season, will be performing selections by Weber, Copland, and Giannini. The afternoon concert takes place at the SUB Auditorium at 12:30 and there will be an evening performance at 8 p.m. in the Old Auditorium. Admission is free for both.

Enter Contest!!

Are there any buildings in Vancouver that you think are superlatively ugly? Page Friday is compiling a list of the ugly buildings in the city from which our readers will choose the most hideous of all.

If you think there is a building which deserves a nomination, send or bring your entry to Page Friday in the Ubyssey office, SUB 241K. We're looking for conspicuously vile buildings that are infuriating to all who look upon them.

The finalists will run in the next Page Friday, with the winner, the grand-daddy ugliest of them all, getting special treatment the following week.

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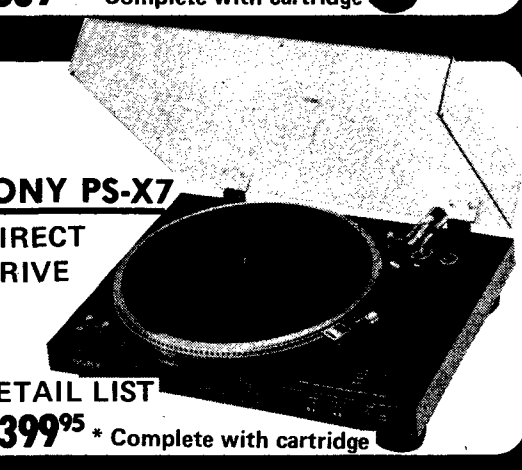

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