1978 ballot stuffing left questions unanswered

By TOM HAWTHORN

An analysis of last year's board elections .

It has been almost a year since the student board of governors election was manipulated by some UBC engineering students.

It had been a hard-fought campaign, with Paul Sandhu and incumbent Basil Peters narrowly defeating arts undergraduate society president Fran Watters by less than 60 votes for the two student board seats.

But when the first reports of electoral tampering became available, the validity of Sandhu's and Peters' election was seriously questioned.

They were even denied their voting rights at the first board meeting following the election.

An investigation by then Alma Mater Society president John DeMarco revealed that there had been voting irregularities which altered the results of the balloting.

A senate committee came to the same conclusion, but decided that a new election was not warranted.

There is no doubt that tampering took place. Evidence presented to senate hearings last year combined with new evidence obtained by The Ubyssey show beyond a doubt that students in the civil and mechanical engineering building signed sheets giving proxy votes to other students.

This was and still is an illegal way to vote. What it amounts to is nothing less than ballot box stuffing.

And at the poll in question, engineering student Peters got 257 votes of the 274 ballots cast. DeMarco says there is "conclusive evidence" that sheets were passed around some engineering classrooms asking students to sign away their ballots, thus granting enough proxy votes to jeopardize the outcome of the election.

The implications of this action are enormous, but of even more concern is that eyewitnesses place both Peters and then engineering undergraduate society president Joe Uyesugi in the area of the poll where the illegalities took place.

Being in the vicinity of the poll does not implicate one with being involved with the tampering, but it does raise some serious questions.

As one source described the scene: "By the sequence of events, I knew right away what was going on. It was a combination of the (proxy) lists being present and

See page 5: IMPROPRIETIES

THE UBYSSEY

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Robinson, Sihota lambaste board

—peter menyasz photo

NOT QUITE TOO tall Jones moves in for savage attack on hapless quarterback attempting to fire off football and avoid irresistable force rapidly approaching for QB sack. Action was part of what became Mud Bowl for players on field next to SUB on Thursday. National Football League imitations are commonplace on campus lately as Dallas Cowboys prepare to iron out Pittsburgh Steelers in Super Bowl game next weekend. Canadian content ends up big loser.

By DAVE Van BLARCOM

Former student members of the board of governors Moe Sihota and Svend Robinson have rallied behind student board member Paul Sandhu, who was expelled from the Dec. 5 meeting of the board after he admitted having talked to The Ubyssey about funding sources for the new Asian Centre.

Sihota, a 1977-78 board member, said on Thursday that Sandhu's eviction should be a matter of concern to the entire university as well as to the community at large.

"It's an open challenge to all groups on campus, including faculty and unions, that if they openly and publicly challenge the administration, they can expect to be excluded from the decision making process.

"The university is publicly funded, so taxpayers and students have a right to know how the board is conducting the university's financial affairs."

Sihota said that no student board member has ever breached board confidences irresponsibly.

"Paul (Sandhu) was a first rate board member in that he talked about finance, not staff matters."

Sihota also called the board's action a "tactical blunder."

"If Kenny's intention was to decrease embarrassment to the university, he's actually increased it," said Sihota, adding that the expulsion shows that the university has no respect for democratic process.

Both Sihota and Robinson were criticized by the administration during their terms for taking the board's business to the press.

Robinson, who was one of the two first student representatives on the board in 1975 and is now a practising lawyer in Vancouver, said Thursday that as a member of the board he felt that he had a responsibility to do what was in the best interests of the university, and that that responsibility could supersede his responsibility to the board.

Robinson also challenged the authority of the board to remove any member under any circumstances.

'Canada's future is in Supreme Court'

By TOM HAWTHORN

The Supreme Court of Canada is damaging attempts to prevent Canada's breakup by eroding provincial powers, Saskatchewan's NDP premier Allan Blakeney said Thursday.

Blakeney told more than 200 people in Law 101 that recent rulings by the court have expanded federal authority, making it difficult to support the federalist option.

"The implication of these decisions is broadening the base of federal power at the expense of a severely eroded provincial authority," he said.

"One effect is certainly to make it more difficult for those who argued that the federal option can work."

Blakeney said the justices of the court are not necessarily to blame for increasing federal power. they have a particular political philosophy which dictates the manner in which they act, he added.

"I believe the present Supreme Court has taken some moves which are not consistent with the desires of Canadians.

"The lines are now drawn by the Supreme Court of Canada. They have become the final arbiter of legislative jurisdiction between the provinces and the federal government," the premier said.

Blakeney said public discussion should occur related to decisions made by the court about the constitution.

The court's decision to accept the federal government's Anti-Inflation Act establishing wage and price controls in 1976 was a serious intervention into a field of provincial rights.

"We (the provincial premiers) were assured that parliament would recite in their act that there was an emergency, but parliament didn't do so, nor did the Supreme Court find there was an emergency. Yet, the court relied on emergency powers, but parliament didn't recite an emergency," he said.

"The conclusion reached opened the doors to the federal parliament to wide intervention into areas of provincial jurdisdiction."

Blakeney said Saskatchewan's attempts to raise revenues from natural resources were thwarted by the court. These actions do not take into account Canada's diverse regional differences, he added.

Blakeney has been premier of Saskatchewan since 1971.

Andrews' impeachment explained

Student board of governors candidate Vian Andrews admitted Thursday that his past experience as student union president of Brock University ended in impeachment after a nine-week term, in 1972.

But Andrews says the impeachment was the result of a political battle on campus and not because of any incompetence on his part.

Andrews mentioned his experience as Brock student union president during an election interview printed Thursday in The Ubyssey but did not at that time bring up the impeachment.

"It's a complicated story. There were a lot of strong feelings going on during that time. There were great movements to right the problems of the world," he said.

While Andrews was president at Brock a case which he felt involved an unjust hiring practice came to his attention. This was the beginning of a long and bitter dispute which involved the whole student body, he said.

During the time that Andrews was in office there were a lot of financial difficulties and the campus had a general air of dissatisfaction, Grant Wedge, the former vice-president of the Brock student union, said in a telephone interview from Toronto Thursday.

See page 5: IMPEACHMENT

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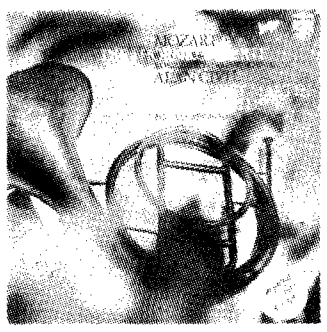

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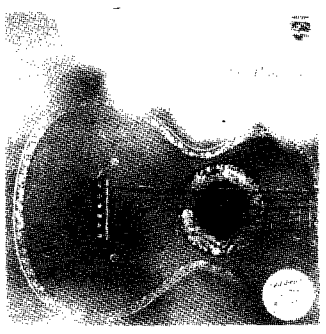

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Rookies run senate race

By KEVIN McGEE and GEOF WHEELWRIGHT

Student candidates running for the UBC senate in next week's elections range from those who "know where the average student is at in 1979" to one who holds a firm belief that student apathy is a healthy sign of content.

Most of the candidates in the nine person contest are rookies who "are willing to learn and eager to help," while veteran hacks wave their experience in the air like just-received college degrees.

Only one candidate is an incumbent senator while three others have limited student government experience.

The elections, held on Monday and Tuesday, will put five students in the university senate. They will also sit on the student representative assembly.

Chris Niwinski, applied science 3, is the only incumbent senator in this contest seeking re-election.

"A good student input on matters concerning curriculum is a must. This past year senate has shown a tendency to rubber stamp

NIWINSKI . . . incumbent

decisions rather than discuss them in any depth," he said Thursday. Niwinski said he viewed potential tuition fee increases as a political smokescreen and added that the Social Credit government is trying to gain brownie points with the elec-

KRAUSE . . . hits apathy

torate by putting the squeeze on "lazy students."

Niwinski also stressed that teaching evaluation survey results should be made available to all students. He said more coordination between senate members is needed before their meetings begin.

Anne Gardner, former science undergraduate society president, is one of the few candidates with any student government experience.

Gardner, also a former member, said Wednesday she has a good idea of how the levels of student government work at UBC and has established a lot of helpful contacts.

She said one of the main problems facing student representation on senate has been senators' non-attendance at meetings and caucuses.

Gardner said her main objective on senate would be to improve the quality of education through teaching and curriculum surveys.

She added she would try to establish a break between the end of classes and the beginning of exams to give students more time to study.

Doug Watts, applied science 3, is a maverick candidate because although he is an engineering student, he does not have the endorsement of the engineering undergraduate society.

"The EUS only wants candidates who will vote the EUS positions, and they know I won't do that," Watts said Thursday.

Watts called for more course availability to students outside their own faculty, adding that he was against specialization in faculties and in favor of broader education.

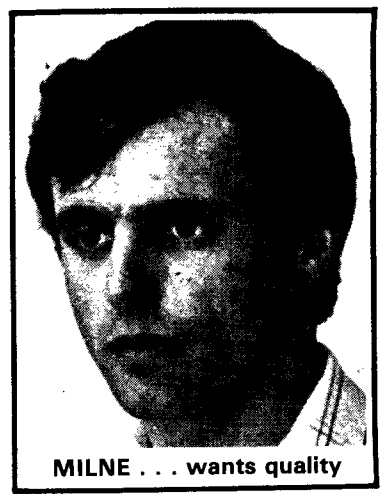
Watts also said there should be no tuition fee increases for the next few years because the last one was of "dubious value." Watts slammed senate's non-action in last year's course evaluation issue, because a motion passed in senate last year on course evaluation has yet to be acted upon.

EUS president Brian Short, applied science 4, is well known on campus. Short said Thursday that through his involvement with the EUS and on various committees he is well aware of all the pertinent issues and personally knows a large number of the people he will be in contact with if he is elected to senate.

Short said that if elected, he would like to see senate put more pressure on the board of governors for more funding.

"I'm committed to preserving academic excellence. This new math program (offering Grade 12 math at UBC) scares me. It seems to be degrading the standards of the university," he said.

Andrew Milne, applied science 3, thinks that the university is becoming too structured.



MILNE . . . wants quality

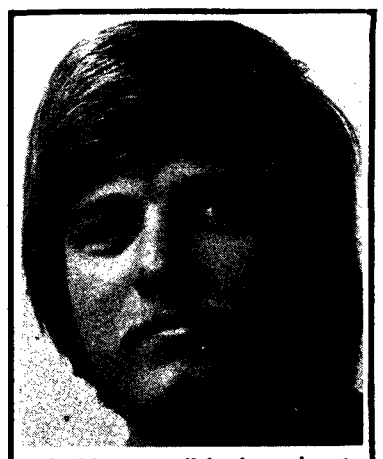
"People are becoming more critical. They're demanding more quality," he said." This university has an obligation to produce competent people."

Milne said that course evaluations were a very high priority for him.

SOLTIS . . . residence rep

"Each individual faculty should be encouraged to put out course evaluation calendars, if only as a gesture of respect for students."

Milne said he would like to see more career counselling at UBC, encouraging women to enter professional faculties such as forestry and engineering.



HOLM . . . political moderate

Geoff Smith, agricultural sciences 3, said Thursday: "I feel that I know where the average student is at in 1979."

Smith sees senate as a place where membership on committees can accomplish a great deal by allowing students to have a say on what's going on around campus.

"The SRA doesn't have the information they should have to make decisions that are long overdue. Senators should provide more leadership due to their increased awareness of what's going on," Smith said.

Smith is currently a commissioner on the student administrative commission and is chairman of the open house committee.

Ron Krause, arts 3, is a political newcomer whose only experience has been as vice-president of the science undergraduate society.

Krause said Thursday his main areas of concern as a senator would be student accessibility to education, fighting spending cutbacks and student apathy.

"It's important that students' rights are protected," he said. Krause added he thought the English competency exams were useless.

"I think they're ridiculous."

He said he thought the exams did not accurately reflect a student's abilities.

Jeffrey Holm, applied science 2, calls himself a political moderate.

"Things at UBC seem to be running fairly smoothly. I see student apathy as a sign of contentment," he said Thursday.

Holm said that if elected to senate, he would work to encourage activism in undergraduate societies and try to tighten up admission standards in the education faculty.

"A lot of students choose education as a last desperate attempt to get a job-oriented career, but I would like to see UBC's good reputation kept up by maintaining high standards," he said.

Holm has no previous experience in student politics.

Allen Soltis, arts 3, said he has spent most of his university life in residence and hopes to represent the interests of residence students.

He said Thursday he would also try to help establish a unified student caucus because he thinks it is the most effective method of student representation.

"We've got the representation so why don't we use it," he said.

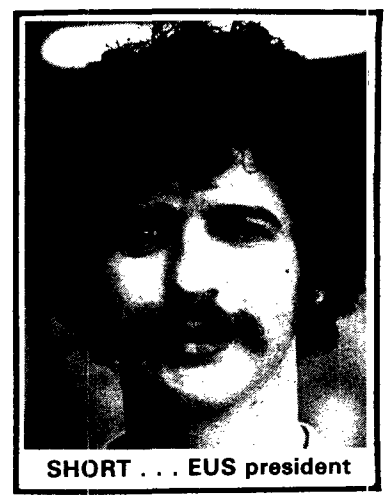
Besides the senator at large race, law students are competing for senate seats in a separate constituency.

Brito is also running for a board of governors seat and was profiled in Thursday's Ubyssey.

He said he is running for senate to get on the senate finance committee.

GARDNER . . . ex-SUS boss

Thompson is a first year law student who gained experience as a student politician at the University of Lethbridge, Alberta. He said he was



SHORT . . . EUS president

a member of the university's senate and board of governors and former treasurer of the National Union of Students.

Thompson said Thursday he is running because the law seat has

WATTS . . . EUS maverick

gone unchallenged for the past three years.

He said his most important priority is student accessibility of education, and added he will oppose any move to increase tuition fees.

"I can see no justification for an increase in the amount of tuition students pay," he said.

Hey, ho let's go

On Monday and Tuesday students will make their annual trek to the polls to put five senators, elected at large, on the university senate.

The senate, in spite of its image as a sparring ground for ancient academics, is a vitally important institution from a student point of view. The senate, as the highest campus decision-making body on academic affairs, affects the quality of your education through its decisions on curriculum, admission requirements to particular faculties, courses and the university itself, and the standards both professors and students must work to.

On such a vital body it's important students have a strong voice to ensure our interests are protected. The most vital criteria students should take into account when evaluating senate candidates is their willingness to speak out and speak up in senate meetings.

As the people they will be debating and arguing with are deans and senior faculty members, the student senators must be particularly strong willed to ensure our views are expressed on the academics' home turf.

Chris Niwiniski is the only incumbent candidate and has a good record behind him as a vocal member of both senate and the student representative assembly.

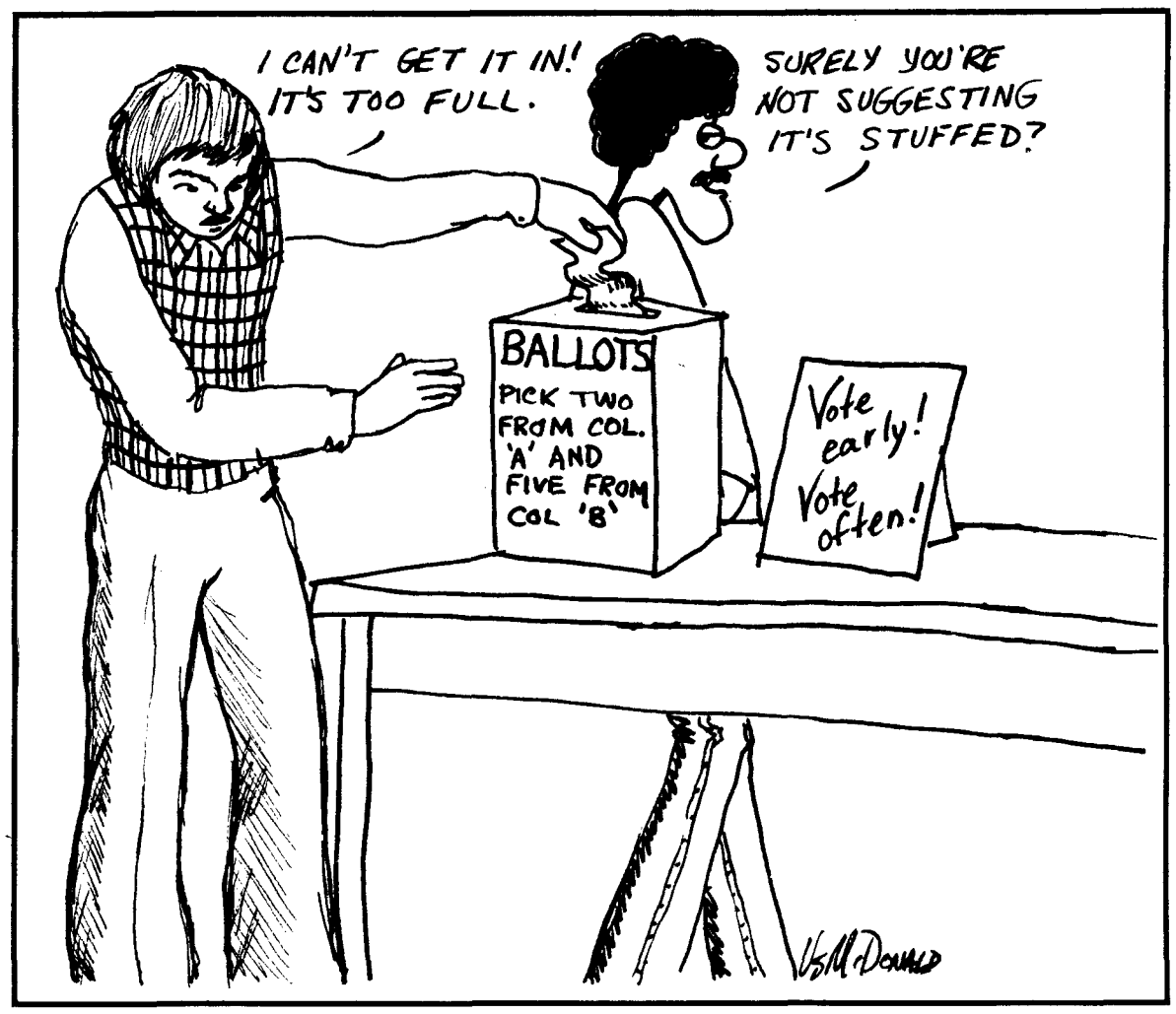
Anne Gardner has extensive experience in student politics both in the science undergraduate society and the student representative assembly. She knows senate issues well and should be elected.

As should Doug Watts, who is not yet a senate member, but has attended senate meetings since September and is also well acquainted with senate matters.

A high voter turnout at next week's elections is essential to counter the ever present attempts by the provincial government to remove student representation.

Socred education minister Pat McGeer and his deputy, Walter Hardwick are both on record as opposing student representation on university governing bodies.

A strong voter turnout will make the provincial government think twice before ending student representation.



THE UBYSSEY

JANUARY 12, 1979

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Editor: Mike Bocking

The little red haired girl, our own Heather Conn stood in the center of the newsroom watching the confusion. Flash Wheelwright streaked by, melting typewriter keys and frightening the sensual Gary Kyles in a Fritz the cat suit. Wendy Hunt, Ingrid Matson and Judith Ice became the Triplicate girl as Aqua man Mc Gee sloshed out to explore the depths of the library pond. Katzen and Jammer bocking confronted Onan McDonald and begged for words of wisdom, while Silver Surfer Regier rod through to join the pond wanderer. James Todd and Murray Helmes chatted suburbanly with Hi and Lois about crab grass in the newsroom. Dagwood Rankin waltzed in from the Deli, trailing a sausage chain and muttering something about blonde females. Sun Strong shone down mightily blinding Hulk Menyasz as he split his last remaining pair of Levis. Jimmy O. Vanblarcom was on the phone to an old hack in Metropolis as a fight broke out between a burly Popeye Langmead and spinach incensed Brutus Hodgins. All held their breath, craned their necks skyward, and there, not a bird in flight, a bullet in motion, nor a locomotive train but that dynamic duo, Wonder Wheelwright and Super Tieleman.

Letters

'Tongue-tied board reps are useless'

Next week students will make a decision as to who will represent their interests on the board of governors for the next year. For many students the decision of who to support will be based on who they believe can be most effective in representing them on the board.

Many of the candidates in this year's race have taken the view that effectiveness can be achieved by playing a very low profile role on the board. As one naive candidate put it, effectiveness can be achieved by playing a "backbencher" role.

Well, as someone who has participated in university affairs for three years including the last year on the board of governors, I believe it is time to talk about the political realities of the board.

Effectiveness on the board is essentially hindered because students are considered to be, and are treated like, second-class citizens. The students are merely on the board as a matter of consequence (sometimes referred to as the Universities Act), not because they can make a valuable contribution toward operating the university. In essence, students are treated like neophytes in the midst of the economic elite of the province.

Another political reality which tends to destroy student effectiveness on the board is the system of decision-making. Most major decisions on the board are not board decisions but rather Doug Kenny decisions which are simply ratified by the board. And since Doug Kenny is competing with two other provincial universities for new programs, buildings, parking structures, research parks, etc., the name of the game quickly becomes one of 'self-interest'. That is, university administrators are playing a game of cutthroat with education policy in this province, and believe me, the stakes are high. Consequently, student fees, student services and the quality of education suffer in the pursuit of empire building.

The only way students can be effective on the board is by using the information they have access to. That is, they must be willing to inform students and the university community, about issues which concern them so that these groups can effectively mobilize against university decisions.

So, don't be fooled by silly promises of student effectiveness. Vote for the candidates who are willing to keep students informed, After all, that's what effectiveness on the board is all about.

Paul Sandhu
SRA president

Fee levy's SUStaining

Fellow science students unite! It's less than a week until the SUS fee levy referendum. Please come out and vote yes to continue this $1 undergraduate society fee.

Your dollar from this year has been used to support many activities such as the speakers and mini-course programs, course and teacher evaluations, Book Day, dances, beer nights, and science teams in intramural sports. All this and much more for only a dollar.

So come out and vote to continue this fee. Your fees won't go up and if we get quorum we won't have to do this again next year. The date of the referendum is Tuesday, Jan. 16, with polls in SUB and Sedgewick. Advance polls will be Jan. 15, in residences. Please come out and vote YES.

Mike McCann
science 3

'Mad prophet' needs love

An open letter to Mark Chiang (The Ubyssey, Nov. 30).

"Dear" Mr. (Anita Bryant)-Chiang;

Your letter makes me wonder about "your" Christian views on homosexuality. May I ask you 'humbly' a few questions? Do you know the meaning of the word 'humility' (that is if you know something)? Were you personally visited by God, who guided your hand to write such 'saintly' idiotic WORDS (as the Crusades, the Inquisition, the German Christian Youth Movement . . . were inspired)? I suggest 'humbly' that you rewrite your letter so that you don't insult the reader's intelligence with such infantile garbage and instead follow elementary rational steps (the mind is our only advantage over animals, so we should use it well, and not only yap as a young dog).

1. You should read 'the' Bible (not your interpretation) with your brain and more, with your heart full of love, 'living its spirit' and not decaying with the 'letter'.

2. Instead of condemning in the name of Christianity all other religions, take a course in comparative religions; the 'mythic' message is the same.

3. Look into some basic psychology books (not too old) to learn that you too have 'hidden' in yourself (like everybody) the 'terrible curse' you are so afraid of.

After all that, if you still have some time to write, instead of the 'zero' you got for research and understanding on the subject, you may well have become a human being, not a mad prophet, and may understand better the Christian message on love. With love (and not only with children), sexuality takes its 'right' perspective: understanding, caring, and . . . pleasure.

Victor Tremblay
Arts

Free Gage 100

Your front page article on Gage evictions again demonstrates to me the lack of any democratic feeling among UBC bureaucrats. If The Ubyssey quoted housing director Mike Davis correctly, he should take some Canadian political science courses, or perhaps transfer to a directorship of a Siberian labor camp in the Gulag Archipelago.

Has he not heard that every man in Canada is considered innocent until proven guilty? (Davis said: "You have to prove that you weren't one of the ones throwing stuff out the window.") Residence student affairs coordinator John Mate announced his decision to "hold all those people who were present responsible." Mate also has obviously not heard of our British ideal that ten quilty men should go free rather than one innocent man hang.

Rather than continue this vindictive warpath, and make more fascist comments, may I suggest to the housing officials to do the intelligent thing and ignore the entire incident. It was obviously an expression of mass hysteria on the part of certain Gage residents letting off steam at the end of the term before examinations.

Kids will be kids, and this wasn't the first nor the last time UBC will see such incidents again.

Martin Braun
science 3

Improprieties marred 1978 board race

From page 1

basically things people were saying. I knew that proxy voting was going on. I even remarked to someone standing nearby that 'this looks pretty strange to me.' "

When the ballot stuffing became public knowledge Peters was not cooperative in getting to the bottom of the matter. He refused to speak to the senate investigating committee, preferring instead to wait outside to talk to those who had testified.

He even threatened The Ubyssey with a lawsuit if the newspaper said he was involved in the voting irregularities.

"I think I'm known as a clean candidate, and I don't want any inference or innunendo to have any effect on me," Peters said.

"That's somethin~ I simply won't stand for."

If Peters felt that his integrity was in question, it would be expected that he would use his position and connections to rectify a very serious breech of student democracy.

And the system which allowed these irregularities to take place has only been superficially changed.

A few token motions in senate were supposed to rectify the problem.

As a result, today's Ubyssey has an advertisemeny which announces that "no proxy voting will be allowed and students require their AMS card to vote."

Last year's illegalities did not occur because of an ignorance of voting procedures. Rather, it was a deliberate attempt by some engineering students to gather more votes for a candidate who was in serious danger of not being re-elected.

One small advertisement will not change the desires of some unscrupulous students to force their opinion and "chosen" candidate illegally on other students.

There are no safeguards which guarantee that the same manipulation will not occur this year. Under the current system of student elections, student democracy will remain a mere ideal to be flaunted at every opportunity.

Impeachment result of political battles

From page 1

"Andrews was used as a scapegoat to some extent," he said.

Andrews explained the political fight.

"Peter Kocsis was the student president before me and he had hired a friend of his, Udo Zapf, as the general manager of the student union building. They had made an arrangement and after Kocsis' term was up, Zapf hired him as the manager of the pub," said Andrews.

Further allegations followed that Kocsis and Zapf had set up a booking agency and were exclusively hiring bands for the pub from their own agency.

"We didn't want to interfere with management, but the information that came to me needed investigating," said Andrews.

Andrews then wrote a letter to Kocsis and Zapf suspending them. But the letter was never sent.

That same day a letter appeared in the St. Catherines Standard, written by Kocsis. It stated that students were not legally compelled to join the student union. As a result there was a refund run on the student treasury.

"Students asked for their fees back. In one day we lost about $10,000 to $15,000. After that incident I ripped up the letter I'd written to Kocsis and Zapf," said Andrews.

The next morning when Andrews returned to his office he found that it had been broken into and his shredded letter and electric typewriter ribbon were missing.

"The next day Kocsis and Zapf started an impeachment procedure. It was quite a long event, and there was a lot of bad blood going around," said Andrews.

Indications of this "bad blood" included groups parading the campus with posters that read: 'Impeach Andrews.'

Andrews lost the referendum when 900 students voted in favor of impeachment and 600 against.

CUSO INFORMATION NIGHT

Upper Lounge, International House, U.B.C.
Thursday, January 18th, 1979, 7:30 p.m.

HANS CLAASSEN will show slides on his CUSO posting in Nigeria. Job flyers and other recruitment information will be available.

Everyone Welcome.

A SPECIAL CHALLENGE
IN CHILD WELFARE

Therapeutic foster parents for children ages 5 to 16 years required in Vancouver. These children present a wide range of emotional and behavioural problems. Therapeutic foster parents should have experience and proven skill in working with children. Contracts may be for 3 months or longer depending on child's needs. Fee for service is $900 plus room and board and clothing, plus.

Please contact Resources Unit, 251-1701 or Dorothy Bennett, Ministry of Human Resources 294-4844 between 8:30 - 4:30 p.m. for further information.

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SUMMER EMPLOYMENT

Third-year Commerce Accounting Option or First-Year Licentiate in accounting students who are interested in summer employment with the Vancouver Office of Price Waterhouse & Co.: Please mail copy of your U.C.P.A. form or personal resume and most recent transcript of marks to:

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ELECTION

OF STUDENT REPRESENTATIVES TO SERVE ON GOVERNING BODIES

-*Advance polls 5.00 p.m. to 7.00 p.m., Monday, January 15, 1979 as follows:—

Totem Park Common Block
Place Vanier Common Block
Walter H. Gage Common Block

-Polling Tuesday, January 16, 1979 10.00 a.m. to 4.00 p.m. as follows:—

S.U.B.
Buchanan
C.E.M.E.
Education
Woodward Library
Sedgewick Library
MacMillan
Law
Henry Angus

(subject to students being available to run these polling stations)
Polling will also take place at V.G.H. and at the Industrial Education Building.

BRING YOUR A.M.S. CARD

-Senate representatives from the student body at large:
(five to be elected)
Anne Gardner (Third Year Science)
Jeffrey Holm (Second Year Applied Science)
Ron Krause (Third Year Arts)
Andrew Milne (Third Year Applied Science)
Chris Niwinski (Third Year Applied Science)
Brian Short (Fourth Year Applied Science)
Geoff Smith (Third Year Agricultural Sciences)
Allen Soltis (Third Year Arts)
Doug Watts (Third Year Applied Science)

***Board of Governors representatives:**
(two to be elected)
J. Vian Andrews (Second Year Law)
Bruce Armstrong (Third Year Science)
Carlos Brito (First Year Law)
Glenn Wong (Third Year Commerce)

Senate representative from the Faculty of Law:
(one to be elected)
Carlos Brito (First Year Law)
Don F. Thompson (First Year Law)

(Voting for the Law student representative will take place in the Law Building only)

NO PROXY VOTING WILL BE ALLOWED AND STUDENTS REQUIRE THEIR A.M.S. CARD TO VOTE

(It should be noted that any allegation of irregularities in connection with these elections must be submitted in writing to the Registrar within 48 hours of the close of polling and must include the signatures of at least three students eligible to vote.)

'Tween classes

TODAY

DEBATING SOCIETY
General meeting, noon, SUB 211.
LE CLUB FRANCAISE
Reunion, aujourd'hui a midi, Maison Internationale.
YOUNG ALUMNI CLUB
Happy hour, 4 p.m., Cecil Green Park.
HANG GLIDING CLUB
Slide show and meeting, noon, SUB 111.
WOMEN'S COMMITTEE
Women's drop-in, noon, SUB 130.
UBC SKYDIVING
General meeting, noon, SUB 212.
INTERNATIONAL HOUSE
African film A Trade Union of the Third World and disco dancing, 8 p.m., International House.
CVC
Disco lesson deadline for sign-up, noon, SUB 216A.
Gym night, 7:30 p.m., T-Bird Winter Sports Complex.

SUNDAY

UBC SPORTS CAR CLUB
Car rally, 9 a.m. SUB loop.

MONDAY

WOMEN'S COMMITTEE
Women's drop-in, noon, SUB 130.
SICK WIMP ASSOCIATION
Chicken soup symposium, noon, SUB 241K.
INTERNATIONAL HOUSE
Habitat film: Human Settlements and Energy Conservation with speaker F. L. Curzon, 7:30 p.m., International House room 400.
CHINESE STUDENT ASSOCIATION
Mandarin class starts Monday and Friday, noon, Angus 212.
FAMILY PRACTICE TEACHING UNIT
Single parents' meeting, 7 p.m., Mather building room 146.

TUESDAY

WOMEN'S COMMITTEE
General meeting, noon, SUB 130.
HILLEL HOUSE
First monthly open forum, noon, Hillel House.
STUDENTS' INTERNATIONAL MEDITATION SOCIETY
Group meditation, noon, Angus 210.

WEDNESDAY

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

THURSDAY

CO-REC INTRAMURALS
Drop-in volleyball, 7:30 p.m., War Memorial Gym.
PSYCHOLOGY STUDENTS' ASSOCIATION
Talk on rape relief, noon, Henry Angus room 110.

FRIDAY

CO-REC INTRAMURALS
Bowling and pizza night, 7:30 p.m., SUB bowling lanes.

Hot flashes

'Daily Planet. Kent here.'

Help!

We're going under fast. The Ubyssey badly needs an infusion of new staff to replace burnt out hacks who are dropping by the wayside in exhaustion.

If you'd like to be a reporter, sports writer, photographer, sports writer, feature writer, sports writer or even a sports writer, come in and see us in SUB 241K Monday, Wednesday or Thursday at noon.

It's not difficult and it's a great excuse for missing term papers or dropping out of school.

African frolics

When International House celebrates you can count on a good time. And Friday night it does just that with an Africa Week celebration.

The evening starts with the film "A Trade Union of the Third World" and is followed by a disco dance til 1 in the wee hours. Advance tickets are the only way in at $1 for non-members and 50 cents for members. The do starts at 8 p.m.

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ADULTS $1.25
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CITY OF VANCOUVER

OPPORTUNITIES FOR CIVIL ENGINEERS IN 1979

The Engineering Department is anticipating several vacancies for Engineers graduating in 1979. The positions will be in various Divisions of the Department and could involve Project Administration, Engineering Systems Research including Economic and Feasibility studies, and Municipal Engineering Design. There are excellent opportunities for rotation within the Divisions of the Department enabling the Engineer-in-Training to obtain a valuable background in Municipal Engineering.

Interviews will be held on Campus on January 24th and 26th, 1979. Appointments should be arranged now by contacting the Canada Employment Centre on Campus, Room 214, Brock Hall, U.B.C.

NOTICE OF AMS SPECIAL GENERAL MEETING

The President having called for a Special General Meeting following receipt of a petition duly signed by over 500 active members of the Society evidencing the members registration numbers;

TAKE NOTICE THAT a Special General Meeting of the members of The Alma Mater Society of the University of British Columbia will be held:

AT THE STUDENT UNION BUILDING BALLROOM ON THURSDAY THE 18TH DAY OF JANUARY, 1979 AT 12:30 O'CLOCK IN THE AFTERNOON.

AND THAT it is intended to propose the following resolution as a special resolution.

The proposed special resolution proposes amendments to the Constitution and By-laws of the Society and must therefore, pursuant to the provisions of the Societies Act, be passed in general meeting by a majority of not less than 75% of those members of the Society who, being entitled to do so, vote in person at a meeting the quorum for which is set by By-law 23(1) (a) as 10% of the active members of the Society (as defined by By-law 2(a)) who are day members.

THE PROPOSED AMENDMENTS TO THE CONSTITUTION AND BY-LAWS ARE POSTED AT ALL UNDERGRADUATE SOCIETY OFFICES AND AT THE AMS BUSINESS OFFICE (SUB ROOM 266), AND ARE ALSO AVAILABLE ON REQUEST FROM THE AMS SECRETARY/TREASURER. NO **OTHER** PROPOSED AMENDMENTS TO THE CONSTITUTION AND/OR BY-LAWS OF THE SOCIETY MAY BE CONSIDERED AT THIS SPECIAL GENERAL MEETING UNLESS SUCH AMENDMENTS ARE INITIATED IN ACCORDANCE WITH BY-LAW 23 (2) AND NOTICE SPECIFYING THE INTENTION TO PROPOSE A SPECIAL RESOLUTION PROPOSING SUCH OTHER AMENDMENTS, TOGETHER WITH THE PROPOSED AMENDMENTS, IS POSTED IN A CONSPICUOUS PLACE IN EACH CONSTITUENCY AND PUBLISHED IN THE UBYSSEY NOT LESS THAN 14 DAYS PRIOR TO THE DATE OF THE MEETING (in the calculation of which time period the date of giving the notice and the date of the meeting is excluded).

In order to vote at the meeting a member must be an active member, and produce a valid student card so identifying the member.

Dated this 23rd day of November, 1978.

Tom Rosengren
AMS Secretary-Treasurer
228-2050/SUB Room 250

PAYMENT OF FEES

THE DEPARTMENT OF FINANCE, THIRD FLOOR GENERAL SERVICES ADMINISTRATION BLDG. WISHES TO REMIND STUDENTS THAT THE SECOND INSTALLMENT IS DUE ON OR BEFORE:

FRIDAY, JANUARY 12, 1979

SENIOR RESIDENCE ADVISOR
(part-time employment)

The Department of Student Housing is presently looking to fill the position of **Senior Residence Advisor** in Place Vanier Residence for the academic year of 1979-80. The ideal applicant will be a mature graduate student with a limited academic workload. The job will be attractive to people who have the skills and interest in working in an extensively people oriented field. Responsibilities will include the following:

(a) Coordinating the team of Residence Advisors.
(b) Community development in Place Vanier Residences through residence programs.
(c) Implementing Departmental policies in administrative matters
(d) Helping to create a safe and secure environment for resident students by ensuring that proper standards of behaviour are maintained.

The Senior Residence Advisor will live in Place Vanier in a self-contained suite. The remuneration for this important part-time position is $2400.00 plus accommodation for the eight month period.

Past experience in residence living is preferred.

For further information, please phone John Mate, Coordinator of Residence Student Affairs, at 228-5778.

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

INTERNATIONAL HOUSE
FRIDAY JAN. 12th
Africa Week Celebrations
African Film "A trade Union Of The Thirdworld"
followed by Disco
ADVANCE TICKETS ONLY
$1.00 Non-members
50c Members
Monday Jan 15th 7:30 p.m.
Room 400
HABITAT FILMS AND SPEAKERS SERIES—Week No. 2
"Human Settlements and Energy Conservation"
Speaker Dr. Curzon (physics)

WILL AMBITION WIN? Or was Shirley MacLaine right? Find out in The Turning Point, a Subfilms Presentation.

10 — For Sale — Commercial

11 — For Sale — Private

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

COMPONENT STEREO, good condition. Phone 270-1961 or 224-6883.

20 — Housing

25 — Instruction

POTTERY CLASSES at Peg's Place starting Jan. 16th, '79. Special 8 week courses $90 all inclusive — glazes, firing, practice times. 738-2912 or visit 2780 Alma at 12th.

40 — Messages

99 — Miscellaneous

65 — Scandals

NOW PLAYING AT SUB
The Turning Point
PG

70 — Services

CAMERA AND TYPEWRITER repair and service. 669-6500 ext. 412. 24-hour service. Free estimate.

85 — Typing

TYPING — 75c per page. Fast and accurate by experienced typist. Gordon, 685-4863.

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PROFESSIONAL TYPING. IBM Selectric Kits area. Essays, thesis, etc. Phone Lynda 732-0647.

90 — Wanted

DAY CARE ASSISTANT wanted for children six to ten, four or five days per week. Afternoons $4 hr. Phone 738-9527 evenings ask for Jim.

USE UBYSSEY CLASSIFIED

99 — Miscellaneous

UBC Alumni Chronicle

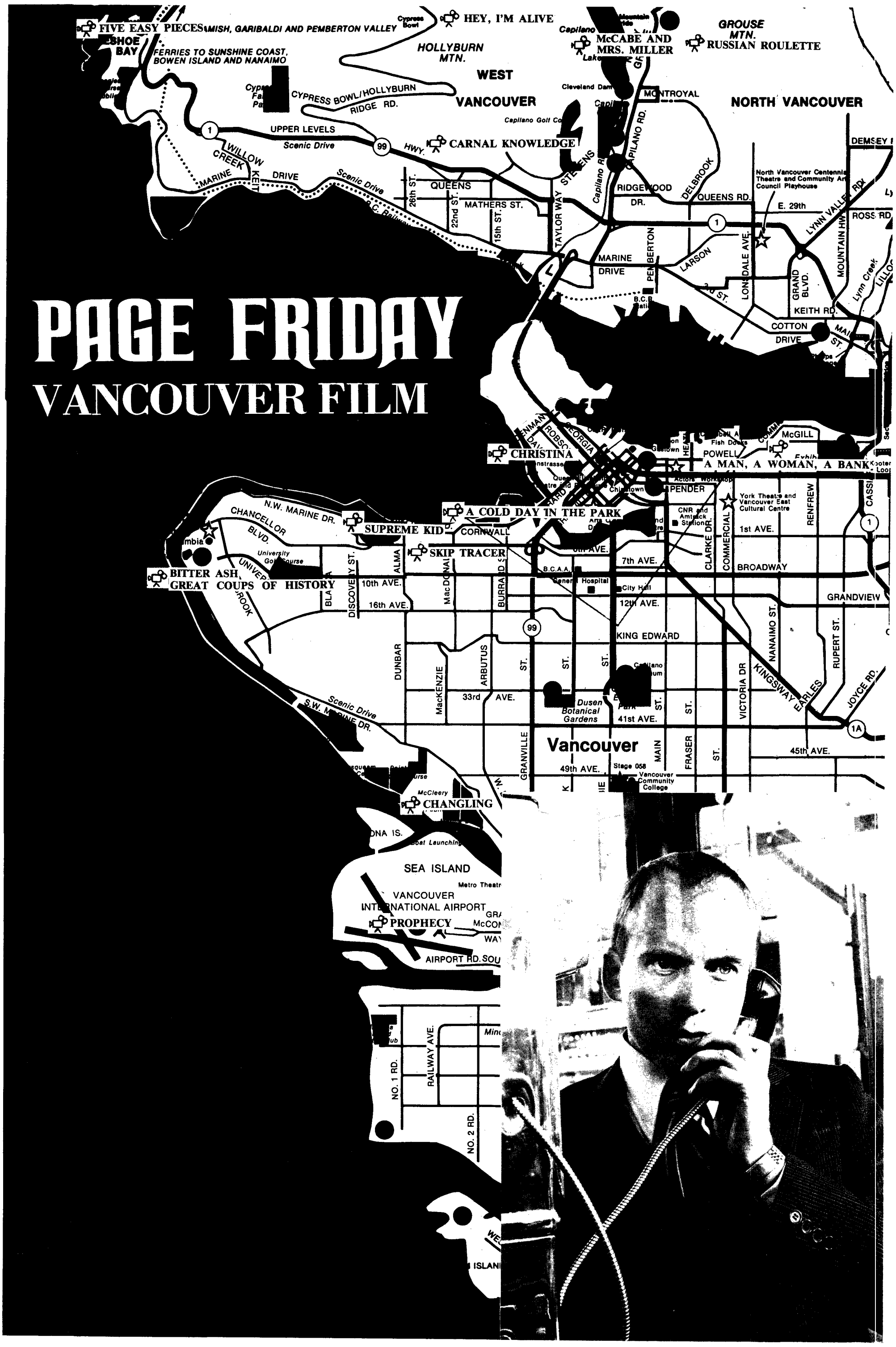
CREATIVE WRITING COMPETITION '78

— $400 IN PRIZE MONEY —

—Open to all registered, full-time and part-time UBC students.
—Entries restricted to previously unpublished, short stories. Maximum length: 3000 words.
—**Deadline: January 19, 1979.**
—***For further information call or drop in to the UBC Alumni Association offices at Cecil Green Park, 228-3313; or, check at Speakeasy in the SUB.***

PAGE FRIDAY

VANCOUVER FILM



A MAN, A WOMAN AND A BANK . . . Hollywood filmmakers are coming back to Vancouver

Filmography begins at home

By GRAY KYLES

Quick, what do these people have in common? Richard Widmark, Shirley Jones, Donald Sutherland, George C. Scott, Talia Shire, Paul Mazursky, Trish Van Devere, Brooke Adams, Michael Parks, Barbara Parkins, Vanessa Redgrave, John Frankenheimer, Peter Medak and Roger Vadim.

Right, they all work in movies, but there's more to it than that. During the past year all but one have worked in B.C. And if he could have convinced his Hong Kong backers that this was the right place French director Vadim would be filming his new movie here now.

Although Vadim's project fell through four other features and a CBS-tv movie have been filmed in British Columbia since last May.

There has never been a year like it for the local film industry and some optimists are predicting that the activity is going to continue with a Paramount feature rumored to be on its way.

Guarded optimism

Those who've been around for a while though are a little more guarded in their optimism. They remember the period in the late 60s and early 70s when Robert Altman almost settled here and producers seemed to be arriving on every flight from Los Angeles.

Altman originally came here in 1969 to direct A Cold Day in the Park, a film best forgotten. It was a flop, but for Altman it created a short love affair with the city. It was beautiful, offered many good movie locations, had an excellent film studio, a processing lab and was near to Hollywood but far enough away from the studio heads.

He came back after his success with M*A*S*H to edit Brewster McCloud and direct McCabe and Mrs. Miller. He planned to make Vancouver his home base but disagreements with the old Socred government and the lack of qualified film technicians eventually forced him to move on.

Although Altman was Vancouver's biggest fan in Hollywood he wasn't the only one. Mike Nichols shot most of Carnal Knowledge at the Shannon estate on Granville Street. Jules Bricken filmed Explosion and several tv movies and a few second-rate features were all filmed in and around the city.

But by the end of 1973 the bottom had begun to drop out. The movie unions were demanding too much, the city and provincial governments were uncooperative and the weather was a problem.

The new Hollywood of the North faded as quickly as it had appeared and a lot of local technicians hit the unemployment rolls. Vancouver became an ordinary city again.

Few cities ever get a second chance at becoming film production centres but for a variety of reasons that's exactly what is happening now. Tax incentives, interested investors, the vast improvement of the skills of local technicians and a vigorous campaign by the provincial government tourism office have brought the movie makers back.

Last May George Schaefer went to Penticton for 10 days to film the tv movie The Orchard Children with Shirley Jones.

He was followed by John Frankenheimer who directed most of his $8 million feature The Prophecy in and around Vancouver. He eventually had to leave because the weather was too good!

Then Donald Sutherland and Peter Samuelson came to town with A Man, A Woman and a Bank, a $3.7 million venture.

During that time Vadim scouted locations around the city and a proposed German-English television series almost got off the ground and is still scheduled to go some time this year.

Two films are currently in production with budgets totalling $14 million. Bear Island is being filmed near Stewart and stars Vanessa Redgrave, Donald Sutherland, Richard Widmark and others while George C. Scott and Trish Van Devere are busy on Peter Medak's The Changeling up at Panorama Studios in West Vancouver.

All of this film activity has kept many of the local technicians steadily employed for several months, a rare occurrence indeed. But while it is very exciting and very lucrative it is of course only a temporary thing.

It would be foolish to expect four or five major features to shoot in B.C. every year. Producers just aren't going to continue to flock here the way they have been.

Two major films

A more reasonable hope would be that at least two major foreign productions would come to B.C. each year along with two or three television films. That would create a fair amount of work for the locals without letting them be dominated by foreign productions, which is what is happening now.

Despite the increase in feature production in the province the local feature industry has come to a complete stop. There have been many features produced over the years in Vancouver which have had no foreign backing and as a result almost all have been low-budget and many have remained on the shelf.

The first locally produced feature came out of UBC of all places in 1963. UBC student Larry Kent raised a few thousand dollars from various sources including an adventurous AMS and made a film entitled Bitter Ash.

It was involved in a number of censorship battles and became a campus favorite across the country. Kent produced two more extremely cheap films and then moved to Montreal. There he made one of the worst Canadian films ever made, the inane sex-comedy Keep it in the Family. He has since faded out of existence, although there are rumors that he will return to filming.

Nothing much happened for the next few years except that a number of filmmakers began to make some ambitious short films.

Then, in 1971 Tom Shandel's first and only feature, Another Smith for Paradise, opened on Granville St. and closed within the week. Despite the film's failure it marked the beginning of a number of Vancouver productions.

The Canadian Film Development Corporation had introduced a policy of low-budget grants. The Corporation agreed to pay 60% of a $100,000 budget to directors making their first features.

The results of these grants, which were discontinued 18 months ago, are many uncommercial, technically inferior 16 mm features made by directors who, with a few exceptions, have never been heard from since.

Jack Darcus

A local artist who was attracted to the film medium during the late 60's succeeded in making three features over a period of four years. Following the influence of Larry Kent, Jack Darcus convinced UBC's Filmsoc to put half the budget of a $6,500 feature entitled Great Coups of History. A $6,500 budget is totally ludicrous, a good short costs more than that but Darcus and his young crew and cast worked for nothing and pulled it off. Great Coups played for one week in Vancouver and made back half its budget. Darcus was encouraged to go on.

He then made Proxy Hawks for $16,000 and Wolfpen Principle for $100,000.

Neither film enjoyed any kind of commercial distribution and since 1973 Darcus has had to content himself with painting.

Around that time two local producers attempted to get some major productions off the ground and almost succeeded in establishing themselves as big-time movie makers.

Trevor Wallace found enough Canadian investors to back a $1-1/2 million science fiction production starring George Peppard and Michael Sarrazin. Turn to PF 4

BY GRAY KYLES

FOREIGN PRODUCTIONS

The Trap — Oliver Reed

That Cold Day in the Park — Sandy Den question was Tatlow Park

Explosion — In which the marshes of Lulu for Vietnam and residents of Steveston as

McCabe and Mrs. Miller — Warren B Christie.

Carnal Knowledge — Jack Nicholson, An Candice Bergen.

The Grove — Skipped town leaving thous bills.

Dogpound Shuffle — David Soul.

Russian Roulette — George Segal crawls a of the Hotel Vancouver.

The Naked Man — Mexican production.

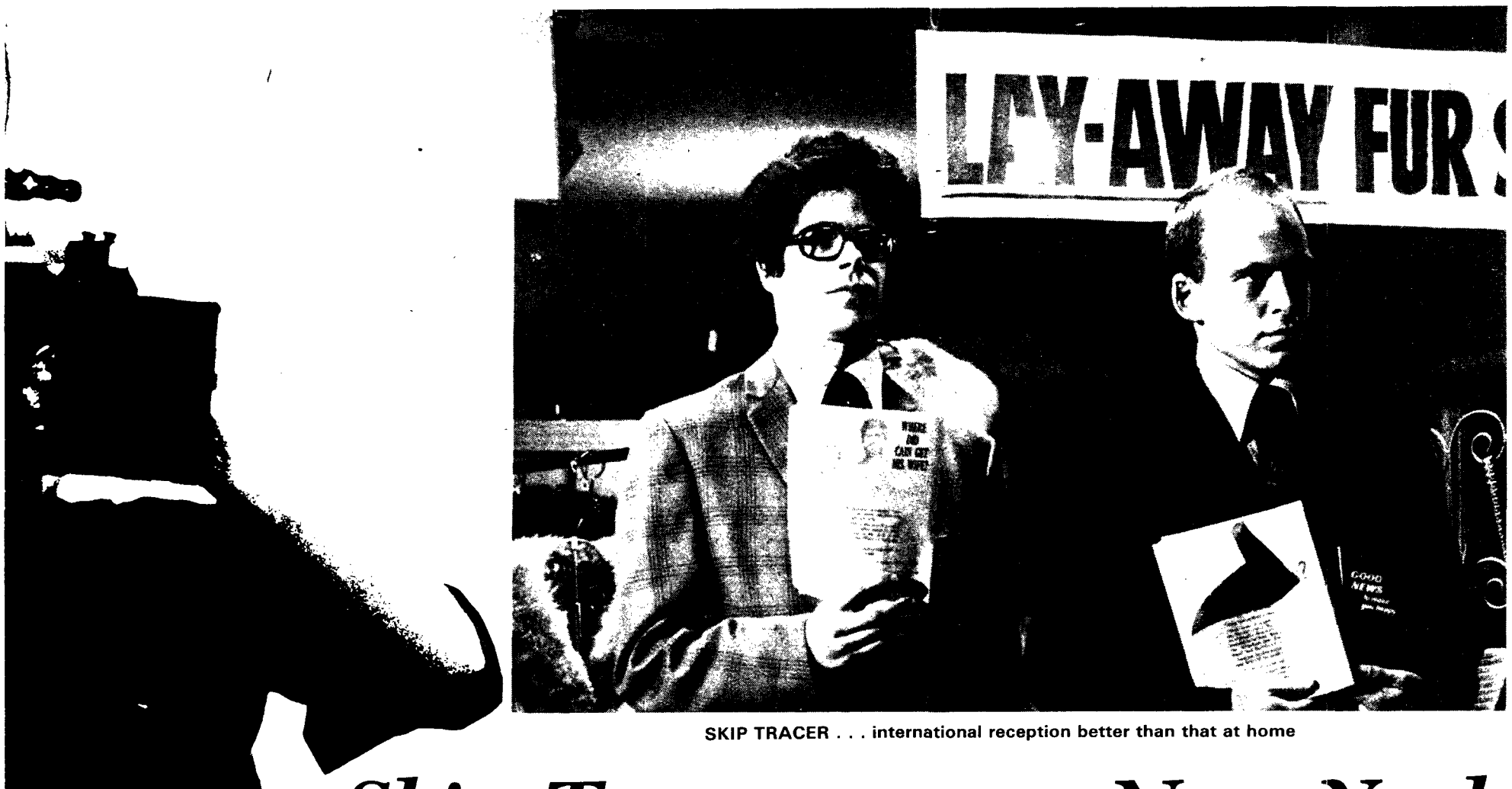
Harry in Your Pocket — James Coburn

Five Easy Pieces — Partially filmed in I Nicholson and Karen Black.

The Other Side of the Mountain Pt. II — only a few days.

Shadow of the Hawk — Director Darryl I welcomed production ever filmed here.

The Prophecy — Eventually left town weather.



SKIP TRACER . . . international reception better than that at home

Skip Tracer goes to New York

By INGRID MATSON

Skip Tracer is the best Canadian feature film made yet in British Columbia. The movie is written, produced, and directed by Vancouver filmaking couple Zale and Laara Dalen. It's a story about a hard-nosed debt collector who is willing to use any kind and every trick to collect accounts for the finance company he works for.

For three years in a row John Collins' (David Peterson) ruthless dedication to his job has earned him the title, 'Man of the Year'. Collins' enthusiasm for his job declines however when a rookie skip tracer John Lazarus comes on staff.

The newcomer who drinks too much and isn't at all sure he wants to spend his life tracking down delinquent debtors stirs feelings of guilt in Collins. The movie ends with a triumph of justice, of sorts where Mr. Bad Guy becomes Mr. Good Guy.

For the past year-and-a-half the Dalens have promoted Skip Tracer internationally. The film has enjoyed good reviews, particularly of its film festival showings. Recently Skip Tracer was shown at the exclusive New York Film Festival. It was the only Canadian film there and the first Canadian movie invited to the festival in ten years.

"There we are alongside of B. Altman's A Wedding," said Dalen "E. Romer's Percival, Mulligan's Bloodbrothers, and F. Truffaut's Green Room. They're all in the festival and nobody is making any apologies for this Canadian film."

"Everybody clapped and cheered when it was over and we went on stage and answered questions about the making of it."

"New York was just fun" adds Zale Dalen. It seems the Dalens received star treatment there. While at Elaines, a restaurant frequented by celebrities, Zale met Woody Allen. "I said 'I've been a fan of yours for years' and he said 'Really, from Vancouver!' He also said 'I've heard good things about your film'."

After its New York showing Skip Tracer played at the London Film Festival. Distribution rights were sold there and the film is scheduled to open this month at London's Paris Pulman Theatre.

Despite good reviews Skip Tracer has been only a moderate success at the box office. Last month the film opened at six Toronto theatres and "didn't do at all well commercially."

Zale attributes this difficulty to insufficient advertising. "The problem is the film still isn't known in Canada."

After its Toronto bookings Skip tracer will be shown in theatres across Canada.

Skip Tracer was produced on an unusually low budget of $145,000. Of this amount the first 40 per cent was raised from private investors, and the remaining 60 per cent was provided by the Canadian Film Development Corporation.

A low budget is usually considered a handicap for feature filmmakers. But Zale says "I'm glad I didn't have more money because if I'd had more, I'd have more money to try to get back. I made too many mistakes to want to have more money at stake in it.

"I'm not putting down my film, but people seem to think that you're either a filmmaker or not a filmmaker, and it's a crazy business, nobody expects somebody to paint their first oilpainting and have it a masterpiece. Where with films because they cost so much money you're expected to make a hit the first time out and if you don't it's very hard to come back. You've at least got to get some kind of critical success."

Overall, Skip Tracer is very successful for a Canadian film and moderately successful when compared with international films. "I think the success is limited by the fact that it's too intellectual a film."

"It's not a mass appeal film" said Zale. "But that's okay, I mean a medium success on a low budget and you're doing well."

Financially, the Dalens are making a reasonable return on their investment. Distribution rights for Skip Tracer have been sold to East and West Germany, the B.B.C., and Canadian television.

Negotiations are currently underway with other countries who wish to buy the movie. And "the private backers are now on the verge of being paid off. This week we'll see them cleared out," said Zale.

Unlike some members of the Canadian film industry, Zale believes Canada is a good place to produce movies. "Compared to the U.S.A., here we are 20 million people and they are 200 million people."

"We make up to a maximum of about 10 films per year, they make a couple of hundred. Out of that couple of hundred you might hear of a dozen. Now if we get one hit film or one film that actually makes money every few years, we're actually doing as well as the U.S.A. I think we've been doing better."

"I think the whole issue of Canadian film is kind of a strange issue because you start wondering: What is a Canadian? What is a Canadian film? My film wasn't a Canadian film. It's a film, it happened to be made in Canada and I happen to be a Canadian. That obviously influences what kind of film comes out."

Currently the Dalens are busy producing documentaries and Zale is rewriting the script for a new film called 'Buff'. The movie will be a satire on the drug laws which made cocaine illegal at the end of the prohibition. It is to be a period piece (1930's) which requires filming at various locations. Production costs of the new film are expected to be upwards of one million.

A Man, a Woman and a Bank — Donald Sutherland and Paul Mazursky.

Bear Island — Vanessa Redgrave, Donald Sutherland (again), advance crew stranded overnight on ice flows near Alaska border.

CANADIAN PRODUCTIONS

Bitter Ash — Produced at UBC by Larry Kent.

Another Smith for Paradise — Tom Shandel directs Pia in her first feature.

Great Coups of History — Financed by CBC Filmsoc (those were the days).

Proxy Hawks

Wolfpen Principle — The producer of this film now operates a Swiss restaurant.

Madeline Is

The Plastic Mile — Morrie Ruvinsky's controversial feature which was seized by police at the Vancouver Film Festival. This feature was eventually destroyed.

The Finishing Touch — Morrie Ruvinsky's second film, since recut into a porno flick.

Groundstar Conspiracy — Filmed at SFU with George Peppard.

Christina — Barbara Parkins.

The Innbreaker — Bob Elliot's one and only feature. Biggest bomb to every play a Vancouver theatre.

Journey Into fear — Zero Mostel, Sam Waterston.

The Rainboy Boys — Donald Pleasance and Kate Reid starred in this failed attempt to crack the family market.

The Supreme Kid — Directed by UBC film instructor Peter Bryant.

Sally Fieldgood and Company — Unreleased.

The Kepper — Unreleased.

Skip Tracer — Most interesting locally produced feature. Canadian release coming soon.

The Changling — Financed by K-Tel Productions, watch for the t.v. ads.

AMERICAN T.V. MOVIES

The Deadly Affair — Vancouver masquerades as San Francisco.

Hey, I'm Alive — Ed Asner, Sally Struthers.

Sunshine — One of the most successful T.V. movies ever made.

The Orchard Children (Who'll Save Our Children) — Shirley Jones.

Ants

I Heard the Owl Call My Name — Directed for CBS by CKVU President Darryl Duke.

Our Man Flint — Two ABC Movies of the Week.

Death Hunt — Ultra violent picture starring Mike Conners (Mannix).

SUPREME KID . . . SFU alumnus now at UBC

Student film head claims SFU program best in country

BY PAUL HODGINS

The student film program at Simon Fraser University is barely ten years old. Until recently it struggled along with little money and no accredited courses. Yet Cinema Canada magazine has called it the best in the country. What makes the program work?

"Basically, dedication and a policy of complete student involvement," says administrator tony Besant. "The program is conducted with careers in mind. There are very strict production deadlines and lots of pressure is exerted on the students to produce. In short, just like the real world."

Besant works with the newly-formed SFU Centre for the Arts under which the film department was finally incorporated as a credit program. Nine undergraduate courses are offered in Fall and Spring semesters. Staff includes three faculty members, one teacher's assistant, and an equipment specialist.

Competition is stiff. Although there are no prerequisites only 30 students are accepted each semester and the advanced directed study workshop is limited to about fifteen students per year.

"That final fifteen is often a combination of film students and new applicants with previous film experience," Besant explains.

"We like to mix them together to shake things up a bit."

Prospects for graduates are good. Many now work for the National Film Board, the CBC and CTV. Some are independent film-makers. Peter Bryant of UBC's film department is a graduate of the SFU program. So is Simon Fraser faculty member Tony Westman whose film of the birth of a white whale at the Vancouver Public Aquarium is the NFB submission for an Academy Award nomination.

At the 1977 Canadian Film Awards nine SFU film students and graduates shared five Etrog awards, including Phil Bursos for Spartree and Dale Zalen for Skip Tracer.

Besant sees Vancouver as an excellent training ground which provides young film-makers with the practical work they need to prepare them for the prestigious and highly competitive schools in California and New York.

But the most important role of the program is to produce creative yet practical artists sensitive to the needs of the community.

"We believe in the concept of the independent film-maker A creative artist who is able to work on his own," Besant concluded. "That's very important, especially in this part of the country."

The priorities of the program are made clear from the outset. In the course outline booklet there is a quotation in bold type headlining the Introduction to Film-making section: "Vision is the essential of creative endeavor technique must follow."

American investors have returned to filmography

From PF 2

The Groundstar Conspiracy, filmed at SFU, Panorama and on Vancouver Island was a hit and enabled Wallace to launch a second successful feature, Christina, which starred Barbara Parkins.

But on his third outing Wallace ran into serious trouble. His remake of Journey Into Fear was a $2-1/2 million turkey that nobody wanted and he was left holding the bag. That was his last production.

During the time that Wallace was reaping the benefits of Christina's success another young producer, Bob Elliot, was putting the finishing touches on The Innbreaker. This story of conflict and love between white and Indian fishermen on the coast of B.C. was pretty ordinary stuff but the $400,000 feature was as good as many other successful pictures of the time.

Yet when it opened throughout B.C. with a splashy premiere and lots of publicity it died. It holds the dubious record of being the least successful picture to ever play the Orpheum theatre.

Elliot's career which had been on the upsurge only a few weeks before was totally destroyed. He's probably still paying off the bills. The loss of Wallace and Elliot has probably been one of the most serious blows the B.C. industry has ever experienced.

They were both ambitious, gutsy producers who tried to make big, popular movies that were Canadian-financed and -based. Since they passed from the scene all local productions have been low-budget, commercially and artistically limited films.

Peter Bryant, who now teaches film at UBC, directed one of the best known Vancouver features — The Supreme Kid — in 1974. This story of two drifters had a successful run in Vancouver and Victoria, played at various film festivals including Cannes and was recently televised.

Although a low-budget film, the production values were quite good. The film was held up for a year during post-production when it was nearly destroyed during the lab process. Bryant persevered however and finally released the picture in spring of 1977.

Other low-budget features filmed around the same time haven't fared as well. Boon Collins' comedy-western Sassy Fieldgood and Company has never had a public screening. And Tom Drake's period mystery The Keeper, starring Christopher Lee, never secured distribution.

The last locally financed feature to be produced in Vancouver is Skip Tracer. It is, fittingly, the best of them all. Writer-director Zale Dalen has worked as a sound man on several other low-budget productions and he also is a producer of industrial short films.

The story of an unscrupulous bill collector, Skip Tracer was shot during September 1976 and had its premiere at the 1977 Varsity Film Festival.

A superbly made, well-acted feature it looked far more expensive than its $145,000 budget. The film has played at several international film festivals including the New York festival last fall.

Skip Tracer had a run at a local theatre last year and is still scheduled to receive national distribution. It has also been sold to West German television.

It's been more than two years then since a locally produced feature has been made in B.C. The recent spate of foreign produced films have been a great boon to the technicians but for local writers, directors and producers it's been a depressing period.

The arguments for a thriving indigenous Canadian cinema have been made so many times that there's no reason to restate them here. But it should be noted that in B.C. the film industry is in more danger than ever before of becoming a branch plant operation.

Major international productions are certainly welcome and should be encouraged. But at the same time the provincial government should spend at least as much time and money developing a local industry, which will be a more lasting enterprise, as it does luring Hollywood to the province.

B.C. has everything needed to support a feature film industry. Panorama Studios is the best studio complex west of Toronto and is on a par with Hollywood facilities.

There are two good labs, at least one optical effects house, varied weather conditions and locations and plenty of qualified technicians.

There are also several talented filmmakers living in Vancouver right now who could be making features and television films, if the money was there.

And there's plenty of money in Vancouver. What we lack are investors willing to take a chance. They'd rather invest their money in lumber or restaurants.

Except for the Trevor Wallace and Bob Elliot productions no local feature has ever had a budget over $150,000. And again except for Wallace no B.C. producer has ever been able to afford to shoot at Panorama, a B.C. owned and operated studio.

Local filmmakers have had the opportunity to work with directors like Altman, Nichols, Frankenheimer, Medak; stars like those mentioned above and others such as Warren Beatty, Julie Christie, George Segal, George Peppard, Jack Nicholson and Ann-Margret and great cinematographers like Laslo Kovacs, Vilmos Zsigmonc and Jack Cardiff.

Many argue that working witl such people is great experience which it most certainly is. But if when the Hollywood big boys los interest in B.C., there is no activ local industry to make use of tha experience, what was the point?

Sure it is exciting to see big star and famous directors in the street of Vancouver and it's fun to see ou city in major films, even if it i disguised.

But think how much more ex citing it would be to see nev directors, writers and actors de velop into internationall recognized filmmakers right here i B.C. With a little luck, a lot of har work and some help from the righ people it could happen, at leas once or twice.

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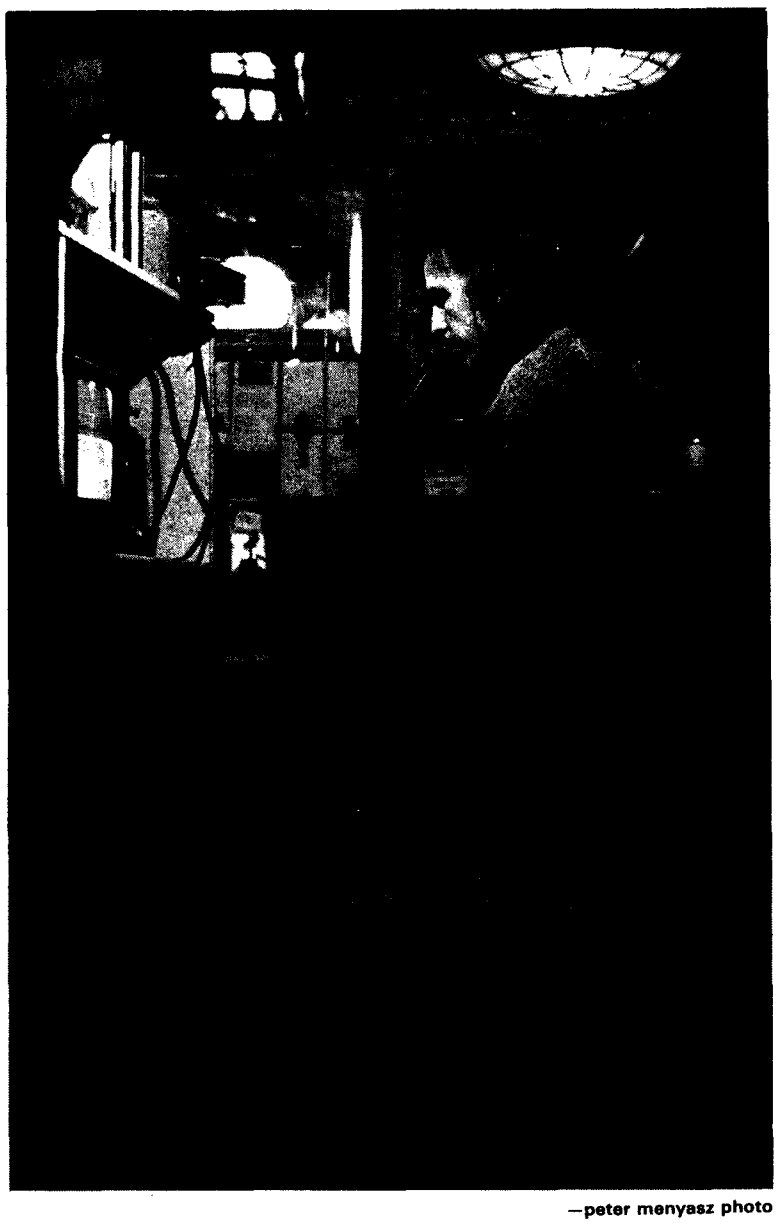

—peter menyasz photo

VIDEO INN . . . would be producers have limited resources

Video buffs provide contacts

BY PETER MENYASZ

Artists' collectives are becoming commonplace, but international collectives are a rare thing.

Such a rarity is the Video Inn. Created six years ago by a group of videotape producers, the Inn provides contacts for exchanges of videotape programming and techniques with producers around the world.

"We're a collective of independent producers who do independent productions," says Charlie Keast, a member of the collective.

The productions are divided roughly into two main categories. There are those that are purely artisitc expression, and those that deal with social issues. Rape, native land claims, and nuclear energy are the major issues that are presently stimulating videotape production, and the community organizations that deal with those issues are benefiting from the exchange of ideas that the videotapes provide.

There are problems with operating an organization such as the Video Inn. One of the main problems is the time that is taken up by administrative work.

The members of the collective share the responsibilities of operating the Video Inn's headquarters at 261 Powell Street. These responsibilities include providing public access to the organization's library of approximately 700 videotape programs, publication of the organization's newsletter, cataloguing and indexing new programs, and answering endless technical questions over the telephone.

This doesn't leave much time for original production.

"We'd like to be a production group," says Keast. He adds that many local groups approach the Video Inn with the expectation of getting assistance in the production of their own programs.

This is usually not possible, unless an individual member of the collective decides to help out.

"We're at a major transition point," says Janet Miller, another member of the co-operative. A restructuring of the organization is in progress.

"We want to free more individual time for production," says Miller.

Another major problem is money. Because the organization is truly worldwide, both civic and provincial governments refuse to provide funding.

Most of the money to keep the Video Inn in operation is provided by Canada Council grants.

All of the work that is put into the administration of the organization is provided on a volunteer basis, and the money that is alloted for staffing the office is shared equally by all.

This amounts to about a day's day per person per week. It's no surprise that most of the members depend on outside jobs to provide a living.

Charlie Keast, for instance, headed the audio-visual department of the Centre for Human Settlements at UBC until the post was discontinued. Before that, he had worked as a longshoreman.

Directly related to the money problem is the problem of equipment. The Video Inn owns only three videotape portapacks — two black and white and one color.

The lack of equipment makes it difficult to make taping facilities available to community groups that are interested in producing videotape programming.

UBC has a substantial amount of videotape equipment.

"One department has 15 portable units, most of them sitting on the shelf," says Keast. he adds that although both the education and bio-medical faculties produce videotape programming, their equipment is not available for student use.

"Many people from UBC come down to use our equipment," says Keast.

Workshops are being held to show interested broups how to use the equipment, and how to produce their own programs.

The people that make up the Video Inn collective are dedicated to the video medium and are more than willing to share both their knowledge and enthusiasm with anyone that shows interest in their artform.

UBC film students find difficulty entering industry

BY HEATHER CONN

Students majoring in film at UBC hold no illusions of finding creative full-time employment after graduation.

"No one goes into filmmaking for security. I have no faith at all in making a living only through filmmaking," says 4th year film major Richard Paymant. "You do it because you want to do it."

UBC film graduate Michael McGee says he thinks a good filmmaking job does not exist. "A good filmmaker doesn't attach onto an institution and sleep there. You freelance and you have to be good. I never expected to get a full-time job," he says.

McGee criticizes the UBC film program for its lack of serious technical training. He says the program is too unbalanced in its film perspective and places too much emphasis on theory. UBC needs a bachelor of fine arts degree program to provide practical knowledge and qualified "hands-on experience."

Students are almost completely left to cope by themselves and teach themselves how to handle the equipment," he says. "Under the BA program, anyone could pass the whole program with just learning theory." McGee adds that he thinks the program is grossly underbudegeted with few experts, technicians or manpower.

But Paymant disagrees and after three years as a UBC film major, he says he has no real criticisms of the program and thinks a BFA degree program would make no difference.

"The place has improved. It's a small department and well-equipped. I think it prepares students."

He says UBC takes a theatrical approach to film, using student actors from the Freddy Wood theatre for dramatic films. The university program is effective because all the film equipment is in one location, the Brock Hall basement, he adds.

Paymant says each individual film professor has different strengths, whether it be aesthetics, directing or documentary work. He adds that feedback from professors during editing sessions is very helpful. "When you're first starting, professors with experience are a great help."

Film head Joan Rynertson says she is enthusiastic about the success of UBC's film program and the ability of graduates to find employment. "We take only the very best and they get very good experience."

She says that before graduation, each film student works under film crew situations with professional instructors. Some students, she says, make up to six films and learn every aspect of film from writing and directing to editing.

According to Rynertson, many recent UBC film graduates have found employment in organizations such as the Canadian Broadcasting Corporation or the National Film Board. They have become assistant directors, director of photography assistants and production managers, she says.

UBC film graduate Tenzen Lhalhungpa says he knows "quite a few" film students who have gotten jobs on the fringes of the filmmaking business. They usually start at the bottom, he says.

Lhalhungpa says film employers do not look at a student's degree, but at work experience. "They don't count your university experience. It's not always qualifications, it's knowing the right people." But he adds that he knows independent filmmakers who are impressed with the UBC film courses.

Rynertson says filmmakers often phone up and ask for students to help in their film production or in television commercial work. Two years ago several UBC film students worked on a film with the noted Quebecois director Claude Jutra on Vancouver Island.

Independence and reliability are key qualities that film employers look for in the student filmmaker, says Rynertson. She says the Vancouver film industry has completely changed character in the last year and is much more active.

"Vancouver is a natural for a film town," she says. "There's good weather and fantastic location." Stan Sawczyszyn, fourth year UBC film student, says he will be working at Vancouver's television station CKVU this summer and knows three other UBC film students who are currently working part time at CKVU as talent coordinators.

He says he feels optimistic about his future and the future of film people in Vancouver. As for the UBC film program, he says: "It's only as good as you want to make it."

—alice thompson photo

UBC FILM STUDENTS . . . working at Stanley Park in Sawczyszyn's student film

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—kerry regier photo

WHIFF OF SCULPTURE . . . shimmers of paint and sisal

Assemblages exhibit memories

By JUDITH INCE

Breathings, the title of Joey Morgan's current exhibition at the UBC Fine Arts Gallery, succinctly expresses the essence of the collage-structures on display. As if animated by an artistic inbreathing, these untitled assemblages have a life and a breath of their own.

The works of this young Vancouver artist fall into three groups chronologically and stylistically. In the earliest collages, Morgan pastes unobtrusive pieces of coloured paper, band aids, or a dusting of sand over coloured pencil and graphite drawings.

"Breathings"
An exhibit at the UBC Fine Arts Gallery
Until January 27

The system of grids and semi-circles which dominates the underlying drawing creates the impression of an architectural study, a support structure sustaining the bits of flotsam attached to it.

The second group of works fulfills the promise extended by the first. In these large format works, Morgan metamorphoses the drawing-collages into a fusion of the elements of painting, collage, and a whiff of sculpture. Strips of material festoon plaster encrusted fabric. Shimmers of paint and random hunks of sisal provide pockets of activity amid the regular rhythms of the fabric.

The ensemble of once limp materials, now hardened by layers of plaster and cement, curls away from the wall, as if straining to detach itself from it, but remaining irrevocably bound to it.

The third group of works has been freed from the wall and emerges as sculpture. Suspended by wire filaments from the ceiling, these works inhabit, and not simply occupy space. The surface of the free-hanging, double sided works is agitated and dynamic. The literal movement of the work upon the slightest touch or gust of air echoes the figurative action taking place on the surface of the works.

For me, it is these free hanging works which elicit the strongest response, because of the force of their poetic power. These works prompt analogies with, and exert the presence of, living organisms: skeletons of wire mesh and fabric, sisal hair, sinews of hemp and arteries of plastic tubing; the ensemble gaudied up with garlands of sequins and snippets of lace in a show of vanity that is poignantly futile.

Devoid of human attributes literally, but riddled with them figuratively, Morgan's hanging works exude personality, like voodoo dolls with uncanny powers.

Although each of the works which make up "breathings" has a distinct identity, the autobiographical allusions present in them all acts as a common denominator and unifying force. Morgan titillates rather than inundates the viewer with personal memorabilia, using them as expressive flourishes amid all that anonymous plaster and wire mesh.

Exhalations of past experience and present obsessions touch all the works in Breathings — torn playing cards, pearly buttons, silk-worm cocoons, old photographs, the precious rubbish of nostalgia. Like the torn maps which appear in many of Morgan's pieces, these fragments give directions on a personal topography.

Morgan's works obviously draw on the savings in her personal memory bank. The products of her hoarding instinct, however, do not convey the impression of enigmatic hermeticism, but rather nudge the spectator to dip into his own bank of memory and metaphor.

The comment book at the exhibition is filled with comments prefaced by, "They remind me of . . ." What better testimony could one find as to the reciprocity existing between Morgan, her works, and its viewers.

Ultimately, "Breathing" leaves one with a sense of paradox, the inevitable result of works containing multiple levels of meaning.

Inert material exerts a living presence simultaneously, a skeletal quality, reinforced by bone-like colours and the decaying artifacts of nostalgia, intimate death and mummified remains. Filled with artifacts from the artist's life, these works nonetheless speak with their own voice while they do not negate Morgan's. The eloquence of both voices demands and merits our attention.

Photos demonstrate artistic concerns

By JAMES YOUNG

Anyone interested in photography and its history should make a point of seeing The Painter as Photographer, an exhibition which continues at the Vancouver Art Gallery until January 14.

The exhibition consists of one hundred and seven early photographs by the nineteenth century painters Davis Octavius Hill, Charles Negre, and Auguste Salzmann. These works are a sampling from the eight thousand prints of the eleven-year-old department of photography at the National Gallery of Canada.

"The Painter as Photographer"
An exhibit at the Vancouver Art Gallery
Until January 14

James Borcoman, curator of photography at the National Gallery, has selected these prints to demonstrate the artistic concerns which photography has had since its beginning.

Further, this collection of photographs argues the revolutionary power of the medium as a documentary tool — from its earliest days, the camera lends authenticity to studies in such fields as anthropology and archaeology.

The Painter as Photographer emphasizes, though, that these early prints are the product of the artistic vision developed through formal art training. For example, each photographer took care to use the pictorial effect, an aesthetic convention of nineteenth century painting.

This effect proposed that both a sense of character and composition were defined through broad masses of light and dark acting in opposition to each other. Thus, the "artistic" print suppressed detail in favor of extensive tonal masses of deep shadows and brilliant highlights.

Hill, Negre, and Salzmann produced the pictorial effect by using the calotype process where paper negative eliminated fine detail through the coarseness of its surface texture. Further, the artist did not hesitate to enhance the effect through retouching the negative.

The first of these three early photographers was David Octavius Hill (1802-1870), a Scottish landscape painter. His interest in photography developed in 1843 when he was commissioned to paint a group portrait of the four hundred seventy-four ministers who resigned from the Church of Scotland to form the Free Church of Scotland.

Hill enlisted the help of an Edinburgh photographer, Robert Adamson, to create photographic studies of the ministers involved. In addition to these photographs, Hill and Adamson also documented a large part of Scottish life, the wealthy, the famous, the working people and the landscape.

Hill and Adamson's portraits are recognized as links with the tradition of the English portraiture which evolved through such painters as Hogarth, Reynolds, Gainsborough, Romney and Sir Henry Raeburn.

Hill and Adamson continued Raeburn's honest direct style of protraiture by photographing the sitter in an uncluttered setting, using a strong top light to produce heavy modelling on the subject's face and hands.

An example of this style is the portrait of Henry Dunlop of Craighton (1845). Harsh lighting, combined with the pictorial effect, convey a feeling of strength and independence even though the viewer is unable to see the subject's eyes clearly.

In some of Hill and Adamson's other images, the value of photography as a documentary tool becomes clear. From a print of the blind Irish Harper, Patrick Byrne, one glimpses a nineteenth century cultural figure. From studies of Newhaven, one becomes aware of the coarsely-clad barefoot children who lived in that fishing village.

The second photographer of the exhibition, Charles Negre (1820-1880), received his art training in Paris. His subject matter included street scenes, portraits, architecture, and landscapes.

Negre's formal art training is also apparent in the photograph Chimney Sweeps Walking (1851). In order to heighten aerial perspective, Negre retouched the background of the negative, thereby decreasing detail and density in the print.

Negre's thirty years of involvement with photography show a definite evolution of style. While remaining in control of pictorial effect, he increasingly appreciated the camera's ability to record a large quantity of visual information through an entire range of tonal gradations.

Finally, the third painter as photographer is Auguste Salzmann (1824-?). Salzmann, like Negre, worked in Paris during the mid 1800's. His involvement with photography was limited to a single project.

In 1850, the archaeologist Louis-Felicien de Saulcy had written a book, accompanied by drawings, alleging that some of the ruins of Jerusalem could be traced back to the time of King Solomon. Salzmann decided to create a photographic record of the archaeological remains of Jerusalem in order to give support to de Saulcy's claims.

Salzmann's vision gave him a modern approach to his assignment. He considered his subjects from a variety of angles and distances, thereby creating a sequence of prints in which the spatial context changed continually.

Further evidence of his modern photographic vision occurs in one print The Holy Sepulchre. The isolated architectural detail of the door takes on qualities of abstraction and becoming a visual image strong enough to be considered as a work of art in itself.

—charles negre 1851

CHIMNEY SWEEPS WALKING . . . lack of detail heightens aerial perspective in early photographs

Blondie struts her stuff before partisan Commodore crowd

By MURRAY HELMER

Vancouver is fast becoming the hottest new wave concert centre in Canada as shown last Tuesday night at the Commodore Ballroom where Blondie played before a sellout crowd. Tickets were being scalped for as much as $30 each, reflecting the popularity of the local new wave craze.

Blondie, a six piece band working out of New York, is led by Deborah Harry, a bleach blonde bombshell with a hefty set of vocal chords. Judging by the audience reaction, Deborah Harry is Blondie. During the set, all eyes are glued to the bouncing ball of energy as she belts out lyrics to the primal beat of the songs.

Harry is aware of this popularity and she teases the crowd, disrobing as she purrs out the words to "Touched By Your Presence, Dear". Twenty minutes into the set, Debbie's black flowing cape gave way to a tight pink t-shirt, much to the delight of the partisan male crowd in front of the stage.

Her voice is reminiscent of the vocal stylings of such 60's groups as the Ronettes, but the intricate harmonies and overdubs are absent. Deborah Harry goes it alone on stage with a versatility ranging from naive innocence in Sunday Girl to the coarse bar room gutsiness in Rip Her To Shreds.

Although visually Deborah Harry grabs the spotlight and dominates the stage, the five other members of Blondie don't fail to make their presence known. Even the inadequate sound system couldn't restrain this quintet of musicians from filling the Commodore with their fiery brand of new wave pop-rock music.

Lead guitar was handled deftly by Chris Stein, the co-writer of many songs the band performs. Other guitar duties were shared with Frank Infante whose mechanical stage presence tends to remove him from the action and into oblivion. Nigel Harrison provides the primal bass beat present throughout all Blondie compositions.

Electronic keyboards were provided by Jimmy Destri, whose style lends some continuity to the songs which otherwise fall apart due to their simplistic structure. Rivalling Deborah Harry in energy is drummer Clem Burke whose stage antics resemble the late Keith Moon of the Who.

He drums with sheer raw power, no fluid movement, just deliberate beat pulsing to Debbie's vocals up front. After the final encore, his equipment was strewn across the stage, marking his exit.

Blondie has three albums to their credit, their latest release Parallel Lines taking an abrupt about face from the stylings of their first two punk oriented offerings. Lines is devoid of such classics as Offender and Kung Fu Girls from the Blondie album released in 1977.

A slight change could be detected in the group's second release Plastic Letters of 1978 as the songs were losing their blatant punk flavour and mellowing somewhat, if Youth Nabbed As Sniper or I'm On E could be considered mellow.

Now under the production of Mr. Hit Single, Mike Chapman, Blondie's latest album is a definite sell-out of punk and is a true-blue attempt at Top 40 radio air play.

Blondie is hoping he can do the same for them with either this release or their next album. But don't expect a total sell-out by the group. As long as songs like Fade Away And Radiate keep appearing on Blondie albums, there is nothing to fear.

—murray helmer photo

DEBORAH HARRY . . . bleach blonde bombshell in new wave band

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VISTA

By MARY-ANN BRUNORO

The weekend offers theatre-goers a wide range of plays and performances to choose from among recently opened as well as held-over productions. West Coast Actors present Moliere's **The Doctor in Spite of Himself** at the Vancouver East Cultural Centre, 1895 Venables Street.

Director Kathryn Shaw has changed the place of action of this hilarious farce from 17th century France to the days of the Wild West and added an original musical score. The play runs until Jan. 20, Tues.-Sun., 8:30 p.m.

Arthur Miller's **The Crucible,** a terrifying tale of the Salem witch-hunts, opened Jan. 6 at the Vancouver Playhouse, 575 Beatty St. A condemnation of the McCarthy era of the fifties, the play is all the more terrifying when seen in light of the all too recent nightmare happenings in Jonestown, Guyana where the ill-fated religious community was made to see any opposition to their cause as suspect and evil. The play ends Feb. 11, with performances Mon.-Fri., 8 p.m., and Sat., 4:30 and 9:30 p.m.

The Freddy Wood's third production of the season, Samuel Beckett's **Three by Beckett (Krapp's Last Tape, Breath** and **Not I)** opened last week and will run until Jan. 20, Mon.-Sat., 8 p.m. Student prices — $2.50.

On Sun., Jan. 14, 9 p.m. at 40 E. Cordova, Pumps Independent Film Makers Series present three films by Kenneth Anger: **Inauguaration of The Pleasure Dome, Invocation of My Demon Brother,** and **Lucifer Rising.** Admission is $2.00.

The Surrey Art Gallery, 13750—88th Ave., will be showing Peter Rowe's cinematic collage, **Neon Palace,** a film capturing the most memorable images of two decades of American life. **('50s-'60s).**

U.B.C. DEPARTMENT OF STUDENT HOUSING INVITES APPLICATIONS FOR

RESIDENCE ADVISORS FOR 1979-1980

These positions are open only to single men and women. Successful applicants will be required to live in the residences. Application forms and detailed job descriptions are available at the Ponderosa Housing Office and at the Front Desk of each residence area: Totem Park, Place Vanier and W.H. Gage.

Applications will be accepted from January 3rd to January 19th, 1979 at the Front Desks of the Residences or at the Ponderosa Housing Office.

CANADIAN ODEON Theatres

For theatre information phone 731-6151 or 736-7401

Secrets — STARRING JACQUELINE BISSET
Show Times: 12:40 2:30 4:20 6:10 8:00 9:50
Sunday 2:30 4:20 6:10 8:00 9:50
RESTRICTED — Warning: Occasional sex scenes. — B.C. DIRECTOR.
VOGUE 918 GRANVILLE 685-5434

NEIL SIMON'S CALIFORNIA SUITE — MATURE
Show Times: Odeon 12:55 2:40 4:30 6:15 8:05 10:00
Sunday 2:40 4:30 6:15 8:05 10:00
West'r Mall 7:30 9:40
odeon 881 GRANVILLE 682-7468
WESTMINSTER MALL 5th AVE. and 6th ST. 521-1115

LILY TOMLIN · JOHN TRAVOLTA — Moment by Moment
Show Times: Coronet 12:45 2:35 4:25 6:15 8:05 10:00
Sunday 2:35 4:25 6:15 8:05 10:00
West'r Mall 7:30 9:25
MATURE — Warning: Some suggestive scenes. — B.C. DIRECTOR.
CORONET 1 851 GRANVILLE 685-6828
WESTMINSTER MALL 5th AVE. and 6th ST. 521-1115

NATIONAL LAMPOON'S ANIMAL HOUSE — MATURE
Warning: Occasional nudity, suggestive scenes, coarse language throughout. — B.C. DIRECTOR.
Show Times: 2:05 4:05 6:05 8:05 10:05 daily
CORONET 2 851 GRANVILLE 685-6828

ANTHONY HOPKINS ANN-MARGRET — MAGIC
Shows: 7:30 9:30
Warning: Some gory violence, coarse language throughout. — B.C. DIRECTOR.
RESTRICTED
broadway 2 707 W. BROADWAY 874-1927

Midnight Express
RESTRICTED — Warning: Frequent violence, coarse language throughout. — B.C. DIRECTOR.
park CAMBIE at 18th 876-2747
WESTMINSTER MALL 5th AVE. and 6th ST. 521-1115
Show Times: Park 7:20 9:30 West'r Mall 7:15 9:25

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"Best Actress of the Year" Ingrid Bergman
—Clyde Gilmour, Toronto Star

"IF YOU WANT TO SEE TWO OF THE MOST ALIVE ACTRESSES IN THE WORLD, SEE INGRID BERGMAN AND LIV ULLMANN IN THE FINEST PERFORMANCES THEY HAVE EVER GIVEN."
Less Wesman, Movie Critic

Amidst the love of a mother and daughter lies a world of emotion...
When feelings are confronted, it's the moment of truth.
PIERRE DAVID presents
Autumn Sonata
a film by INGMAR BERGMAN with LIV ULLMANN and INGRID BERGMAN
Show Times: 7:30 9:30
MATURE
VARSITY 224-3730 4375 W. 10th

SUMMER Employment

Personnel from the Ministry of Labour will be on campus at U.B.C., Canada Employment Centre, Room 214, Brock Hall from:

JANUARY 15-19, 1979 . . .

to accept applications for summer employment with the provincial government under the Provincial Youth Employment Program. Students who completed Youth Job Applications in November, 1978 need not re-apply.

Province of British Columbia — Ministry of Labour
EMPLOYMENT OPPORTUNITY PROGRAMS

MOVIE LISTINGS EFFECTIVE JANUARY 12-18

Showtime Information: 681-4255

FAMOUS PLAYERS theatres

KING OF THE GYPSIES

Capitol: 2:00 4:00 6:00 8:00 10:00
Lougheed Mall: 7:40 9:45
Matinees Sat. Sun. 2:00

CAPITOL 6 — 820 GRANVILLE MALL — 669 6000
LOUGHEED MALL — BURNABY — 937 3461

RESTRICTED — Warning: some violence; with coarse language throughout — B.C. DIRECTOR.

Franco Brusati's

BREAD and CHOCOLATE

Evenings 7:30 9:30
English Subtitles
Warning: occasional nudity; some coarse language - B.C. DIRECTOR

DENMAN PLACE — 1737 COMOX — 683 4647

MATURE

AGATHA CHRISTIE'S

DEATH ON THE NILE

Evenings 7:00 9:30 Mat. Sat. only 2:00

PARK ROYAL — WEST VANCOUVER — 922 9174

MATURE

---

j.r.r. tolkien's

"the Lord of the Rings"

2:00 4:30 7:00 9:30

Warning: may frighten some children — B.C. DIRECTOR

VANCOUVER CENTRE — GRANVILLE & GEORGIA — 669 4442

MATURE

IN PRAISE OF OLDER WOMEN

RESTRICTED — 3:00 5:00 7:00 9:00 — Warning: nudity and sex — B.C. DIRECTOR

CAPITOL 6 — 820 GRANVILLE MALL — 669 6000

"Oh, God!"

plus

Neil Simon's

the GOODBYE GIRL

ADMISSION $3.00
Free parking for Bay Theatre patrons at the community centre lot, 1700 block Haro.

MATURE — Warning: some coarse language — B.C. DIRECTOR

THE BAY — DENMAN at BARCLAY — 685 9822

Goodbye Girl 7:30
Oh God 9:25

Walt Disney's

Pinocchio

TECHNICOLOR® Re-released by BUENA VISTA DISTRIBUTION CO., INC.

ALSO DISNEY ANIMATED FEATURETTE THE SMALL ONE

7:00 9:00 Mat. Sat. Sun. 2:00

COLUMBIA — NEW WESTMINSTER — 521 0830

GENERAL

"IT MAY BE THE BEST MOVIE OF ITS KIND EVER MADE."

—Pauline Kael, The New Yorker

"Superb suspense." *— San Francisco Chronicle*

"The best American movie of the year." *— Mademoiselle*

"This season's best, most successful film." *— Boston Herald American*

"A Dazzling Remake." *— New York Times*

"One of the best American movies of 1978. A first-rate suspense thriller." *— Newsday*

"... another 'Rosemary's Baby'." *— Cosmopolitan*

"One Of The Year's Ten Best." *— Newhouse Syndicate*

"The most original and exciting film of the year." *— Los Angeles Herald Examiner*

" 'Invasion of the Body Snatchers' will stand as a classic of the genre." *— New York Post*

Invasion of the Body Snatchers

The seed is planted... terror grows.

Donald Sutherland · Brooke Adams · Leonard Nimoy

Cap: 1:45 3:45 5:45 7:45 9:50
Columbia: 7:30 9:30 Mats. Sat. Sun. 2:00

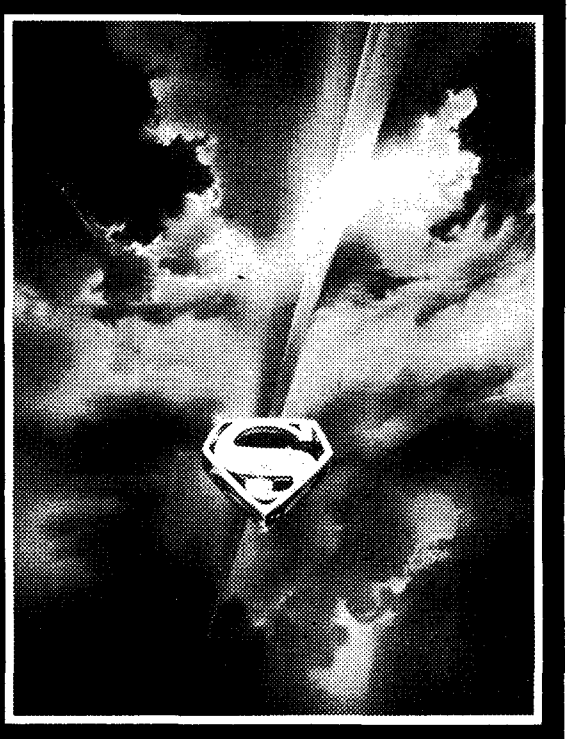
CAPITOL 6 — 820 GRANVILLE MALL — 669 6000
COLUMBIA — NEW WESTMINSTER — 521 0830

Warning: some frightening scenes — B.C. DIRECTOR

MATURE

"SUPERMAN is a hit, the sort of entertainment that can be enjoyed over and over again.

RONA BARRETT - ABC TV



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SUPERMAN

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TREVOR HOWARD · MARGOT KIDDER VALERIE PERRINE · MARIA SCHELL
TERENCE STAMP · PHYLLIS THAXTER · SUSANNAH YORK

STORY BY MARIO PUZO · SCREENPLAY BY MARIO PUZO, DAVID NEWMAN, LESLIE NEWMAN AND ROBERT BENTON

Cap: 1:30 4:15 7:05 10:00
Richmond Sq. 7:00 9:30 Mats. Sat. Sun. 2:00
Guildford: 7:00 9:45 Mats. Sat. Sun. 2:00

CAPITOL 6 — 820 GRANVILLE MALL — 669 6000
RICHMOND SQUARE — NUMBER THREE ROAD — 273 4474
GUILDFORD — GUILFORD TOWN CENTRE — 581 1716

GENERAL

THE POWER, THE SWEEP, THE SPECTACLE of JAMES MICHENER'S Epic Desert Adventure!

CARAVANS

MATURE — 7:00 9:30. Mats. Sat., Sun. 2:00

STANLEY — GRANVILLE at 12th — 733 2622

Warning: some violence. —B.C. Director

FORCE TEN FROM NAVARONE

Capitol:
2:45 5:00 7:15 9:30
Lougheed Mall
7:00 9:15
Mat. Sat., Sun. 2:00

CAPITOL 6 — 820 GRANVILLE MALL — 669 6000
LOUGHEED MALL — BURNABY — 937 3461

Warning: some violence and coarse language. —B.C. Director.

MATURE

★★ BRASS TARGET ★★

Capitol: 3:15 5:15 7:15 9:30
Guildford: 7:15 9:15; Mats. Sat., Sun. 2:00

CAPITOL 6 — 820 GRANVILLE MALL — 669 6000
GUILDFORD — GUILFORD TOWN CENTRE — 581 1716

Warning: some violence —B.C. Director.

MATURE

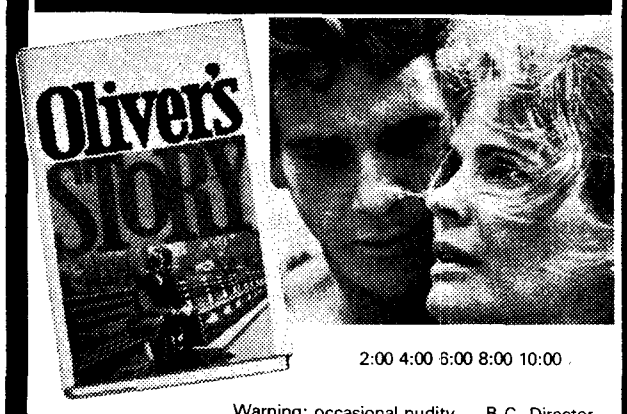
CLINT EASTWOOD WILL TURN YOU 'EVERY WHICH WAY BUT LOOSE'

MATURE

Downtown: 1:35 3:35 5:35 7:40 9:45
Lougheed Mall: 7:15 9:30; Mats. Sat. Sun. 2:00

DOWNTOWN — 965 GRANVILLE — 685 6725
LOUGHEED MALL — BURNABY — 937 3461

Warning: frequent coarse language; occasional nudity. —B.C. Director.



2:00 4:00 6:00 8:00 10:00

Warning: occasional nudity — B.C. Director.

VANCOUVER CENTRE — GRANVILLE & GEORGIA — 669 4442

MATURE

A Wedding

Warning: occasional suggestive scenes and dialogue —B.C. Director.

7:30 9:45
Matinee Sat. only 2:00

FINE ARTS — 1117 WEST GEORGIA — 685 7821

Note: no showing Thursday, Jan. 18

MATURE

The Magic of Lassie

PARK ROYAL — WEST VANCOUVER — 922 9174 — 7:00 9:00 Mats. Sat., Sun. 2:00
RICHMOND SQUARE — NUMBER THREE ROAD — 273 4474 — Paramount: 7:00 8:50 Mats. Sat., Sun. 2:00
PARAMOUNT — NEW WESTMINSTER — 522 4958 — Richmond Sq. 7:10 9:00 Mats. Sat., Sun. 2:15

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