THE UBYSSEY

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Indians make stand in UBC museum

By GLEN SANFORD

A people seeking recognition and justice.
A government that won't respond to their demands.
An occupation of UBC's museum of anthropology by hundreds of B.C. Indians.

At 10 a.m. Thursday more than 300 angry aboriginal people peacefully marched into the museum to protest the Liberal government's policy of "genocide and ethnicide."

"It's a peaceful occupation," said Ray Hanse, chief of the Toosey Chilcotin band. "Our fight is not with the university or with the department of anthropology. It's with the Canadian government. This is just our platform."

Although some local television stations were given advance notice, museum staff were caught by surprise when 300 people appeared at their doors.

The Indians marched into the museum singing, drumming and dancing. They formed a large circle and listened to speaker after speaker denounce prime minister Pierre Trudeau and the exclusion of aboriginal rights from the constitutional package.

The group stayed all day in the museum, taking in the art of their own people, performing cultural dances, enacting angry conversations with Trudeau, and at all times defiantly condemning the constitution.

"In our opinion Canada is guilty of genocide and ethnicide," Hanse said. "We are trying to draw attention to the problem we've got. We have been ignored in the constitution and we think that's ridiculous.

"We hope the Canadian people will not allow this to happen, or they will be as guilty of genocide and ethnicide as the government. We're hoping the rest of Canada will rise up with us."

Hanse said the Indians intended to stay only one day, but he hoped the attention gained would be long lasting and have an impact on Ottawa.

The atmosphere in the museum was heavily emotional.

There was an awesome sense of pride and dignity in the rituals, but the singing and dancing was also joyous, invigorating and optimistic.

At the same time, the intense resentment the Indians felt towards Trudeau was ever-present, along with the gravity with which they viewed their future.

At one point in the afternoon, a man wore a mask of Trudeau while he faced questions of the people.

"How long have you been losing your hair? In the last few years you've been losing quite a bit of it. And since you've been losing your hair, you've been losing your marbles too," one man said.

He asked a number of questions concerning the oppression Indians have suffered since the arrival of Europeans. Throughout, Trudeau simply shrugged. Finally the Indian asked simply, "How do you feel today?" Again a shrug.

"That's all I have to ask you Mr. Trudeau," the man said. "I don't want to embarrass you."

Beatrice Jack of Mawatchist, B.C. asked, "Why don't you look at your own backyard, where the poor people are, the people that own this country? Why don't you look at our people?

"I am 66 years old and I have suffered 66 years. I don't want my children to suffer again."

"We are going to fight and we're going to get what we want," said Marceline Manuel of Vancouver. "We don't need a department of Indian affairs."

Finally UBC student Steven Point challenged Trudeau to take off his mask and face the people.

"Not only have you learned to speak with a forked tongue but you've learned to shake with two hands.

"Mr. Trudeau, I wonder who you are? He is hiding behind the mask of the constitution. I wonder why he is so against the Indian community?"

Finally the man playing Trudeau took off his mask. And he stomped on it. And the people cheered.

Point picked up the mask. "That's one thing about the constitution, it's like rubber. You can stretch it any way you want to."

Throughout the day, business took place as usual at the museum. The doors were kept open and there was no tension between the Indians and staff. In fact, the Indians were officially welcomed by UBC president Doug Kenny and museum director Michael Ames.

The museum staff ordered food and coffee for the group, and set up a play area for the children.

"They're welcome here," said Ames. "Why not? It's a good platform.

"I'm certainly pleased they feel comfortable. We feel it's important the country hear what they have to say."

The Graduate Representative Assembly passed a motion Thursday night calling for aboriginal rights to be protected in the constitution. They expressed support for the occupation and sent telegrams to Trudeau and B.C. premier Bill Bennett.

—glen sanford photos

Aboriginal people from all parts of B.C. occupied Anthropology Museum Thursday and Friday

INSIDE:

What is the state of the arts at UBC? See page three for reviews of the UBC fine arts gallery's current display of British landscapes and the current Freddy Wood production, The Italian Straw Hat.

* * *

This week The Ubyssey is featuring a special report on Central America. Gene Long investigates the students in Latin America who are becoming active in the political struggles against corrupt regimes. Debbie Wilson has an interview with an exiled Salvadorean medical student and Brian Jones and Muriel Draaisma review a recent film about the struggle for liberation there. See pages seven, eight and nine.

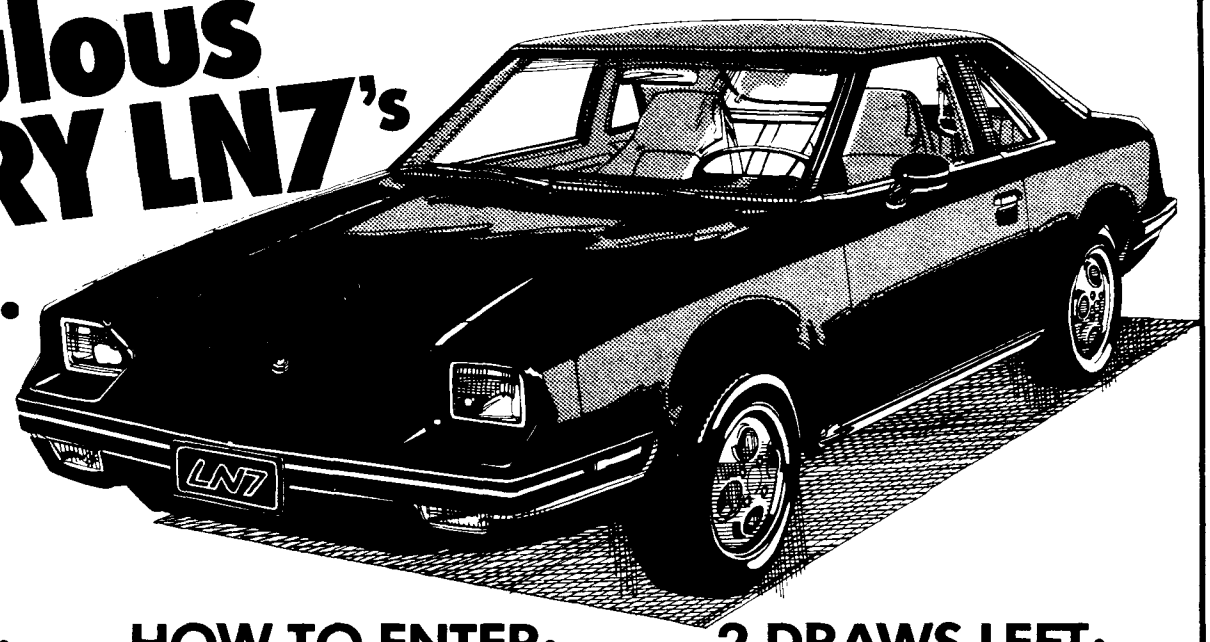
* * *

The Teaching Assistants Union have rejected the university's contract offer and voted in favor of a strike vote. See Hot News That Fits on page 14.

INSIDE:

ENTER THE LONG DISTANCE FEELING SWEEPSTAKES

2 fabulous MERCURY LN7's left to be won. One could be yours!



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2 DRAWS LEFT:

Janice Wagner of Queen's University, Kingston will soon be driving around in her sporty Mercury LN7. But don't give up hope – there are two more draws on December 15th and February 15th. So keep your eyes peeled for the third Long Distance Feeling entry form in January's paper. And keep on entering. Who knows, you could be that next lucky winner giving the folks back home a jingle. The jingle of the keys to your brand new LN7, that is!

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1. To enter and qualify, correctly complete the Official Entry Form and quiz question or game included therein. Only Official Entry Forms will be considered. Mail to:
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Box 1437, Toronto, Ontario M5W 2E8
Contest will commence September 1, 1981.
2. There will be a total of 3 prizes awarded (See Rule # 3 for prize distribution). Each prize will consist of a 1982 Mercury LN 7 automobile (approximate retail value $9,000 each). Local delivery, provincial and municipal taxes as applicable are included as part of the prize at no cost to the winner. Drivers permit and insurance will be the responsibility of each winner. Each car will be delivered to a Mercury dealership nearest the winners residence in Canada. All prizes will be awarded. Only one prize per person. Prizes must be accepted as awarded, no substitutions.
3. Selections at random will be made from all entries received by the sweepstakes judging organization by noon on the following dates: October 21, 1981, December 15, 1981 and the contest closing date, February 15, 1982. Entries not selected in the October 21 draw will automatically be entered for the December 15, 1981 draw. Entries not selected in the December 15, 1981 draw will automatically be entered for the final draw, February 15, 1982. One car will be awarded in each draw. Chances of winning are dependent upon the number of entries received. Selected entrants, in order to win, will be required to first correctly answer a time-limited, arithmetical, skill-testing question during a pre-arranged tape recorded telephone interview. Decisions of the judging organization shall be final. By entering, winners agree to the use of their name, address and photograph for resulting publicity in connection with this contest. The winners will also be required to sign a legal document stating compliance with contest rules. The names of the winners may be obtained by sending a stamped self-addressed envelope to: TCTS, 410 Laurier Ave. W., Room 950, Box 2410, Station D, Ottawa, Ontario K1P 6H5.
4. This contest is open only to students who are registered full-time or part-time at any accredited Canadian University, College or Post-Secondary institution. Employees of TCTS, its member companies and affiliates, its advertising and promotional Agencies, the independent judging organization and their immediate families are not eligible. This contest is subject to all Federal, Provincial* and Municipal laws.
5. *Quebec Residents: All taxes eligible under la Loi sur les loteries, les courses, les concours publicitaires et les appareils d'amusements have been paid. A complaint respecting the administration of this contest may be submitted to the Regie des loteries et courses du Quebec.

The Long Distance Feeling Hidden Word Game.

Read through the list of words. You'll find these words in all directions – horizontally, vertically, diagonally, and backwards. Once found, draw a circle around each of the letters of that word in the puzzle, then strike it off the list. Circling it will show you a letter has been used but will leave it visible should it also form part of another word. When all letters of all listed words are circled, you'll have the given number of letters left over and they'll spell out the hidden word.

Solution: 11 letters

A away
C care, cheery, convenient
D dial, directory
E easy
F family, feelings
G gift
I idea
L list
M miss
N new
O over
S sounds, surprise
T telephone, touch
V value

Name _____
Address _____
City/Town _____
Postal Code _____
Tel. No. (your own or where you can be reached) _____
University Attending _____

	1	2	3	4	5	6	7	8	9	10
1	T	N	E	I	N	E	V	N	O	C
2	C	E	D	O	Y	C	U	S	E	T
3	O	E	L	S	H	L	U	L	O	W
4	A	V	A	E	M	R	I	U	A	M
5	W	E	E	U	P	S	C	M	L	V
6	A	R	M	R	T	H	E	R	A	C
7	Y	G	I	F	T	N	O	I	I	F
8	C	S	S	A	S	O	U	N	D	S
9	E	T	S	G	N	I	L	E	E	F
10	E	D	I	R	E	C	T	O	R	Y

Solution _____

Perspectives reflect, synthesize

BRITISH LANDSCAPES . . . photographs print concrete thoughts

By CORINNA SUNDARARAJAN

If words snap mental pictures and photographs print concrete thoughts, then British Image: Perspectives on Landscape, on display at the UBC Fine Arts Gallery, exemplifies this harmony with a collection of mutually revealing photographs and poems.

Organized by the arts council of Great Britain, this travelling collection, at the gallery until Dec. 18, draws from the portfolios of 11 British landscape photographers, resulting in a diverse range of styles and intentions. Although the photographs dominate, it is the poems, often selected by the artists themselves, that distinguish the display from being a routine inventory of contemporary shutter-clicking.

The harmony between the photographs and poems, satisfyingly evident or frustratingly obscure, challenges the viewer's initial understanding by subtly shifting perspectives. What is really on display is not the photograph or the poem, but the viewer's synthesis of the two. You can create your own collection.

For example, Paul Joyce's Trout Pool seems at first a tranquil tribute to nature. The pool is flat and serene, supporting a fallen tree whose horizontal line guides the eye across the photograph reassuringly: all is static. But the poem Storm Over the Derwent by James Sutherland-Smith, punches this peace:

The river became muscular
flexing inside the
limestone gorge,
ripping a pine stump the weir.

With a second glance, the trunk's pale sinewy twist seems to wreathe against the vice-grip of the pool. The water is black, and its tranquility becomes a grim wrestling hold.

The photographs can also modify the poems, depending upon whether you look or read first. Harry Guest's poem, Chalk Escarpment, evokes an image of a delicate yet disturbing tide of death:

Here in the morning light
stand on the sea-bed
while the frail
skeletons of extinct creatures
come drifting down.

Simon Marsden's accompanying photograph, The Way to the End of the World, is suggestively different. He presents a forest path dissolving into the unseen. The print's thick grainy texture scatters detail for an ethereal mood. The poem now seems less disturbing; the morning brings light, the "frail skeletons" become the leafless branches of Marsden's autumn forest, and death is reduced of its finality — summer following winter and flow filling ebb.

Frequently the photographs seem direct visual translations of the poem, so perfect a match they seem engendered by the same inspirational flash. Consider Ken Baird's Northern Yorkshire Series (1978), and Philip Crick's Derelict Haven, which reads:

Aloof, and hard
the breakers drone; and the wind
flows cold.

The photograph is composed of identical elements. A slice of sea, no land, spreads across the frame. The lower region is in a hard crystalline focus, freezing the water ripples into icy peaks. Swiftly, the upper strata flows into a windy blur, distanced and unrelated to the hard peaks below.

As the photographers consciously manipulate the camera's lens to create their personal perspectives, the viewer will never again consider light and film mere recording instruments. John Blakemore's Sound of the Sea utilizes an extended shutter speed to create a dream vision. The accumulated light spreads the distinct breaker splashes into one enveloping drift of mist, clinging sleepily to the moist smoothly-rounded stones. This heavy dream quality is echoed in Shoreline, Peter Dent's poem:

You let the afternoon wear on,
the shoreline ripple through
your senses.

By using an extreme telephoto lens in Llyn Irddyn (1976), Fay Godwin compresses a vast panoramic stretch of mountain majesty into a flat caricature of itself. Donald Jackson's decision to print Ilkeston, Derbyshire (1977) on high contrast paper transforms it into a stark abstraction. Surprisingly, Perspectives editor Bill Gaskins undercuts the artists' creative techniques, insisting that the camera is just hardware to record actuality.

The camera does record, but it also creates the artists' visions. Perhaps the most humorous example is Michael Blake's Stonehenge Series, 1976. These massive stones, so often recorded as brooding giants of a darkly past, are given refreshing life and gaiety. The light grey tones of the print reveal intricate textural convolusions — or convulsions, as the rocks seem to twist, twirl and pucker up their faces like dancing clowns. Only the looming black shadows remind one that these stones are the stoic Stonehenge.

In fact this novelty is the central appeal of British Image: Perspectives on Landscape. The individual artists and their photographs and poems all provide multiple perspectives, like a hall of self-reflecting mirrors, to challenge the viewer's orientation. At a gallery where you usually stand and stare at the exhibits, this is a novelty.

Alienation replaces logical world

McBEATH . . . he wants an intelligible world

By MARK LEIREN-YOUNG

What kind of person would join Britain's National Front? What drives someone to become a member of a racist, fascist organization? Where do those sorts of people come from?

Alan Drury's The Man Himself isn't about the National Front, racism, of fascism. It's about a man. Michael is average; he is normal. His is, for all intents and purposes, Every Brit.

Michael lives a normal life working in a large factory that manufactures electronic components and he does his job well. He takes pride in his job following the rules to a tee. Because, as he continually points out, there have to be rules. His sense of propriety alienates the people he works with and he doesn't have many friends — his colleagues refer to him as "a little Hitler", or "shithead" because of his rigidity. But he says their ridicule doesn't bother him.

The Man Himself
Directed by John Cooper
Starring Tom McBeath
At City Stage until Nov. 21

Michael (Tom McBeath) is a man who wants to know where he stands. He wants an intelligible world. He is Britain. When he says his house "isn't as good anymore," he isn't referring simply to his small rooming house. When he resents the Italians living downstairs who "pretend not to understand English", it is obvious the message goes much deeper and the resentment further.

He has problems with his wife and his life although none of his problems are extraordinary. There are no truly shattering moments in his life. Nothing happens to him that could not happen to anyone else but he finds solace and meaning in the National Front.

Even though he does not agree with everything they say he sympathizes with most of their beliefs. They offer answers while politicians only create more problems. He feels they should be heard. They should be given a chance. And, although he is reluctant to distribute their leaflets at work he knows that most of his colleagues would be sympathetic to the fascist dogma.

Tom McBeath is chillingly convincing in this provocative one-man-show. McBeath, who played Mick in UBC's recent production of The Caretaker, skilfully shifts emotions as he soliloquizes about Michael's life. He never gets to leave his confining wooden chair and his hand props consist of a packet of cigarettes, and a book of matches. He has an endearing shy man's smile and a sensitive demeanor that make the revelation about his political biases all the more powerful.

The play has moments of being a black comedy so it's fitting that the background is dead black. There is a constant spotlight focused on McBeath but there is also an incredible light show. The character and what he has to say are so rivetting that the audience's eyes are constantly focused on him.

After about 40 minutes blurring sets in and the eyes begin playing tricks that make the play even more eerie.

This play makes the audience think. It's a play about Britain, a place where immigration and financial problems have combined to create racial tension and a country where skinheads and the National Front are forces to be feared; a place where "Pakibashing" is becoming an almost acceptable pastime.

But we live here in Canada, nice, peaceful Canada. A place where financial problems such as unemployment combined with a perceived influx of visible minorities have managed to create a country where the Ku Klux Klan can legitimately boast a constantly growing membership.

Alienation is replacing logic. People are searching for answers. The Man Himself isn't just a gripping drama it's also setting Britain up as a mirror. And the reflections are frightening.

Giving nostalgia a bad name

By SHAFFIN SHARIFF

John Sayles may or may not be a competent filmmaker. Certainly, looking at the hype surrounding his first film, Return of the Secaucus Seven, one gets the (false) impression that an American auteur has arrived on the scene, ready to save the American cinema from megafilms and the studio system.

Return of the Secaucus Seven
Directed by John Sayles
Playing at the Ridge

But writing, directing and editing a personal film does not make one an auteur. At best, the accomplishment defines a proficiency. At worst, a mechanical proficiency.

The best thing that can be said about Secaucus Seven is that Sayles managed to complete the film, astonishingly, for a relatively paltry $60,000. But such economy need not detract from a critical evaluation of Sayles' work, which is weak and technically lacking.

The film's title, Return of the Secaucus Seven, refers to a reunion of individuals who met on their way to an anti-war march to Washington, D.C. from Secaucus, New Jersey, but never made it and were arrested together on their way.

Most of them remember the fervent idealism of their youthful activities. As they meet for the first time in ten years, things have changed. Relationships are breaking up, many are turned 30, and there is an understated need for some achievement in life.

In a nutshell, Secaucus Seven is a rueful, soft-focused attempt at nostalgia, the sort of film that makes you think of friends you haven't seen for a while — and don't want to. Watching Secaucus Seven is like dropping in on a party where you don't know anyone and yet their conversations seem familiar because you think you've heard it all before elsewhere. It's enough to give nostalgia a bad name.

The characters in this film strike you as types (thankfully, not archetypes) — their personalities taken from latent accounts of the '60s counterculture phenomenon. The characters end up showing their internal contradictions and concerns, but it is almost as if they have to because the script demands it, not because it's motivated in the film narrative.

When Sayles was in Vancouver recently, he spoke at length about the importance of rehearsals because of limited shooting schedule and budget. Yet some of the scenes are embarrassing — they seem like outtakes. There are two that stand out. The first occurs early in the film, as the group begins to gather at Jeff (Mark Arnott) and Katie's (Maggie Renzi) house. They begin to play school (Jeff and Katie have become high school teachers) and each makes a smart-aleck remark about their memories of high school.

The scene ends with Jeff's horridly mistimed exclamation, "Exactly, Exactly!" The timing is so bad that it makes you wonder why Sayles didn't edit at least a portion of the scene (or better still, delete it.)

Another embarrassing moment occurs when Frances (Maggie Cousineau-Arndt), who is studying to be an obstetrician, tells Irene (Jean Oassanante) about her experiences at med school. "Last week I delivered a baby," she says. "I cried."

There are other bad moments in the film (Sayle's own character, Howie, is a throwaway role). But the film does have a few saving graces. Ron (David Strathairn), a gasoline station attendant, appears to be the town jester early in the film, but at the end there are shadings of complexity and compassion in his character. Gordon Clapp, as the all-American freckle-faced Chip, a senator's speechwriter, also manages to redeem his character ("is he politically straight?" asks someone in the film), thanks to Sayles' intemittently brilliant writing.

Far too much has been made of Secaucus Seven. The film is of interest mainly because Sayles manages to complete it with an extremely low budget. But Secaucus Seven is not a heartening or a pleasurable film experience. As Sayles said when he was in town, given the chance he would re-make the film differently. Return of the Secaucus Seven could have been the ten-minute "audition piece" Sayles was willing to settle for.

Mind-candy for silly moods

BY MARK LEIREN-YOUNG

If Eugene Labiche were alive today he'd be writing scripts for Mork and Mindy.

Labiche is the 19th century author of The Italian Straw Hat, a purely commercial farce currently playing at the Fredric Wood Theatre. His goal was to become a successful rich, author and he fulfilled this goal. Once he amassed enough wealth, Labiche retired from playwriting as the undisputed master of farce.

The Italian Straw Hat is supposedly a brilliant example of farce. It is a gaily mindless play celebrating nothing but the punchy one-liner and the contrived situation. It is a silly play meant to be a silly play. It is also proof that mind-candy drama has been around a long time.

The Italian Straw Hat
By Eugene Labiche
Directed by Arne Zaslove
Freddy Wood until Nov. 21

A horse eats a hat. A man has to get the hat back. He is attacked. His brain is quite racked. His marriage plans are almost sacked. It's Dr. Seuss for adults.

The people at the Freddy Wood have a lot of fun with The Italian Straw Hat. It's a fun play. Director Arne Zaslove set a good fast pace that generally keeps the play from dragging. The cast is enthusiastic and their energy is conveyed to the audience.

Equity actor Simon Webb who plays the lead Fadinard, comes across nicely with an altruistic Dudley Doowright voice and style. But one problem is that his scenes are so entertaining the other characters sometimes seem an intrusion.

There were also some other particularly entertaining performances, notably acting professors Charles Siegel as the pompous Nanacourt and Ian Forsyth as the viscount and artiste.

But a major problem with the play is that it is a musical, which means singing. When Fadinard said "I can't sing, my voice sounds like a rusty gate," he was lying. Unfortunately the comment was an accurate jab at some of the cast. When Zaslove chose to conceal the singing with pandemonium, there was no problem. When the singing was highlighted, it didn't work.

The Straw Hat is a good play to see for mindless entertainment. But you'd better be in the mood for something silly.

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Interviews will be held in our Vancouver office prior to January 15, 1982.

Dance plot-heavy

By LAWRENCE PANYCH

It shouldn't be surprising only a few of the old full-length ballets are still around today. Any production which expects its audience to remain interested for two or three hours has to be great to survive.

The formula for success in works like The Sleeping Beauty and Swan Lake is a combination of great music, lavish sets, costumes and spectacular dancing. A good simple story with some potential for drama is also essential.

It is interesting to speculate whether or not the Romeo and Juliet the Royal Winnipeg Ballet presented here last week can be expected to survive. To be fair it did receive a warm response from the audiences who saw it. But whether it can stand the test of time, is an entirely different matter.

The RWB's Romeo and Juliet, choreogrephed by Rudi van Dantzig, basically follows many other 20th century full-length ballets. The style differs from the old classics in several important ways but the most obvious difference is that the newer works are more literal in the way the story is communicated.

Although the old ballets are based on a story, they are quite different from both theatre and opera. Dance is still the predominant element. They are a collection of short variations — solos, pas de deux and ensemble work. The story provides some degree of cohesion.

In the more recent works like Romeo and Juliet, dance takes a back seat to production needs as a whole and especially to the story line. The plot unfolds in minute detail more like a stage play or a film than in the old style ballets.

There are perhaps a dozen or more scene changes as we are led through the story. This narrative form severely restricts the choreography.

But the RWB's Romeo and Juliet is not without appeal. There was some fine dancing especially by the remarkable Evelyn Hart as Juliet. There were a lot of bright costumes, and the Prokofiev score is a masterpiece.

But when all is said and done the choreography, which is what most of us were there to see, was only mildly interesting.

Because of this the production's drama is not effectively communicated. It is hard to imagine that people will want to return time and again to see Romeo and Juliet as they have done with ballets like The Sleeping Beauty and Swan Lake. It is simply not that interesting and the Zefferelli film is better.

While in Vancouver the Royal Winnipeg Ballet presented two programs. The second was a collection of three contemporary ballets, Our Waltzes, The Ecstacy of Rita Joe and Four Last Songs.

Our Waltzes was last seen in Vancouver two years ago when performed by the Ballet International of Caracas. It consists of a series of waltzes which grow in daring and complexity. It is packed full of dazzling clean spins which cut neat lines through space. Throughout the waltzes there is an interesting little game of balance and imbalance as the women are literally swept off their feet by their male partners.

The Ecstacy of Rita Joe, choreographed by Norbert Vesak, is an older work the company has recently included in their active repertory. Commissioned by the Manitoba Indian Brotherhood to mark the centenary of the treaties 1 and 2 signings, it tells the story of an Indian woman from her simple beginnings on the land to her decline and degradation in the big city.

Although there is a story here, unlike Romeo and Juliet, it is not done in a narrative style. It is more a collage, multi-media piece.

A film projected against the backdrop alternately shows scenes of Rita's happier beginnings on the reserve and clippings of the cityscape where she later finds herself. There are voice-over recordings of her old father's (Chief Dan George) remembrances of her childhood interspersed with a judge's condemnations of her delinquency.

This kind of production always carries the risk of sensory overload which can drown the dance. But in The Ecstacy of Rita Joe it all worked in concert with some excellent dramatic dancing by Teresa Bacall to create a worthwhile and sensitive ballet.

Due to the civic workers strike last spring which caused cancellation of the Royal Winnipeg's performances it has been almost two years since we last saw them. At that time the company was just recovering from some internal strife which led to the loss of almost half the company. It was good to see they are back in shape and on the road again.

PUNTILA AND CHAUFFEUR . . . atypical Brecht tale of alienation, whimsy

Puntila rare Brecht tale of tibbling

By WENDY CUMMING

Bertolt Brecht's Mr. Puntila and His Chauffeur Matti, a series of haphazard events, is meant to entertain, humorously. Unfortunately Tamahnous Theatre's set (by Barbara Clayden and Phillip Tidd), rather than the acting, is the most entertaining feature of their production.

Within a magical circus-like setting of whimsical archways and scenery, cars explode through walls and men mould mountains out of pool tables. And in circus fashion, actions interrupt actions, bounding and snowballing from ring to ring or tent to tent.

Mr. Puntila and his Chauffeur Matti
By Bertolt Brecht
At the Vancouver East Cultural Centre until Nov. 28

Uniquely un-Brechtlike, the Marxist theme of other Brecht plays rarely surfaces, for the stout Puntila, with his derilect voyages and his passion for women and aquavit, can hardly be taken seriously. Even Puntila's three fiances accept his proposal simply to follow his garrulous adventure.

Written in 1940, during Brecht's brief exile in Finland, the play focuses on Herr Puntila, a wealthy Finnish landowner, who is generous and kind-hearted when drunk, yet obstinate and tyrannical when sober. On a drunken escapade one day, Puntila proposes to three village women, then invites them back to his farm to celebrate.

Here, the fiances confront Puntila's bout of sobriety, during which he wails and curses and sends them away. Meanwhile, Puntila's daughter (Susan Astley), though wed to a ditty attache, yearns to marry the chauffeur Matti.

Brecht's bumbling, comical plot expands into his characters. Even as a rich landowner Puntila is humorous for he merely owns 90 cows. Brecht, in fact, purposefully provides such details which continually remind us that this is comical theatre, not reality.

For example, in the prologue, the milkmaid (Wendy Lewis) directly addresses the audience. Puntila also persistently transcends his character to reinforce the fallacy that he is taken advantage of when drunk.

Such particulars form part of Brecht's alienation theory, which unlike Stanilasvki's living theatre method, essentially requires the actor to role play. Brecht thus arms for amusement, not emotional response, distancing his audience from the characters.

Tamahnous players take it to the extreme. At times they become so detached from their roles (and the audience) they are nothing but unbelievable. Their portrayal of 24 characters with a cast of 10 results in stumbled phrases, awkward pauses and a seemingly never-ending production.

By the time Brecht's intended climax creeps along, the audience is more anxious to battle their way home through traffic than to endure Puntila's description of the Finnish countryside.

But Tamahnous does create witty sequences. To expose the dichotomy between the working class and the bourgeois woman, Matti (John Moffat) devises a wife testing scheme, whereby the prissy, pampered Eva (Puntila's daughter) tries unsuccessfully to mend his socks.

And Stephen Miller as Puntila almost saves the play. With his W.C. Field's waddle, twang and rolled-back stance, Miller is hilarous but the same cannot be said for the rest of the play.

Frustration of bulldozed blacks

By MARK LEIREN-YOUNG

Apartheid.

It's a word that stirs many emotions in the average Canadian, most of them negative. It's unsettling to think there are still places where equality isn't taken seriously.

Boesman and Lena
Written by Athol Fugard
Directed by Foster Freed
Playing at The Carnegie Centre, 401 Main Street until Nov. 22

The notion that "coloured" South Africans are treated with the same respect, or less, than we give derelicts and dogs, is repulsive. It evokes feelings of disgust, disbelief and anger. It's no wonder then that Boesman and Lena, a play that explores the racial situation in South Africa, is often bogged down in bitter political rhetoric.

Boesman and Lena is comparable to a mismatched double bill at The Ridge. The first act is reminiscent of a workshop piece. It is verbose, tedious and gets so caught up in itself that it fails to acknowledge such important realities as the audience's attention span. It even falls into the trap of using uncharacteristically poetic lines for the sake of the message.

It runs close to 90 minutes and some members of the audience had enough of author Athol Fugard and went out for fresh air during the intermission, never to return. It was an understandable reaction but they missed a fascinating play.

The second act, although not self-contained, was drastically different from the first. It was dynamic, energetic, enthralling, and like the first act, graced with some outstanding performances most notably, Blu Mankuma as Boesman. The act also runs close to an hour with content as well as situation, but leaves the audience breathless rather than restless.

Boesman and Lena is about a black African couple who have been evicted from their pondok, or shanty, by a white man's bulldozer. The play begins once they reach the mud flats of the River Swartkops; they begin to discuss how they have lost their home once again.

Lena, convincingly played by Celeste Insell, tries to recall how often they have been evicted by white men. But the details of her life are sketchy. She has spent too much time trying to forget with cheap booze; too much time trying to escape the pain.

Boesman doesn't want to remember and Lena's questions about the past annoy him. Her reminiscences. There were no "good old days" so all he lives for is "today . . . Boesman and Lena."

Even Lena reminds him of bad times and in his frustration he beats her. Boesman pretends to respect the whites but his hatred is apparent and what he despises even more is his own powerlessness. So he takes out his frustration on Lena who spends her nights counting her bruises. It is a no-win situation with him hurting himself every time he strikes 'his woman'. Lena can't escape either because the police are willing to accept that kind of behavior from "their kind" and when Boesman beats her, the white men laugh.

Much of the frustration is revealed when the pair are joined by an elderly African (William Taylor). Boesman wants to get rid of him because he's black and Boesman and Lena are brown — an interesting social statement by Fugard on the development of prejudices.

Lena wants him to stay because she needs "two eyes"; companionship and a witness to Boesman's hostilities, even if he doesn't speak a word of English or Africaan (a South African Dutch well used to add to the play's atmosphere).

The Carnigie Centre's stage is used to its fullest advantage. A simple tarp, sand, and the use of tribal chanting and music, create the illusion of the mud flats. The second act of the play is a provocative one. The first act could be.

Fugard is a talented South African dramatist with a feel for his country an outsider could never hope to develop; his perspective is insightful and important. Boesman and Lena offers the opportunity to experience the colored South Africans' world of hardship, inequities and insecurity. The play's second act creates a powerful, socially significant production.

The only catch is, the first act sets out the groundwork. But as tiresome as the first act may be — it's worth it.

CELESTE INSELL . . . convincing Lena in South African drama

Hill's Southern Comfort ambiguous

By SHAFFIN SHARIFF

Cajun country of Louisiana and the southern United States.

A place where an autonomous culture thrives, where a society has isolated itself with rules and customs different from those of mainstream America. It is here that nine national guardsmen have come on a military endeavour, to play war games. It is here that most of them will become mortal victims of cultural ignorance and a cruel joke.

Cajun country, circa 1973, is the setting for Walter Hill's new film, Southern Comfort.

Southern Comfort is Walter Hill's adaptation of Heart of Darkness and Deliverance. Louisiana Bayou country is, at a superficial level, Vietnam. The guardsmen display an incredible ignorance and ineptitude towards the Cajuns.

Southern Comfort
Directed by Walter Hill

The guardsmen are aliens in a new land, and culture shock is only half the story. After stealing three canoes, a callous guardsman fires a round of blanks at three unidentified Cajuns. The Cajuns, mistaking blanks for real bullets, shoot the commander. Soon, the men are left without a leader, and stumble through a threatening wilderness, engaged in an escalating war with the Cajuns.

The analogy with Vietnam is an obvious aspect in the film. But there is something more afoot in Southern Comfort, something which Hill hints at but never develops.

Southern Comfort isn't merely about the Vietnam experience; it is about the post-Vietnam experience of soldiers who came home. All the guardsmen, for example, have been to Vietnam but the experience hasn't been insightful for most of them.

The jingoistic attitudes are still ingrained in the men. Most of them speak about their conflict with the Cajuns in martial terms. "let's interrogate the prisoner," says one), not being able to relate with the Cajuns as their fellow countrymen.

The one cynic in the group (Powers Boothe) sees his comrades' shallowness, but is powerless to change their way of thinking. Another (Keith Carradine) tries to lead the group after four guardsmen are violently killed (there are traps everywhere), but the team falls apart.

Southern Comfort is ambiguous about its characters and motives in a desperate sort of way. Seeing the film, you realize that there isn't enough material in the script to fill narrative gaps. There is an infuriatingly unsuccessful attempt at grim humor which backfires (one of the men goes bonkers and paints a red cross on his chest).

What keeps the film going is Walter Hill's style and Andrew Laszlo's cinematography, which is striking though never awesome. Walter Hill is nothing if not a master technician and a formalist. Few directors can pump new life into tired genres better than he. One look at his last film, the Long Riders — one of the best and most under-rated American films of the past decade — will confirm Hill's bravura as a masterful filmmaker.

The Long Riders was full of wipes, dissolves, and stylized slow-motion photography — well-suited to a violent exposition of the Western genre. Southern Comfort also has slow motion and superimpositions, except here, they seem an act of desperation, an unsuccessful attempt to patch the film together in the editing room.

Slow motion doesn't occur until the second half of the film, and even then it is unmotivated and uninspiring. In the Long Riders, when one of the outlaws was shot, you could see the frame exploding with the body and the faltering horse. The composition was perfect.

In Southern Comfort, the slow motion is murky and distant. When a guardsman is shot while racing across the watery plane, the camera is so far from him that you don't care who's getting shot. It is slow motion without any remarkable stylization. It is a cinematically inert moment.

The superimpositions — extended dissolves, really — have all the earmarks of a botched patchwork attempt. The superimposed footage is quite obviously material that could not stand on its own, yet has to be incorporated into the final print.

The only thing that works in Southern Comfort is the beginning and the end of the film. When the men are preparing for what they consider to be routine exercise, Carradine jokes about the prostitutes who are waiting for them in a bawdy house. "I'm sure they'll fuck us in better than the Louisiana national guard," he says. In a perverse way, these words are an indication of what the Cajuns will do to them.

At the end, when Carradine and Boothe — the last remaining survivors — participate in a Cajun festival, there is an ambiguity about the purpose of the celebration — is it a ritualistic preparation for their deaths?

If the rest of the film doesn't quite work, it is not because Hill does not try to salvage the film, but this time, technique has failed him. It may well be that Hill — an expert at twisting genres — doesn't have an established genre — the Vietnam war film — with which to work. Unlike the Western, the Vietnam war films are far too few and diverse in content and technique.

Walter Hill's excellence seems to rise and fall in cycles. After the neon-brilliance of Warriors, Hill flopped with the Driver, and then rebounded with the Long Riders. One can only hope that Southern Comfort is a preparation for a great film, just as The Driver was for The Long Riders. It is certainly little else.

PANGO-PANGO (UNS) — Hairy, fairly puce blorgs celebrated the coming of dawn to this tiny island kingdom. The unusual event immediately followed the passing of the night, which was also celebrated. Blorgs like to celebrate.

Akiyama predictable

By KERRY REGIER

Writing music reviews is enormously difficult.

A good review must give a sense of what happened in the concert and of the reviewer's reaction, and relate the two in a manner which will be of value to the performer as well as to the reader. Furthermore a review must be intrinsically interesting in itself as literature, and so must have some generalization to the world outside of the concert hall, or at least to other concerts, music, or art.

After writing a number of reviews, patterns emerge and biases and preferences become known, hopefully in a coherent way. It often becomes more difficult with time, rather than easier, to write reviews, because it becomes increasingly difficult to say something new about the same old thing.

Thus when I walked out of the last Main Series concert of the Vancouver Symphony under the baton of Kazuyoshi Akiyama, I had no idea what to say. Everything was pretty much as I expected. The orchestra played well, especially in the woodwind solos, and Akiyama's direction was generally exciting but without depth.

The concert opened with The Railway Station by Oskar Morawetz, a moody piece filled with slightly menancing sounds less descriptive than reminiscent of machinery.

Alicia de Larrocha plays with feeling, but Akiyama has nothing new to say

Alicia de Larrocha played the solo in the Chopin Second Concerto. Exactly the opposite of Akiyama, she played with feeling, making moments come alive with tiny musical gestures.

I dislike the Chopin concertos. I don't believe Chopin could maintain any structure for longer than about ten minutes; his concertos are basically rhapsodies for the piano connected by drones in the orchestra.

De Larrocha might just as well have played a dozen nocturnes, mazurkas, and polonaises while the orchestra sat quietly, not getting in the way. If only she had played something by Faure or Falla, the sort of thing she is so good at and which also gives the orchestra something to do.

The Brahms Fourth Symphony closed the concert, it had its moments of excitement. But in the end Akiyama's direction was merely exciting, and left me without anything to wonder at, except perhaps how he could make such a beautiful slow movement so excruciatingly dull.

When Akiyama first took over the orchestra nearly a decade ago, it was a backwoods hack band. He has managed since then to shape it into a fine ensemble, capable of moments of near-greatness, and we must be grateful to Akiyama for this. But for the last four or five years, nothing has changed, nothing has improved, and Akiyama has nothing new to say with the VSO. His performances are almost entirely predictable, and it is due mostly to the ingenuity of solo players that there is any variety.

It is time he yielded to someone with greater depth and strength.

Hallowe'en II not worth losing your sanity over

By SHAFFIN SHARIFF

You asked for more of the Night *He* Came Home? Here it is.

Hallowe'en II.

The Thing. The Shape. The Bogeyman.

See him pick up the sharp kitchen knife.

See him slit the throat of a teenager who's just found out that her highschool friends have been butchered next door.

See the Shape walk like a zombie from Night of the Living Dead.

See him walk into the hospital where his only surviving victim (from Hallowe'en I) is resting.

See him bludgeon the nightwatchman with a hammer.

See the flirtatious nurse being drowned in a pool of boiling water.

See the doctor with a syring in his eyeball.

See another doctor lying on a bed, her body depleted of blood.

See Jamie Lee Curtis limping all over the blood-stained hospital with *him* on her trail.

Hear the panting of the Shape. Hear his footsteps as the camera becomes annoyingly subjective. Hear the shrieks and screams of the victims. Hear other characters reciting Celtic myths and gibberish metaphysical crap about the true identity of the Shape. Hear the moans and groans of disappointment of the audience.

Feel the effects of this shockingly miscalculated film.

Feel the disgust of seeing a perfectly good concept (Hallowe'en I) being botched up by a bunch of desultory filmmakers.

See the finely etched characters in Hallowe'en I disintegrate before your eyes.

See the climatic scene in the original Hallowe'en recreated without any sense of rhythm or respect for the original.

Walk out in protest after the first 15 minutes and demand a refund.

Hope that this sequel will not be as successful at the box-office as its predecessor.

Pray that there isn't a Hallowe'en III.

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El Salvador: no saviour for students

'They said a humanist has no reason to exist'

By DEBBIE WILSON For Canadian University Press

This medical student sitting in the downtown Ottawa office of the Canadian Federation of Students is a student without classes or exams. His university was closed more than one year ago.

He is not a victim of declining federal transfer payments to the province's education coffers, though moves to restrict access and provide career training is a common theme to both his university and Canada.

But there's a violent difference. For the fourth time since the early '70s El Salvador's universities are locked amid the civil war which racks the country.

Armando Paredes, Salvadorean student association spokesperson, started university in 1973 after its military occupation and year-long closure.

He remembers the government pressure to eliminate the humanistic faculties in favor of technical training.

"They wanted to close the humanities because they don't work for the system," said Paredes. "They said a humanist doesn't have any reason to exist."

Despite high school students' demand for university admission, enrolments were reduced. "They didn't want more than a few people to get an education."

Admission to medicine, for example, was severely restricted. "In a country with one or two doctors for each 10,000 people, and with about 1,200 students wanting to take medicine, they said they would accept about four or five hundred students."

Also under attack were programs taking students to the countryside. "The authorities didn't want students to have contact with the poor. It made the students think they were not the only victims; they became more conscious."

And when students began to protest escalating military violence, "it was just what the junta feared."

In 1975 the government shut down San Salvador's university. Students streamed into the city.

"We made a big demonstration — 25,000 and down one street came the guards to fight. Tanks blinded and killed so many students; more than 100 were hurt." He speaks hesitantly, searching for unfamiliar words.

"That didn't stop the student movement. It started to grow outside the university. We started to get more involved with the life of our people."

And the university was closed again. In 1976 student organizations were prohibited, students who protested expelled. "They put guards and military bases inside the university. Students needed identification cards to get into the university and non-students were barred entrance.

"You couldn't feel safe because there were spies and guards. If you tried to organize they would take you and . . ." The sentence trails into silence.

"It was terrible, terrible years we were living."

Professionals, teachers, students and the public pressured the junta, and they "put away the guards," Paredes says. "There was a lot of pronunciation and pressure — internationally as well — to free the university."

Some university autonomy was reinstated, like the general election of university rectors, a position like Canadian university presidents.

"In October, 1980 the rector was returning home from his election as World University Services president when plainclothes soldiers emptied their guns into his car, killing him.

"It happens a lot," says Paredes. "The people are killed, the newspapers ignore it, the government denies it."

Concern within the university for the spreading terror in the country was increased.

"The university determined its mission was to help the poor people who supported us, the farmers and campesinos, because the military was taking more and more power, killing people. We decided to incorporate the FDR (the Democratic Revolutionary Front), a broad opposition movement joining groups from small business people and intellectuals to peasants. Not only the student association; the staff and the whole university joined.

"When the university was closed in May 1980 we decided we had to organize students to help the people in the area of the FMLN (the guerilla group allied to the FDR), because the war is so difficult.

"We had contact with the FMLN through the FDR. We would go to the areas, and sometimes have to live there for a long time. Sometimes," he says, "you have to get involved with the fight.

"There's a lot of students making the decision not to come back. They say it is most important to fight the junta, and they have a lot of respect. A lot of students are trying to help in other ways."

In the regions of the tiny country controlled by the FMLN, "life is normal. People

See page 13: ATTACKS

'The campus is now under army occupation'

By GENE LONG

Most Latin American universities are by law independent of government control. Since 1918, when students in Argentina won a series of reforms defining university autonomy and student participation in administration, campuses throughout Central and South America have been regarded as inviolable entities.

That is, until recently.

Eighteen months ago 500 Salvadorean soldiers stormed the National University killing 50 students and arresting hundreds. The campus has been closed ever since and is now under occupation by the army.

In Guatemala City the University of San Carlos, a 200-year-old institution, has for the past two years been the target of a systematic campaign of terror by the military.

Since March 1980 Amnesty International estimates at least 48 students and 27 faculty and administrators have been murdered by right wing death squads and military forces. Many others have disappeared and the death toll is rising.

That the universities in these two countries are under siege is a striking testament to the extent of military paranoia presently being manifested at large.

The university has had a special place in Latin American society throughout this century. Its role was forged within a specific social context of underdevelopment, functioning as a research centre for scientific innovation to guide modernization, and as an initiator of cultural and social expression on behalf of a people struggling to define itself independently of the developed world.

The Latin American campus evolved at once as a centre for social criticism and a training ground for future elites.

Although some of these campuses are today among the largest in the world (the National University of Mexico has over 270,000 students and the University of Buenos Aires doubled its enrolment in the last 20 years to over 180,000 students), a miniscule percentage of the population graduates from university.

Very few students from working class or peasant backgrounds ever get to university.

The campuses have historically been looked to for leadership by both political opposition forces and governments seeking professional expertise.

The early reform movements that established constitutional autonomy for the universities and provided models for democratic campus administration involving students and faculty created an environment which regularly generated intense political activity in national affairs, particularly during periods of unstable government.

In the last 50 years students have been credited with providing leadership for popular movements which overthrew repressive regimes in Guatemala, Chile, Peru, Bolivia and Argentina.

In Guatemala in 1944 students were assisted by a revolt of junior military officers in a campaign which began on campus and quickly led to the removal of the military government. Democracy lasted for 10 years until 1954 when the U.S. marines were sent in by Eisenhower to engineer a military coup.

During the sixties many Latin American governments, with an increasing military orientation, began setting up small, private technical institutions to train highly specialized technocratic students in an environment which prohibited political activity.

As the university system became fragmented and students faced increased pressure to conform to a particular role in their society's development aspirations the campuses became less politically charged. The notable example was Chile were students formed an important part of the national movement that eventually elected Salvador Allende.

Then in 1968 at the National University of Mexico, following the lead of students in Paris, the sprawling Mexico City campus erupted in a series of protests calling for general social reform. Trade unions and other organizations joined students in massive demonstrations that threatened the stability of the Mexican government. The army surrounded the area of the university and killed 40 students and arrested hundreds of others.

Despite military intimidation the tradition of student activism had been reactivated — but in a different form.

In the early seventies students in Nicaragua played a central role in the formation of the Sandinista liberation front. Opposition to the Somoza dictatorship on campus became a focus for the Sandinista strategy of resistance in the cities, and many students left school to join rural guerrilla organizations.

The present situation in Guatemala and El Salvador is the latest expression of a long-standing conflict between students committed to a struggle for social justice and authoritarian regimes which will go to any length to test that commitment.

Not all Latin American students are revo-

See page 13: YOUTH

CENTRAL AMERICA

Guerillas fight for freedom, not communism

By BRIAN JONES

The United States sends economic aid to a government allegedly being destabilized by communist revolutionaries.

American military advisors arrive to train government troops in counterinsurgency methods.

In American-supplied helicopters and trucks, government troops roam the countryside carrying out "search-and-destroy" missions against rebel guerillas.

Near a picturesue jungle river, government troops massacre over 600 peasants, mostly women and children.

Vietnam?

No. These events are happening now in Central America. While the ashes of the Vietnam conflict smoulder a new fire is stirring. It could soon burst forth in raging flames, with very dire consequences.

The match was struck long ago. Central America's long history of exploitation and oppression began with the colonization of the area by Spain in the early 1500s. More than 300 years later, the bruised and battered colonies were finally able to claim their independence.

But nationhood proved to be merely a change of rulers, not conditions. The exploitation and oppression of the Central American people continues — only the names and faces of the oppressors have changed.

Successive American governments have intervened in Central America to protect and maintain the interests of multinational corporations with investments in the region. These interventions have included CIA covert operations, coups d'etat, military invasions, and economic and military aid.

In each country the U.S. intervened on behalf of a small, wealthy group of people holding a monopoly on political and economic power.

These ruling oligarchies do not have the support of the population and can only stay in power with U.S. assistance.

According to Oxfam-Canada "the military regime of El Salvador cannot sustain itself without massive aid from outside the country, and the United States has obliged with millions of dollars and a contingent of military advisors. The money is spent not on bread and justice but on weapons, while the advice given is on how to better protect the riches of the few from the poverty of the many."

Proof that the governments of El Salvador and Guatemala are not supported by their people is found in the obvious and massive opposition movements against them. In both countries students, workers, peasants, church organizations, and other groups have united in an attempt to bring about meaningful and lasting change. This opposition is a direct result of the economic and political inequalities that prevail under the current system and is, quite simply, a demand for justice.

In 1979 the opposition forces in Nicaragua, led by the Sandinista National Liberation Front (FSLN), succeeded in overthrowing the U.S. supported military dictatorship of Anastasio Somoza.

The Nicaraguan civil war claimed 40,000 lives, and reached the height of insanity when Somoza, in an attempt to wipe out opposition, began bombing his own cities. Today, the post-revolutionary government is preoccupied with rebuilding a devasted society.

Consistent with American foreign policy in Central America, the Reagan administration cut off all aid to Nicaragua.

The fledgling Sandinista government has

REFUGEE CAMP . . . suffering in El Salvador

Powerful film outlines centuries of suffering

By MURIEL DRAAISMA AND BRIAN JONES

El Salvador: The People Will Win is a powerful depiction of the people's struggle against the ruling military-civilian junta.

The film takes the viewer inside the crisis in El Salvador, exposing the conflict between the junta's National Guard and the people's Democratic Revolutionary Front (FDR).

It makes no attempt to hide its sympathy with the FDR's goals and aspirations. "When history cannot be written with a pen, it must be written with a gun," the narrator states. But it is not simply the dissemination of propaganda, for it outlines four centuries of the Salvadorean people's suffering and oppression.

The film illustrates the cruelty and corruption of the El Salvador's successive governments. The country's barbaric rulers have continually attempted to masquerade as representatives of the people. "The farce is always the same, only the names change," says the narrator. "The heroism of our people promises the dawn of a new day," he adds.

But the audience is strongly reminded the new day has not yet arrived. The aftermath of the National Guard's massacre of 600 villagers epitomizes the El Salvadorean situation. Brutally mutilated bodies are strewn through the village and surrounding forest.

This is only one example of the National Guard's barbarism and lack of respect for human life. The peasants of the village, like so many throughout the country, spoke up in opposition against the government. "We raised our voice, claimed what was ours and they answered us with bullets," said one peasant.

Since 1970, opposition groups have increased their activities. The liberation movement has largely expanded its base of support and now includes students, peasants, workers and teachers. These groups have united to form a people's guerilla movement — the FDR.

The people of El Salvador have been pushed to the limit. A mere two per cent of the population owns 60 per cent of the arable land. Half the children die of malnutrition before the age of five. These injustices are the root of the El Salvadorean crisis.

The situation continues to worsen because the junta refuses to take any real action to alleviate the problems. Indeed, the junta is the problem. Rather than taking a step toward democratic and representative government, the military-civilian junta is simply a continuation of past dictatorships. "It (the junta) hasn't done any good" says one peasant. "They send the troops to kill us and they call that agrarian reform."

The current military-civilian junta is not the first government to fail to improve the people's quality of life. In reviewing the country's history, the film explicitly shows the conflict between the masses and the rulers. Wide-scale upheaval occurred in 1932. With the backing of the United States the El Salvador government quelled a popular uprising, killing 30,000 workers and peasants.

This conflict has continued and reached an apex in the late '70s and early '80s. The National Guard kills 20 to 30 people daily and the film provides ample evidence of this. There are many different scenes of the National Guard's murderous activities. One particularly gruesome, but by no means unique, scene shows a pile of dead freedom fighters lying at the bottom of a cliff, blindfolded with their thumbs tied behind their backs and their throats slit.

A most fantastic piece of footage catches the National Guardsmen in action as they storm the campus of the University of El Salvador. In the midst of the ambush, several students hold up a huge banner that reads "Soldiers! Do not shed the blood of your brothers!"

Not surprisingly, this does not deter the guardsmen. The film's most moving scene shows two unarmed students lying wounded on the pavement begging for mercy. Another student takes cover beside a building saying the Lord's prayer as the National Guardsmen continue their barrage.

By showing the junta's brutal suppression of those who oppose it, scenes such as this discredit the argument that El Salvador's rebellion is communist inspired. This attitude is prevalent in El Salvador and internationally. In interviews, various government officials and National Guardsmen claim they are protecting El Salvador from communism. This is the American government's official line and is readily accepted by the American-controlled puppets who rule El Salvador. Says one National Guardsmen, "We are practically fighting the communists for their (the American's) sake."

This belief is partly responsible for the El Salvador situation developing into an international conflict. "The U.S. is turning El Salvador into another Vietnam," said one FDR member.

The film succeeds in depicting the conflict on a personal level. It shows real individuals expressing their hurt, anger and suffering. One such individual, a peasant boy, stands crying as villagers bury his father, who was slain by guardsmen. His extreme grief symbolizes the sorrow and frustration the people of El Salvador feel, and like the people, he vows to fight back and revenge his father's death.

The film itself is proof that the FDR enjoys wide support. Many segments, such as those showing the national Guardsmen on their "search and destroy" missions, could only have been filmed by people the junta trusted. The fact that these segments are in the film illustrates that FDR sympathizers are everywhere.

The film as a whole is clearly biased, but its subjectivity is justified because it is a bias for the social and economic justice for which the people of El Salvador are fighting.

It depicts the people's struggle to expose the myths and lies put forth by the western media and governments.

At the end of the film an FDR guerilla emerges from the forest with a movie camera on his shoulder. A peasant woman puts the camera in her basket, covers it with a blanket, and hands him a gun. Balancing the basket on her head, she starts down the path as the freedom fighter disappears back into the forest. The segment dramatizes the narrator's final words — "Victory is near at hand."

fallen into disfavor in Washington by failing to provide a "healthy environment for investment," i.e. by putting the interests of Nicaraguans above the interests of the multinational corporations.

In Honduras, the government is using $10.7 million in U.S. military aid to expand its army from 18,000 to 30,000 troops. Honduras and El Salvador agreed to "open" their common border so that their troops are free to cross it in pursuit of rebel guerillas.

The Reagan administration has turned Central America into a political battleground between East and West, between communism and democracy.

In February, 1981, the U.S. state department released a by now famous White Paper on "communist interference in El Salvador," which addressed the activities of "international communism" in Central America.

A summary of the White Paper, published by the U.S. bureau for public affairs, begins: "This special report presents definitive evidence of the clandestine military support given by the Soviet Union, Cuba, and their Communist allies to Marxist-Leninist guerillas now fighting to overthrow the established Government of El Salvador. By providing arms, training, and direction to a local insurgency and by supporting it with a global propaganda campaign, the Communists have intensified and widened the conflict, greatly increased the suffering of the Salvadoran people, and deceived much of the world about the true nature of the revolution. Their objective in El Salvador as elsewhere is to bring about — at little cost to themselves — the overthrow of the established government and the imposition of a Communist regime in defiance of the will of the Salvadorean people."

In reference to El Salvador, Oxfam has stated "in Western media the military junta is portrayed as holding its own against a amsll group of communist terrorists. Nothing could be further from the truth. It is well documented that the terror is perpetrated by the military forces and right-wing paramilitary groups which operate with the full complacency of the government."

The White Paper was later exposed by the New York Times to be filled with contrived circumstantial evidence and unsubstantiated allegations. Yet the White Paper stands as a declaration of the Reagan administration's policy toward Central America in general, and toward El Salvador in particular.

See page 13: AMERICAN

GOVERNMENT . . . attacks crowd

Support groups active in B.C.

By BRIAN JONES

There are 15 Central America support groups active throughout B.C. "There is more support work around El Salvador in B.C. than anywhere else in English Canada. The meetings, demonstrations, etc., are having some effect," says Harvey MacKinnon, B.C. coordinator for Oxfam-Canada.

Oxfam works to inform Canadians about the conditions in El Salvador, MacKinnon says. "We're doing quite a bit of public speaking on El Salvador to unions, church groups, and public meetings."

Oxfam's education work is related to the projects it is sponsoring in Central America. "We're working in refugee camps along the Honduran border, providing health care and other services. We also send money for medical aid for Salvadorean refugees in Honduras for food and medicine."

Money for the refugee campaign is generated by Oxfam's countrywide fund-raising efforts. "We've received quite a bit of support from the public — thousands of dollars in contributions have come in," he says.

According to its information material, Oxfam is an organization which works to eliminate "both the causes and the results" of underdevelopment in the third world. MacKinnon says a lot of energy has gone into lobbying the federal government to oppose further American support for the Duarte regime in El Salvador. "We support groups, such as the FDR, which are struggling for democratic rights," he says.

Rick Dohl, a member of the Central America Support Committee (CASC), says his group is committed to increasing the general awareness of the public. "We do leafletting and letter writing, organize demonstrations, and sponsor speaking tours and public meetings. We put information together in a monthly newsletter, and try to give a general perspective to the whole area," he says.

In the past year CASC has organized speaking tours by members of the FDR, the FSLN, and other Central American liberation movements.

"We try to work with the media in such a way that will have an effect on the policy of the Liberal government," says Dohl, who adds that the media is not easy to work with.

"The media tends to downplay the situation. They have chosen to support the Reagan administration's position. The whole problem of media is one we are always dealing with," he says. "For the last six months the situation in Central America, in terms of public focus, has taken somewhat of a downturn."

He explains CASC was formed to support the Sandinistas in Nicaragua in 1978. Today it is acting as a coordinator for a network of solidarity organizations throughout B.C.

Joe Tannenbaum, audio-visual coordinator for the International Development

See page 13: RESOURCE

'Guatemalan goverment directs mass right-wing killings'

By ALICE KIM
Special to the Ubyssey

"The human rights issue that dominates all others in the Republic of Guatemala is that people who oppose or are imagined to oppose the government are systematically seized without warrant, tortured and murdered, and that these tortures and murders are part of a deliberate and long-standing program of the Guatemalan government."

—Amnesty International's 1981 report on Guatemala

Amnesty International, an internationally respected human rights organization, is charging the Guatemalan government is the directing authority behind the right-wing paramilitary groups implicated in many killings and "disappearances."

The official government position is that the current violence in Guatemala is the result of clashes between extremist forces, and that authorities have no control over "civilian" death squads which protect the interests of the country's elite against the general populace. The government also denies having made a single political arrest or holding a single political prisoner since general Lucas came to power in 1978.

According to AI statistics, since 1966, when paramilitary organizations like the infamous Mano Blanco (the White Hand) first emerged, there have been more than 20,000 deaths or "disappearances" in Guatemala: the victims of government-perpetrated violence.

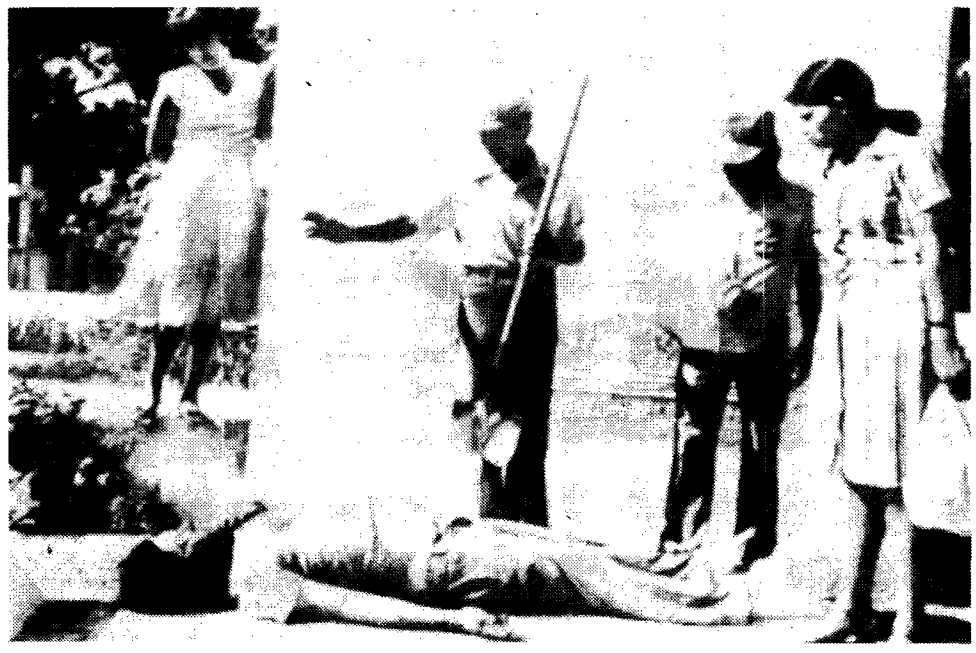
These victims, abducted from their homes or in the open, are generally tortured and interrogated before being murdered. The great majority are mutilated beyond recognition and dropped hundreds of kilometers from where they were abducted. Most of the identified victims are peasants but others who have been repressed are trade unionists, journalists, students, academics, professionals and opposition party members.

Guatamala has a long history of human rights violations. In a 1976 report Amnesty traces developments since 1966.

- 1966. Beginnings of large-scale "disappearances." Government responsibility cannot usually be positively proven since no trace of the victim is left. These disappearances coincide with the "counter terror" campaign to eliminate guerillas in the rural areas. Right wing paramilitary groups emerge. By 1967 there are some 20 such organizations. Between three and eight thousand people are killed from October 1966 to March 1968.
- Nov. 1970 to Oct. 1971. "Stage of siege" declared under Colonal Arana. Second wave of repression begins. Incidence of urban victims have increased compared to 1966. Non-Amnesty sources put the missing and dead at 15,000 within a three year period.
- In the sparsely populated northern province of Quiche, where land values rapidly increased due to oil discoveries and planned highway construction, the incidents of killings and "disappearances" jumps to 28 per cent of the population in 1976 from four per cent in 1972. Recent report adds to the disturbing facts.

" . . . The selection of targets for detention and murder, and the deployment of official forces for extra-legal operations, can be pinpointed to secret offices in an annex of Guatemala's National Palace, under the direct control of the president of the republic," it says.

Although all evidence in the past has indicated that abuses attributed to the "death squads" are perpetrated by the regular forces of the civil and military security services. Amnesty has until now been cautious in making such definitive claims. It is only with new evidence, including the testimony of various people, among them a former press secretary for the Guatemalan ministry of interior, and a declassified U.S. document, that Amnesty has accused the government of direct complicity.



'There are no political prisoners in Guatemala . . . only political murders'

Since 1978 nearly 5,000 people have been killed or have "disappeared" under the Lucas regime Amnesty says. In 1980 alone, the victims numbered 3,000 according to some sources. Government authorities have issued regular statistics of the killings and on occasion have reported even higher figures.

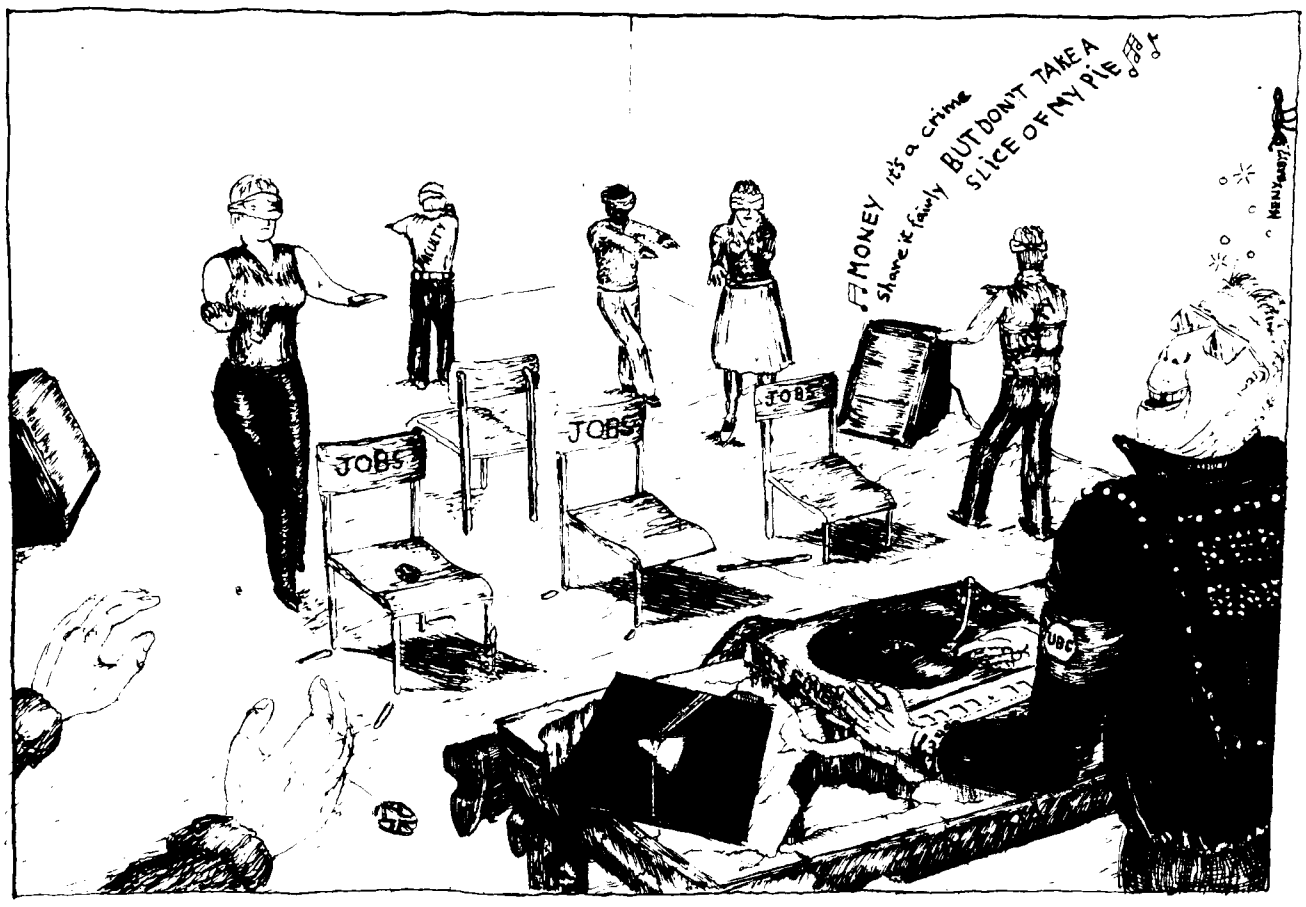
Although the killings appear indiscriminate at first, there is a pattern. The majority of victims are leaders or belong to "grassroots" organizations. Government coordination of abuses makes centralized communication possible, and it is believed that the army has files which include dossiers of political suspects dating from the 1954 coup. In many cases, political activity in the '40s and '50s appears as the sole reason for government repression.

According to the Amnesty report, "Policy decisions and the selection of who is to 'disappear' and be killed are said to be made after consultations between the top officials of the ministries of defence and the interior, and the army general staff, who command the forces responsible for the abuses." The official level of decision often corresponds to the socio-economic status of the victim.

The so-called right-wing "death squad" violence is mostly the work of army or police units. The regular uniformed armed forces are active mostly in rural areas where the guerrillas are. In the cities, where plainclothes squads operate, several members have been overpowered and found to carry army identification, although the government denies any involvement. Individual members of the Mobile Military Police, an army unit with powers to arrest civilians, are often hired by large landowners as plantation or building guards and in practice act as bodyguards. The comisionados militares are civilian army agents responsible for recruitment using forcible conscription. The National Police, headed by an army colonel, is the civil police body and works closely with regular armed forces and other security groups.

In theory there are legal mechanisms which should protect Guatemalan citizens against the government's abuse of power, but it is not the reality. Guatemala is also a signatory to many international conventions on human rights, yet daily flagrant violations of these agreements occur. Amnesty knows of only one survivor of political imprisonment in Guatemala in 1980.

This high rate of murder and "disappearances" makes for a special situation in Guatemala. As former vice president Francisco Villagran puts it: "there are no political prisoners in Guatemala — only political murders."



Time to fight

More than 100 people slept in the Anthropology Museum Thursday night.

They shared the building with the totems of their people. They were surrounded by their nation's art and artifacts. And they were fighting for their nation's survival.

They are bitter, they are oppressed, they are angry.

The aboriginal people of B.C. have been under attack since Europeans first arrived. And the attack has never relented.

But at least they received some protection under the British North America Act, where their rights were guaranteed.

No longer.

The new constitutional package is totally devoid of any realistic guarantee of rights for the aboriginal people. And so they fight back.

We are honored the Indians of B.C. have chosen UBC as a platform for their battle. We support their efforts entirely, and we urge other campus groups to join the graduate students in officially backing the occupation and its goals.

We also applaud the university administration for officially welcoming the Indians to campus. Only through community awareness and support can the Indians obtain justice.

Letters

High cost of milk a plot to pay off food debts

It possibly comes as no surprise that in these inflationary times very little comment is forthcoming about price increases on specific commodities. However, it is disappointing in a university community, where many students are on limited budgets, that virtually no complaint is made when the price of a staple commodity is drastically increased.

A case in point is the recent increase in the SUB's milk prices. The new prices are 60 cents for 250 ml of two per cent milk and 70 cents for 250 ml of chocolate milk.

I have been told by a food services supervisor that the price increases simply reflected recent increases in wholesale prices which SUB could not afford to absorb since they had not increased their milk prices the previous time wholesale prices were raised. Also, I was informed that I should not compare SUB's prices to supermarket prices since supermarkets do not suffer the overhead associated with providing seating and a pleasant environment in which to eat.

While I must admit that this reasoning placated me at the time, the sight of 500 ml of chocolate milk of the same brand available at my local supermarket for the regular price of only 54 cents made me wonder about the magnitude of SUB's markup.

From an investigation associated with another project, I discovered that the wholesale price of 250 ml of two per cent milk, as of Oct. 12, 1981 was 26 cents, while for 250 ml of chocolate milk, the wholesale price was 28 cents. Further, these wholesale prices do not take into account any bulk discounts which an organization such as food services, which purchases a large quantity of milk, could be expected to receive. A quick calculation here reveals that the markup of 250 ml cartons of chocolate milk is 150 per cent, while on two per cent milk, the markup exceeds 130 per cent.

It seems to me that it is unreasonable for food services to set markups this large on any product they sell, particularly a staple commodity such as milk. While even a 50 per cent markup may seem excessive to some, I think it could be justified as being the cost of paying the overheads associated with operating the SUB cafeteria. The real problem here though is that this enormous markup on milk prices is an attempt to reap huge profits in a hurry on a commodity that nearly everybody buys (or at least would like to purchase).

Food services appears to be trying to repay the costs of the SUB renovations in a very short time by making users this year and probably next year, pay extra. However, any normal business that makes a capital investment borrows the money and pays the loan off over many years. The AMS adopted the same route for funding the SUB. So why should we be paying for these renovations so quickly? Why not let users 10 years down the road also share the costs? Of course all this analysis is putting the nicest interpretation on the whole situation. If in fact food services is not paying for the renovations, then it seems that they have no justification at all for their huge markups and are simply ripping us off.

Since my experience with complaining about these prices to a SUB supervisor evoked little sympathy (the supervisor also said that milk prices do not worry her as she does not drink milk), my response is to ask who, if anybody, is in a position to exert any influence over SUB prices.

When we have a body such as food services operating as a virtual monopoly, there needs to be some kind of restraining influence to prevent them squeezing out monopoly profits. Further, it is not sufficient just to limit their rate of return in order to avoid these monopoly profits, as this simply promotes inefficiency, and consequently waste of these same monopoly profits. One possible solution is to set up a board, comprised mainly of SUB users, which has the responsibility of determining prices for specific products, or ranges of products, based on some agreed rate of markup on wholesale prices (less any bulk discounts), such that if food services operates efficiently, they will achieve a certain rate of return. If current suppliers are not prepared to meet these conditions, tenders should be called for new suppliers who will meet them.

Unfortunately, for all my wishful thinking, I cannot imagine a scheme such as that described above becoming a reality for some time. Therefore my alternate solution is for everyone to boycott various SUB products on which the markups are very large. Several of us have already begun this fight. Why not join us?

David Ryan
grad studies economics

'Get going, graduating classes'

As a recent graduate of UBC, I still find myself feeling much sentiment towards my alma mater. It is for this reason that I feel compelled to share with the grads of 1982 an experience of mine resulting from a visit to campus last Wednesday.

I returned to the campus last week to attend a meeting which was a briefing to all the 1981-82 grad class council faculty representatives. At this meeting I told those in attendance about the regular functions and duties of the Grad Class Council. Among other things, the Grad Class Council will have the honor of planting their "Ceremonial Tree" which will serve as a lasting momento from the Class of '82.

I also related to them that, as members of the Grad Class Council, they will be responsible for administering the graduation fees that were collected with this year's tuition.

But, there was one problem with this meeting. Only about 6 of the 22 or so eligible faculty reps were present.

If I was graduating this year I would get hold of my faculty grad class rep or, if a representative had not been appointed yet, I would make sure that one is appointed because after spending 17, 18 or more years in school, I would want to make sure my final year would be the most memorable and that my interests would be represented on grad class council. So, get your representatives out to the next meeting. More information can be obtained from Cliff Stewart, secretary of the student administrative commission.

Finally, there is something I didn't have a chance to tell the reps about, and that is what a great time the grad class council had last year. It was truly amazing to see all the faculties working together for a change.

Best of luck to the grads of '82!

Gary Hamata
president,
grad class council
of 1981

THE UBYSSEY
November 20, 1981

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"No, no! Don't shoot!" screamed Julie Wheelright, as Arnold Headstrom aimed his sinister cannon at her. Glen Sanford heroically offered to die for her sins, but Verne McDonald deemed loss of credibility punishable only by late hours and cheap booze. Corinna Sundararajan recited poetry as Shaffin Shariff, Charles Campbell, Scott McDonald, Craig Brooks and Eric Eggertson barricaded the newspaper room against revenging forces. "Gullible misfits" tisked Eve Wigod, aloof and untainted by the general furor. But Debbie Wilson, Wendy Cummings and Nancy Campbell scanned the thesaurus for a less libelous term. "Can't afford a law suit with these cutbacks" chimed Gene Long, Brian Jones, Muriel Draaisma, Mark Lieren-Young and Kerry Regier in aesthetic harmony. But Craig Yuill grabbed the cannon and shot them.

Calling all endeepeers for UMPS

If you were around SUB, Sedgewick or the Education building on Thursday, Nov. 5, you may have been approached by someone asking you which way you would vote if a federal election were held on that day. Those people were representing the UBC NDP, Liberal and Conservative clubs, and they were polling for the University Model Parliament Society.

Each year, the UMPS conducts polls at the three main B.C. universities, UVic, UBC, and SFU, to determine the standings of a model federal parliament to be held on the first weekend of January in the legislative chambers of the legislature buildings in Victoria.

This year the NDP will be forming the government, with the Tories as official opposition and the Grits as third party. The UBC NDP club is organizing the UBC end of things, and is looking for NDP supporters who would be interested in sitting as government MPs and ministers.

This would be a weekend of interesting debate, interesting people, and fun parties. It's a great way to learn about the inner workings of our parliamentary system of government and how government works.

This offer is open to all NDP supporters and is by no means restricted to club members. There will be a very important meeting of all interested people at the Traffic centre, room 313 south at SFU on Sunday, Nov. 22 at 10 a.m.

For further information drop by the NDP office, SUB 237a sometime today, or contact me, Lawrence Kootnikoff, at 224-9004, 9834.

Lawrence Kootnikoff
NDP club president

The Ubyssey welcomes letters from all readers.

If your letter is not published right away, it may be because it wasn't typed, triple-spaced, on a 70 space line. Typewriters are available in The Ubyssey office for this purpose.

Toilet 'shit-in' answer to halting cutbacks

By KEVIN ANNETT

All the talk recently of cutbacks has made it clear that the trendy saying "Student politics are a dead-end" is neither a cliche nor an exaggeration. The experience of a year of organizing has shown that all the concerns and struggles of students over tuition hikes or education quality have no future in isolation from the rest of society.

Agreed? Okay, then what's to be done about the overwhelming reality of our isolation? Student marches and Alma Mater Society petitions appear to have done nothing to overcome apathy or budge the powers that be, and they certainly haven't bridged the gap between our ivory tower and The Real World in anything but a short term sense. It's terribly important not to get caught up in methodology, particularly ineffective methodology. Rallies and petitioning can have two consequences — they can either build up a struggle or pacify it, and the sad fact of the matter is that they usually do the latter. Why? For students, the answer lies in the nature of the academic environment and our own unoriginal thinking.

First of all, most of UBC's inmates have never left school, a fact which accounts for the compartmentalized mentality of the "average student" and his or her reconciliation to authority. It's no accident, after all, that armies always go after the eighteen year olds first.

Next, even if UBC students were a mass of revolution-hungry sans-culottes their conception of change would be dictated by the abstract nature of their environment, and thus limited to cerebralized appeals to reason in a world run on passion.

Our fatal weakness, as academics, will always remain that we think too much. And when the world doesn't fit our overworked theories, we usually abandon the world, not the other way around. This, of course, is mostly the fault of the educational institutions that have moulded our thoughts, and passed on to us the split between mind and body, thought and action, and means and ends that has plagued western man for millenia.

Heirs to a schizophrenic world view, and part of a university that perpetuates it, our political actions cannot be anything but equally split and ineffective. Yes, we 50 or so "activists" can troop down to B.C. Hydro for awhile and demonstrate, but the majority of students are not going to overcome their schizophrenic counterposing of education and politics — and their resulting apathy — until those activists who profess to speak for them question their own limited perspectives on how to bring about change.

In the Nov. 6 Ubyssey, for example, we were told that the reason UBC students were being shafted was because only fifteen per cent of them turned out to AMS elections. "Students must become involved politically" . . . by voting? The ballot is the antithesis of a political act; it is a surrender to inaction and anonymity.

Paradoxically, by urging us to vote student leaders are achieving the opposite of their aims by buttressing an elective system where institutionalized power replaces the legitimate power of many people — a system which, by its very nature, relies on the inaction and silence of the majority. It may be convenient for politicians, who prosper on passivity, to urge us to vote and thereby stroke away meaningful action, but it becomes farcical when all we "activists" can do is fixate the ballot box and its built-in dormancy.

It is time to get original. Saul Alinsky's maxim for political organizers was this: "Never go outside the experience of your audience, but wherever possible go beyond the experience of your opponents." Petitions and marches to Doug Kenny's office are predictable, and will win us nothing.

But what if a bunch of us inhabited all the toilets in the provincial legislature and refused to budge until Victoria halted its program of cutbacks? We would literally be hitting the government where it hurts. Imagine the headlines . . . "Students stage shit-in!" . . . imagine how quickly the whole issue of the quality of education would take hold in the minds of the public, even if only in a comical context.

If we really are concerned about cutbacks, and the inhuman system that breeds them, we have to find new ways of being effective; not with the obligatory monthly demonstration, but by asking ourselves, first of all, what is the mood of students and the public at large and how can we relate our message to that mood? In short, we have to always remember that "Politics is 90 per cent inspiration and 10 per cent routine" — not the other way around.

Kevin Annett is a third year anthropology student. Perspectives is a forum of analysis, wit, and expostulation open to the university community.

perspectives

Letters

Witch Satan power?

In reference to the article on witches on Oct. 31 we perceive that in every way you are very religious. Do you know the sources of the psychic and occult powers used by Wiccans? If not, why are you involved with forces that are unknown.

We as Christians believe there are two motivating forces in the universe: they are God and Satan. We also know that the forces of evil are superficially disguised as being beneficial or righteous; "for, Satan himself masquerades as an angel of light. It is not surprising then, if his servants masquerade as servants of righteousness. Their end will be what their actions deserve" (2 Corinthians 11:14-15).

This is why we are concerned about the confusion you are in. If you fail to recognize the source of your power you will be destroyed along with it. No Christian wants this to happen, for God has provided a way out of your predicament. The way is through the true light, that is, Jesus Christ. Jesus said, "I am the light of the world; he who follows me shall not walk in darkness, but shall have the light of life" (John 8:12).

Dan Snyder
mech 3
John Harrop
geology 4
Wen Wong
biochem 2
Lynn Michalke
comm 2

Christian commercials disrupting

For the last few weeks on campus we have been exhorted, preached at, sung to, and lectured about taking Jesus into our hearts.

That's all right, I suppose, but the zealous souls who are doing the exhorting, preaching, singing, lecturing, etcetera are sending Jesus into my ears at about 120 decibels.

I work on campus and I really treasure the quiet moments of my lunch and coffee-breaks. I am losing patience with all these religious commercials, which, like their television counterparts, are delivered at peak volume levels.

Whatever happened to the idea that the meek shall inherit the earth?

I hope that these evangelicals will soon cease and desist, so that once again I will be able to enjoy the peace that passeth all understanding — especially theirs.

Kathryn Hazel
clerk 2
language education
faculty of education

Letters

Eternal hell 'not for me'

I find myself catapulted into a mood of introspection and circumspection by your Oct. 29 issue. I refer mainly to Chris Bocking's "Current Christianity selling is shoddy, cheap," which I found stocked with opinions sometimes valid, sometimes thought-provoking, and occasionally ridiculous. Before I comment on any of these, I suppose I should say that, yes, I am a Christian, a Seventh-Day Adventist. Therefore proceed forewarned of my perspective.

To start, I must say that I agree with Mr. Bocking's remarks about some attention-getting techniques. The use of guilt and threats of an eternal barbecue have been and are still used by certain types to attract followers. This is inexcusable on two points: first, I doubt that one can ever effectively and literally scare the hell out of anyone; and second, it perverts what is essentially a gospel of love in the eyes of both believers and nonadherents.

To quote Bocking, "Jesus Christ probably did exist, and he was more than likely a gentle and wise man who understood people and their problems." Very true. Of course, I believe he was more than that, but it generally sums up the message, not of retribution and castigation (in fact, I don't believe in an eternal hell), but of love and concern for humanity. You have a right to complain if you find someone preaching otherwise. So fair enough, Mr. Bocking, but don't assume that all Christians dabble in such scare-tactics.

While we're on tactics, Bocking also objects to the hard-sell approach. I can't say that I think it is all that hot either, but I do understand the objectives of those who use it and so I feel obligated to defend them against some of his allegations.

First, on confronting Joe Public their aim is not that "that person's defences will eventually crumble and he will buy, or in this case adopt, the product or belief." The aim of pure Christianity has never been to subjugate the individual's free choice, to herd him into some spiritual corral regardless of his will.

Those who use confrontation are not trying to overcome defenses (and defenses against what, I ask you), but to overcome apathy, and you know that there's plenty of that in this hole. It is a challenge to the bystander to face the questions surrounding his existence, with a searching mind receptive to concepts that should — I can't speak for everyone — have a sound intellectual basis.

You can't fault them either for presenting what they feel are good answers along with the challenge to face the problem; however, there is a great difference between this and trying to foist unwanted beliefs on a disgruntled hack.

This also answers Bocking's query as to why use the hard-sell "if the 'truths' of Christianity are so powerful and universal." The fact is, truths of any sort, no matter how seemingly self-evident, are seldom comprehended until people come to confront them with an unbiased attitude.

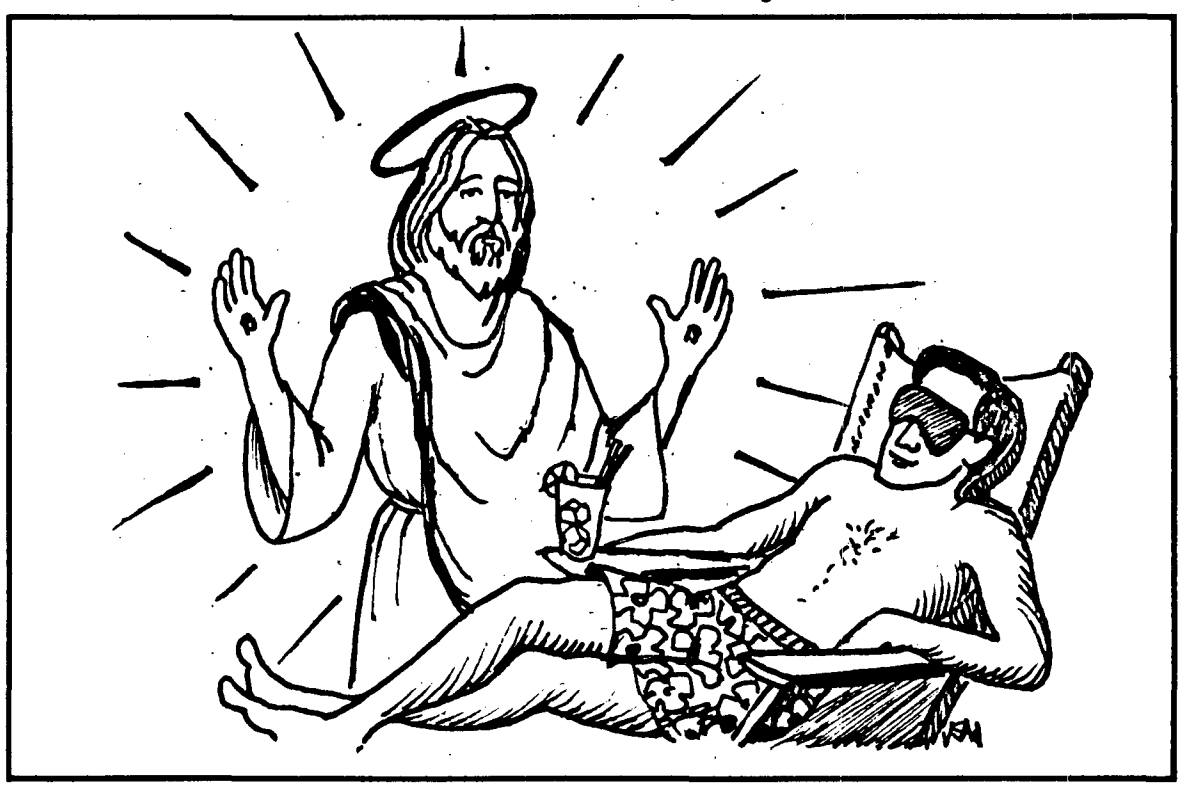
Now to attend to the foot-in-mouth parts of his letter. To be fair, there were only two. The first, and more trivial one, concerns his claim that someone singing outside SUB is an invasion of his privacy. Privacy is a strange state to be sought in a place that has seen axe-throwing contests, roller skating demos, pamphlet peddlars, and generally has lunchtime foot traffic rivalling a lemming stampede. Maybe we should train these thoughtless pedestrians to walk and talk more quietly, on the off-chance that Mr. Bocking is eating there today. Failing that, we could find him a more secluded spot, like Granville Mall on a Saturday night.

More importantly though, I want to address his view of Christianity as "a pre-packaged philosophy of life in which every question is answered and no mystery remains." I find this an incredibly shallow statement to make, no personal offence intended. Surely any critical contact would reveal the diversity of philosophy and application even within a single church. After all, a church is just a group of people who share a general, finite set of beliefs; variation within and beyond this set is not only inevitable but a welcome asset to individual maturation.

No two people have the same pre-packaged perspective. Christianity is not an Apple II program. It is not autopilot. Neither, for that matter, do we claim omniscience: we may be Christians, but we're not God. Although we do feel that this way of life answers many of the important doubts of our existence, there are still unanswered questions — there always will be in this life. We claim a different perspective, not an omniscient one; we don't know everything and to suggest otherwise is a gross misrepresentation,

To end, I repeat that I agree in part with Bocking's assessment of some of the tactics he has seen. It is more important though to recognize, as he has commendably if briefly done, the good intentions, even the nobility of the efforts of street-preachers. It's not easy to put your beliefs on the line publicly: they do it out of a real concern for humanity. Their motives are unselfish, not masochistic, though their methods may be wanting. Their message: face your doubts, Mr. Bocking. I am glad that you acknowledge that such doubts exist; take the next step and actively seek answers. Do it with an open mind. Oh, and Mr. Bocking? Have a nice lunch.

Jason J.S. Barton
medicine 2



vista

Cutbacks are slashing everything in sight — including the quality of humor in this column. But then not everybody's a comedian.

Except maybe **Rodney Dangerfield.** Catch him at the **Queen Elizabeth theatre** Dec. 19 trying to crack up rain-depressed Vancouverites. Tickets start at $10, which isn't very funny.

If exam studying has you convinced you're a mental misfit, take cheer: your lumps could be in worse places. Consider poor Quasimodo in the **Hunchback of Notre Dame,**

playing at the **Vancouver Playhouse** until Nov. 28. His tailor bills could pay your tuition, increases and all.

If you prefer the trench coat look, **Theatre of the Film Noir** debuts at the **Vancouver East Cultural Centre** Dec. 30. This murder mystery will set you smoldering.

If you indulge in hedonistic tendencies, **Carmel's** will stuff you with good food and music as classical guitarist **Ian McConhey** strums in time to your munches on Sunday brunches Nov. 22 and 29.

SuperValu

Specials — Nov. 20 - Nov. 28

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ODEON 881 GRANVILLE 682-7468 — DUNBAR DUNBAR at 30th 224-7252

MATURE — Warning: Many scenes may frighten young children. B.C. Dir.

Showtimes: Odeon 2:30, 4:50, 7:25, 9:45; Dunbar 7:30, 9:40

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MATURE — Warning: Some coarse language and swearing; occasional nudity and suggestive scenes. B.C. Dir.

CORONET 851 GRANVILLE 685-6828 — Showtimes: 2:00, 4:00, 6:00, 8:00, 10:00

THE PURSUIT OF D.B. COOPER — ROBERT DUVALL • TREAT WILLIAMS

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PARK CAMBIE at 18th 876-2747 — Showtimes: 7:30, 9:30

TICKET TO HEAVEN — NICK MANCUSO • SAUL RUBINEK

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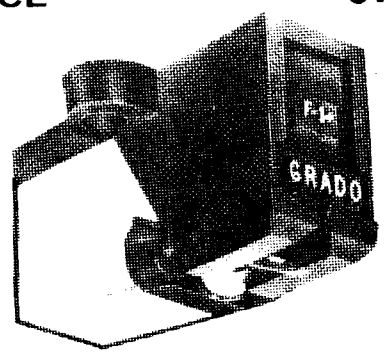

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HOT NEWS THAT FITS

Teaching Assistants Contract Goes to Strike Vote

UBC's Teaching Assistant union rejected an administration contract offer and called for a strike vote Thursday.

The union membership rejected the offer at a special union meeting attended by 100 members, said TAU president Jonathan Katz.

The vote was nearly unanimous after very little discussion, said Katz. "People know what is going on and came prepared to vote."

Katz stressed that a result favoring the strike would not automatically mean that a strike would occur.

"A strike vote is not a vote to go on strike," he said. "It is a democratic poll of what the bargaining unit thinks of the offer."

Katz said the vote is a bargaining tool to show the university if the membership favors the offer.

"The union membership will be consulted before strike action is taken," Katz added.

The Labor Relations Board supervised vote will take place in December.

Katz criticized the administration's attitude toward TAs. On Wednesday administration negotiator Robert Grant said that TAs are hired to enable graduate students to get their education.

"It is a difference in attitude which has plagued us through the negotiations," Katz said.

"The university's attitude is as if we do no work," he said. "We are hired to work."

Three items remain unresolved in contract negotiations: wages, quality of education and union security.

Another bargaining session is scheduled for Monday.

'Birdwatch

Basketball

The Canada West collegiate basketball season fires up Saturday and Sunday when the Thunderbirds host the University of Calgary. Neither team is as strong as last year, having lost players through graduation. UBC has only one starter, Bob Forsythe, back from last year while Calgary lost all-star centre Steve Atkins.

With the loss of Atkins, Calgary's offence will center around guard Karl Tilleman who averaged 27 points a game last year. Forsythe and Jamie Boyle have been UBC's leading scorers in preseason action and are expected to continue to do so, especially since some of the more inexperienced players on UBC are going through a shooting slump.

Saturday's game will be a regular 8:30 p.m. start and the tip-off on Sunday will be at 2:45 p.m.

The women will also host Calgary this weekend. After opening the season with a couple of tough losses to Alberta last week, the women need a couple of wins to stay in the running for a play-off spot. This may seem premature at such a early stage in the season, but with Victoria certain to run away with the league and with UBC having one win in the last two years, the women do not need another slow start.

The Saturday game starts at 6:45 p.m. and the Sunday one goes at 1:00 p.m. Both the men's and women's games will be played in War Memorial gym.

Hockey

How much the 'Birds have improved the last three weeks will be seen this Friday night at 8 p.m. when UBC hosts the University of Saskatchewan. Saskatchewan is the defending league champions, but like UBC are off to a slow 1-3 start. The two teams also meet Saturday at 2 p.m. in Thunderbird arena.

Football

UBC running back, Glenn Steele, has been nominated for the Hec Crighton (outstanding player in Canada) and Peter Gorman (rookie of the year) trophies. Steele was the leading rusher in Canada with 951 yards.

Other UBC players nominated for awards are Jason Riley as outstanding lineman, and Mike Emery as outstanding defensive player.

UBC's last game of the season is Saturday, November 28 when the 'Birds take on Simon Fraser University in the annual United Way Shrum Bowl.

Rugby

The first team will host the Red Lions at Thunderbird park Saturday at 2:30 p.m.

Last Wednesday at Thunderbird Stadium UBC lost to Fraser Valley 7-3 in the second round of the McKechnie cup.

Peter McLean kicked the penalty for UBC.

The game was delayed 45 minutes due to two serious injuries. UBC is now 0-2 in cup play and will have to win the remaining four games to repeat as cup winners.

Soccer

The women's team will host Wesburn this Sunday on McInnis field at 10 a.m.

Al Sigurdson and Dan Sudeyko have been named to the Canadian collegiate second team.

Volleyball

The men's and women's volleyball teams will be in Edmonton tonight and Saturday to compete in the second Canada West tournament. Both teams have 3-2 records which will have to be improved if either team wishes to finish first after the five league tournaments.

Badminton

The badminton team will be in Kamloops this weekend. Last week in the Underhill tournament Mohammad Visram won the men's singles 'c' flight.

Students Sigh At NDP Win

WINNIPEG (CUP) — The dramatic NDP victory here Tuesday has student leaders sighing with relief.

Howard Pawley's New Democrats decisively defeated Sterling Lyon's four year-old Conservative government winning 34 seats to the conservative's 23. The Liberal and Progressive parties failed to win any seats.

Student leaders encouraged students to vote according to the parties' stand on education funding.

The University of Manitoba Students' Union, historically inactive on the cutbacks issue, placed an advertisment in the U of M student newspaper, The Manitoban, urging students to consider the future of education in voting.

"It is felt that the NDP victory takes some of the heat off education," said UMSU president Tim Rigby. "But there is still a great amount of work to be done in this area."

Students voted heavily against the Conservatives and may have influenced the outcome in some ridings. In Brandon West, which the NDP took narrowly for the first time, fifteen per cent of the voters were Brandon University students.

In the last year of the NDP government, 1977-78, the province contributed $49 million to post-secondary education. The next year, provincial contribution fell to $28 million. It remained at the same level during 1981-82.

For the same period, federal contributions jumped from $95 million to $145 million. But it was not enough to prevent a severe crisis in Manitoban higher education.

Part of the shortfall was made up by increased tuition fees of 45 per cent during Lyon's term in office. Course cancellations, staff layoffs and other cutbacks accounted for the remainder.

Senate Questions Kenny Committee

UBC president Doug Kenny faced further questioning from the university community about his advisory retrenchment committee at Wednesday night's senate meeting.

Both faculty and students demanded more information about the functioning and findings of the committee, which was formed by the president in response to UBC's $7.4 million funding shortfall.

Senate accepted notice of motion, put forward by the student caucus, that senate form its own committee to investigate the impact of the financial crisis and formulate proposals to deal with the situation.

But senate refused to break convention and deal with the motion at that meeting. (Advance notice must be given to motions before they are debated).

Psychology department head Peter Suedfeld defended the activities of the retrenchment committee. "The president has the right to ask advice from whomever he wants and not ask advice from whomever he wants."

For the first time in several years, all the student senate seats were filled.

Central America: Still smouldering in the midst of turmoil

Frequent Attacks

From page 7

work, they go to school." There is a program to provide milk to children and daycares, often managed by students.

"Also the student helps in the production. There the life is hard, and everyone must work. The student works with the farmer in the day, and in the night they study."

There are frequent military attacks.

"There are caves, subterranean areas. Everybody moves there, or to the mountains while the fighting is going on. Then the student has sometimes to fight. Everybody has a place, if they want to, in fighting the injustices."

Paredes' place now is far from the fighting. Until recently living in Costa Rica, he appealed to CFS, Canada's national student organization, for support in late August, and helped organize the cross-country tour of another student. The continuing trip to Canadian universities and colleges, he says, "is to give information, to denounce what has happened in El Salvador, and to open the university. We need a place to learn."

"We want the students of Canada to pronounce against the junta."

Their objectives? "Just to get less dead, less people killed, and to end the U.S. aid."

Youth a threat

From page 7

lutionaries. Many of them would fit well into the mold of North American campuses. But the monstrous military mentality now waging war with the people of Guatemala and El Salvador has little room for distinctions between active and non-active students.

Campus youth are a threat to military hegemony simply by their existence in an environment historically respected as an off-limits area. The principle of autonomy that once governed the place of the university in Latin American society is now an excuse for a campaign to eliminate the institution.

That students are killed in the process may be only an incidental symptom of new realities. That history is probably on their side will eventually redefine these realities.

SALVADOREAN WOMAN . . . in war

The American line

From page 9

The Reagan administration may succeed in swaying international opinion to the American line of thinking, said Canadian external affairs minister Mark MacGuigan last January, "I would certainly not condemn any decision the United States takes to send offensive arms (to El Salvador). The United States can at least count on our quiet acquiesence."

But the Reagan administration has not entirely succeeded in convincing the world that the liberation movement in El Salvador is the result of communist subversion.

In a joint "Declaration on El Salvador" issued on August 28, France and Mexico stated, "the alliance of the Farabundo Marti Front for National Liberation (FMLN) and the Democratic Revolutionary Front (FDR) constitutes a representative political force, prepared to assume obligations and to exercise the rights that derive there from."

"Consequently," it continues, "it is legitimate that the alliance should participate in instituting the mechanisms of rapprochement and negotiation required for a political settlement of the crisis."

The Declaration recognized the FMLN-FDR as representative of El Salvador's people and rejected the Reagan administration's claim that the FMLN and FDR are communist controlled and inspired. It was supported by some other countries including Holland and Norway.

Says Ana Castillo, FMLN-FDR representative to Canada, "The recognition (of the FMLN and FDR) represents a defeat for Ronald Reagan's policy with respect to El Salvador."

If The Franco-Mexican Declaration influences world opinion it might allow peaceful resolution of the conflicts in Central America.

If the problem continues to be seen as one of ideology, and the communism versus democracy scenario prevails, Central America may burn for a long time to come.

Resources offered

From page 9

Education Resources Association (IDERA), says IDERA essentially acts as a resource centre, providing information on third world countries.

"IDERA itself does not actually participate in promotional work. We specifically do work in getting audio-visual material out, by distributing films and documentaries on third world issues and movements," Tannenbaum says. These resource materials are used by schools, colleges, trade unions, community and church groups, and institutions in general, he says.

Tannenbaum, who is also a member of CASC, says in the past year the solidarity groups have focused on support for El Salvador. Their activities have included rallies and benefits for the FDR, and a commemorative mass for archbishop Romero. "The majority of the money raised is channelled directly to the FDR," he says.

"All we can do in Canada is give support, bring about public awareness about what is going on, that these atrocities are occurring," Tannenbaum says. "This is another thing we are trying to accomplish — to become more public, to get more people involved in campaigns, to push the government," he added.

"We want Canada to take a stand against U.S. intervention in El Salvador," Tannenbaum says.

He claims CASC is succeeding. "We have been able to show the necessity of supporting the people of Central America."

Tween Classes

TODAY

THUNDERBIRD HOCKEY
'Birds take on the Huskies from Saskatchewan, 8 p.m., Thunderbird Winter Sports centre.

CITR
Dateline International, The North-South Dialogue and the international youth assembly, 3 p.m., cable 100 fm.

FRENCH CLUB
Slide show on francophone activities in B.C., noon, International House.

WARGAMERS
Aytz and games night, 7 p.m., SUB 212.

ENVIRONMENTAL INTEREST GROUP
Video showing of Hunger, a NFB award winning film at Cannes, noon, Library processing centre.

NEWMAN CATHOLIC CENTRE
Weekend retreat focusing on the role of Christienity in school and work, all weekend, Rosemary Heights in White Rock.

MUSLIM STUDENTS' ASSOCIATION
Juma, the Friday prayer, noon, International House. All Muslims are requested to attend.

BIOLOGICAL STUDENTS' ASSOCIATION
General meeting, noon, IRC B75.

WHEELHOUSE CLUB
Gautama will speak on Playing shape off the break and teaching snooker to cats. Bring stools and cushions, 7 p.m., Wheelhouse Manor.

CONTEMPORARY ART SOCIETY OF VANCOUVER
Guest lecturer Grace Glueck speaks on Fresh talent and new buyers brighten the art world, 8 p.m., Vancouver Art Gallery.

HISTORY ASSOCIATION
Organizational meeting, noon, Buch. 203.

UBC STUDENT LIBERALS
Government senate leader Ray Perrault speaks, noon, SUB 207.

DEBATING SOCIETY
Supermouth '81 features the question Should the U.S. cease all military and economic aid to El Salvador?, noon, SUB 212.

LE CLUB FRANCAIS
French conversation hour, noon, International House main lounge.

FROSH
Four badminton courts open to first year students, equipment supplied, 4:30 p.m., Osborne gym A.

CITR
Making Waves — Joe March looks into funding problems at the university, 4:30 p.m., cable 100 fm.

SATURDAY

CITR
Behind Four Walls — Jane Kokan reports on fraternity houses as a housing alternative, 3 p.m., cable 100 fm.

RUGBY THUNDERBIRDS
'Birds tackle Red Lions, 2:30 p.m., Thunderbird park.

HOCKEY THUNDERBIRDS
'Birds play University of Saskatchewan Huskies, 2 p.m., Thunderbird arena.

BASKETBALL THUNDERBIRDS
Hoopsters take on University of Calgary Dinosaurs, women's team playing at 6:45 p.m., men's at 8:30 p.m., War Memorial gym.

ROLLBACK COALITION
UBC social work students, along with several church, political and community organizations will be holding a rally to protest welfare cutbacks, 1 p.m., St. Andrew's Wesley United Church at Burrard and Nelson.

INTRAMURALS
Men's Buchanan badminton tournament, round two, Osborne gyms A and B.

CSA
Tennis, bring your own racquets and balls, 7:30 p.m., armories.

SUNDAY

BASKETBALL
The Thunderbirds take on the University of Calgary Dinosaurs, 2:45, War Memorial gym. Women's action precedes the men's at 1 p.m.

CITR
Laughing Matters, a lighter look at addiction, 4:30 p.m., cable 100 fm.

INTRAMURALS
Finals for Buchanan badminton tournament, all day today, Osborne centre gyms.

UBC UNDERWATER HOCKEY
Weekly meeting of the waves, 10 p.m., Aquatic centre.

MONDAY

CITR
Offbeat, a comic roundup of the week's offbeat news, 7 p.m., cable 100 fm.
Making Waves — Joe March looks into saving the CPR roundhouse on the B.C. Place site, 4:30 p.m.
Melting Pot, Vancouver's cultural landscape is discussed with Doug Patterson and host Mike Mines.

LSA WOMEN'S COMMITTEE
Patti Lane speaks on women and unions, noon, Law 180.

INTRAMURALS
Co-rec badminton, 7:30 p.m., Osborne centre gyms. Drop-in. No preregistration.

CHINESE VARSITY CLUB
Roller skating party, 6 p.m., North Vancouver Stardust. All tickets sold in advance.

COMMITTEE ON LECTURES
Ian Hacking of the department of philosophy, noon, Law 177.

AMS ART GALLERY
Exhibition of art works by Don Chin, Ray Lorenz and Vivian Meyer, all week, SUB gallery.

TUESDAY

CITR
Gay Issues, 3 p.m., on your radio. Produced by *the Gay people of UBC cable 100 fm.*
Thunderbird Sports Report, 5 p.m., a roundup of intercollegiate sports.
Airstage, The Assassin Game, drama written by UBC creative writing student Gary Fishes.

ADVENTIST CHRISTIAN STUDENTS' CLUB
Discussion of First Corinthians, noon, SUB 213. Everyone is welcome.

CENTRE FOR HUMAN SETTLEMENTS
Squatter settlements, a video presentation, noon, Library Processing centre 308.

GAYS AND LESBIANS UBC
Organizational meeting, noon, SUB 237b.
Radio show, Out on Campus, aired on CITR cable 100 fm, 3 p.m., on your radio.

ART SHOW
Art work by Don Chin, Ray Lorenz and Vivian Meyer, all week, SUB gallery.

WEDNESDAY

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

PSYCHOLOGY STUDENTS' ASSOCIATION
Liquidity trap, 8 p.m., SUB 207.

VARSITY OUTDOOR CLUB
General meeting and slide show, noon, Chem. 250.

ISMAILI STUDENTS' ASSOCIATION
Registration and information on club activities, noon, SUB 215.

Hot Flashes

Church asks for Grace

What do the United Church, the Unitarians, the Anglican Church, the NDP and poor single mothers all agree on?. What could drive these sects, parties and demographic groups together in a coalition with the B.C. Labour Federation?

It could only be human resources minister Grace McCarthy's new policy of cutting aid to the poorest, most disadvantaged and helpless members of our society.

Grace will be at the Socred convention this weekend, so all the above groups are inviting anyone with a shred of human decency to rally at St. Andrew's-Wesley United Church at Burrard and Nelson and march down to see the miserly minister.

Saturday, 1 p.m. for the mothers and their children.

Shrum drum

The Shrum Bowl is once again upon us.

Yes folks, the annual excuse to get drunk and watch the annual UBC victory over Simon Fraser University (last year was just an anomoly) is Saturday, Nov. 28 at 8 p.m. in Empire Stadium.

Reserved covered seating is now on sale at the AMS box office on the SUB concourse, and from undergraduate societies. Proceeds from the game will go to the United Way.

So get out and support your team and the United Way, after all, we can't let those SFU professional athletes who are on big fat athletic scholarships win, can we?

Volunteer bank

There will be interviews for those interested in volunteer work today and next Wednesday from twelve noon to 2:30 p.m. at the student counselling and resources centre in Brock hall. For an appointment, visit the volunteer data bank or phone the student counselling and resources office.

Staff meets

This is a reminder to all Ubyssey staff members about another all-important staff meeting Sunday at 8 p.m. at Trutch house.

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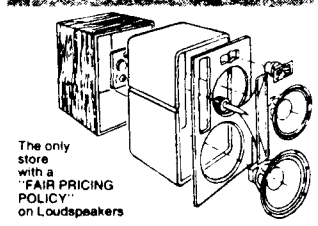

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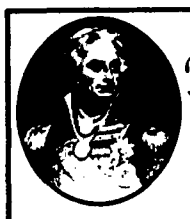

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SECRET SERVICE
932 Granville Mall *687-6418*

UBG Campus Pizza

Steak & Pizza — Lasagna
Spare Ribs — Ravioli
Chicken — Greek Salads
Souvlaki
Fast Free Local Delivery
224-4218 — 224-0529
Hours Mon Thurs 11 30 a m 2 00 p m Fri 11 30 a m 3 00 p m Sat 4 00 p m 3 00 a m Sun 4 00 p m 1 00 a m
2136 Western Parkway

GEORGIA HOTEL

Proudly Presents
GEORGIA EXECUTIVE HAIRSTYLISTS
Under New Management
For Appointment Call
801 W. Georgia 681-5615
Lower Level

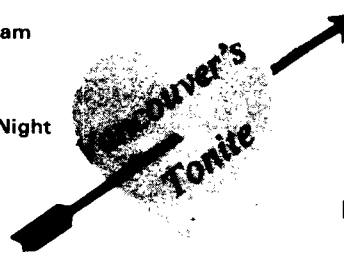
HONG KONG CHINESE FOOD
(Self Serve Restaurant)
5732 UNIVERSITY BLVD.
Eat In and Take Out
OPEN EVERY DAY
4:00 p.m. to 9:30 p.m.
Phone: 224-1313
经济快餐 香港飯店

Sugar Daddy's discotheque
THURSDAY, NOV. 26th
PAT McCARTHY
Four Degree Black Belt
645 Hornby 681-9271

Variety is the spice of life — try one of the ethnic restaurants shown on this page!

MON. Wet "10" T-shirt Contest
TUES. Whip Cream Wrestling
WED. Wet Jock Night
THURS. Ladies Night

TOP LIVE BANDS NIGHTLY



THIS WEEK:
HEADPINS
Next Week:
Two Bands
HEADPINS
DAVID RAVEN

FREE PASS WITH THIS AD (Mon-Thurs)
315 E. Broadway 879-4651 Free Parking

Lowafair

Music For Modern People

PRESENTS: IN CONCERT
Wed., November 25 — MOEV
Wed., December 2 — Images in Vogue
Tickets Available at the Club

AMS CONCERTS
presents

TONIGHT 8 P.M.
SUB BALLROOM/UBC
TICKETS AVAILABLE AT
CBO 501 WEST GEORGIA, ALL LOWER MAINLAND WOODWARD STORES, AMS TKT. OFFICE/UBC
INFO: 669-INFO CHARGE-IT: 687-2801

FRAMS CABARET
FEATURING This Week
Pacheena
FRASER ARMS
1450 S.W. Marine Dr.

TRADITION

AUTHENTIC GREEK CUISINE
Romios GREEK TAVERNA
736-2118
2272 W 4TH VANCOUVER

While still keeping to our traditional cozy Greek atmosphere, we have now expanded in order to accomodate your Wedding, Birthday, Party, lunch or dinner. You'll be taken-with the Full Array of our delicacies served to your banquet. We even take care of the Cake!

- COMBINATION PLATTERS
- SKEWER CHOICES (SOUVLAKIA)
- POPULAR SPECIALTIES
- ORETIKA • HORIATIKI

2272 W. 4th Ave.
11 a.m.-1 a.m. Monday to Saturday 4-11 p.m. Sunday 736-2118

The Cheshire Cheese Inn
A Traditional English Restaurant
4585 Dunbar at 30th 224-2521
3 COURSE LUNCH SPECIAL 3.95
DINNER SPECIALS from 4.95
Plus complete Menu Selection of Salad, Sandwich and House Specialties
Open: 11:30 - Midnight Monday thru Saturday
ENJOY ENGLISH PUB-STYLE FOOD IN AN AUTHENTIC SETTING
Fully Licensed Premises
Make "The Cheese" Your Local

C.I.T.R.
and
THE PIT
presents
Another in a series of Earth-shaking events.
Yes, its the
"HOT AIR SHOW"
FEATURING LIVE
— INTERPOL —
— EXODUS —
Cheapest Free Entertainment in Town
MON., NOV. 23rd
9:00 P.M.
NO COVER

CBO

AND
AMS TICKET OFFICE

AMS PRESENTS UPCOMING EVENTS

David Raven & The Escorts — Fri., Nov. 20th
Maurice & The Cliches — Sat., Nov. 21st
Doug And The Slugs — Fri., Dec. 11th
*Tix available Monday, Nov. 23rd

IN VANCOUVER — CBO
Buddy Guy & Jr. Wells, Fri., Nov. 20
Salmon Spectacular, Nov. 22, 24, 25, 26
A Night In Old Vienna, Nov. 27
The Villians, Dec. 2
Murray McLaughlan, Dec. 4
Rod Stewart, Dec. 7
Doug & The Slugs, Dec. 17 & 19
Doug & The Slugs, New Year's Eve, Dec. 31

All Tickets available at YOUR AMS Box Office.

Concert Box Offices

NOW, A NEW BURGER THAT'S MORE BURGER THAN BUN

Introducing the new hamburger from the DAIRY QUEEN BRAZIER store. In a new "six to a pound" size that really gives you some meat for your money. Instead of a banquet of bun.

Dairy Queen brazier

You see, while other burger chains get as many as ten hamburgers from a pound of beef, we get only six. And that gives you "more burger than bun." A burger that's tender, deliciously-cooked. Every time. The new burger from DAIRY QUEEN BRAZIER.

2601 W. Broadway

SAVINGS GALORE

GRAND OPENING SALE!

STARTING – Nov. 13, to Nov. 30

FREE Record Cleaning Cloth NO Purchase Required

FREE Coffee & Donuts

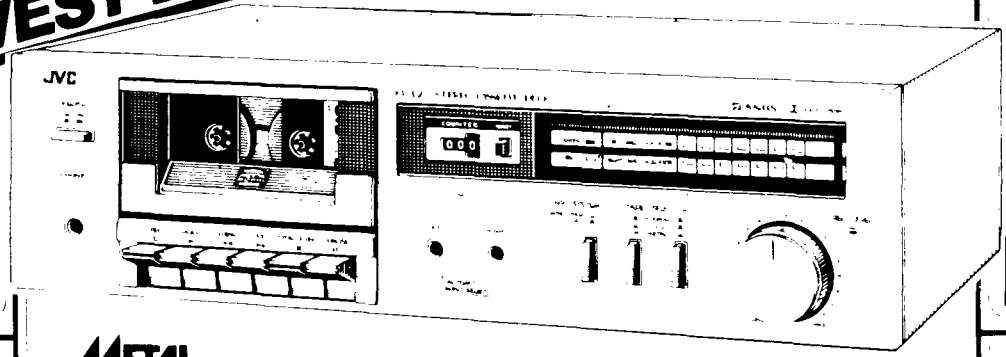
SALE PRICES IN EFFECT AT ALL LOCATIONS

PENDER
SEYMOUR
536 SEYMOUR ST.
DUNSMUIR

Don't Miss Full Demonstration of TOSHIBA VIDEO DISC ON TOSHIBA BIG SCREEN

It's a Party – Come & Celebrate Our NEWEST Location with Us

SHURE M70B CARTRIDGE
GRAND OPENING SPECIAL!
9.95



JVC RC-363 PORTABLE CASSETTE STEREO
149.95
GRAND OPENING SPECIAL

SHURE M91ED STEREO CARTRIDGE
GRAND OPENING SPECIAL
29.95

METAL TAPE COMPATIBLE SuperANRS DOLBY B-C NR
JVC KD-D2
ANRS / DOLBY–B NOISE REDUCTION
METAL TAPE COMPATIBLE
LED MULTI – PEAK INDICATOR
169.95

JVC SK 500 II STEREO SPEAKERS 2 WAY BASS REFLEX
GRAND OPENING SPECIAL!
69.95

JVC R 1X STEREO RECEIVER
50 WATTS TOTAL
GRAND OPENING SPECIAL!
189.95

PIONEER KE 6100
In-dash all-electronic Supertuner® AM/FM stereo with cassette deck. Digital read-out.
349.95

JVC RS7 STEREO RECEIVER 100 WATTS TOTAL
GRAND OPENING SPECIAL!
269.95

JVC HR-2200U Portable Colour Video NB-B1 Battery Inc.
999.95
GRAND OPENING SPECIAL!

PIONEER GM 4 CAR STEREO AMPLIFIER
40 WATTS TOTAL
69.95

JVC DIRECT DRIVE CASSETTE DECK
• JVC's best deck approaching open reel quality performance.
• Best computer system
799.95

JENSEN E1033 6x9 TRIAX II 100WATTS HANDLING CAP.
GRAND OPENING SPECIAL!
129.95

AUTOTEK CSR 1101 CAR STEREO Indash AM-FM Cassette Stereo
GRAND OPENING SPECIAL
199.95

KITSILANO 736-2468 2190 W. 4th Ave.
WEST END 689-3408 1114 Davie St.
DOWNTOWN 687-6455 536 Seymour St.
RICHMOND 270-8171 6900 No. 3 Rd.
N. WESTMINSTER 525-6351 702C 6th Ave.
N. VANCOUVER 985-0577 1309 Lonsdale Ave.
KAMLOOPS 374-3155 230 Victoria St.
VICTORIA 386-4433 858 Pandora Ave.

CITY-WIDE SAVINGS

VANCOUVER... sight & sound