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U.S. students protest apartheid

By MURIEL DRAAISMA

Today, tens of thousands of American university students are expected to express loudly and clearly their opposition to apartheid and university investments in companies that deal with South Africa.

Protests of all kinds are planned in 30 American cities and on more than 100 campuses to mark what U.S. student activists are calling National Student Action Day against Apartheid.

There are rallies set for Berkeley and New York, marches organized in Nashville and Buffalo and conferences of anti-apartheid activists prepared in Washington, D.C. and Hanover, New Hampshire. Students are expected to demonstrate in front of administration buildings, gather on lawns of state legislatures and congregate outside South African consulates.

Today is also United Nations' Day of Solidarity with Political Prisoners in South Africa. A New York based national student organization, the American Committee of Africa, is sponsoring the day of protest to coicide with the U.N. event.

"From as far away as Honolulu, San Francisco, Minneapolis, Nashville and Detroit, students will be calling for divestment and the release of political prisoners," said committee member Joshua Nessen, in a telephone interview Thursday from New York.

Nessen said American students planned to put pressure on university board of governors to withdraw funds from companies doing business with South Africa and from banks lending directly or indirectly to the Botha government. Students are expected to ask the same of state legislators.

In Berkeley, University of California students are organizing a blockade of the administration building and are incouraging students to take part in civil disobedience. A massive rally on campus is supposed to kick off three days of action in the San Francisco Bay Area.

The nine-campus University of Califoria system has $2.4 billion invested in companies with business ties to South Africa. So far, more than 1,000 students, faculty and staff have been arrested for anti-apartheid activity. The university's board of regents has responded by setting up an advisory committee on the issue.

In New York, Columbia University students are planning to stage a city-wide rally against City Bank, America's prime lender to South Africa, and to mount a campaign demanding the bank stop loans to the apartheid regime and close its South African branches.

The rally in New York will feature Jesse Jackson as its main speaker and be followed by a march on the South African consulate. Jackson also spoke at Columbia in April, when students blockaded the administration building in a push for divestment.

Columbia University has since decided to divest $39 million in stock in South Africa over the next two years. It is the first Ivy League school to do so.

The national day of protest, however, has not been exported to Canada. The chair of Canada's national student organization, the Canadian Federation of Students, says CFS does not have the resources to stage a similar campaign.

"It's certainly not because of ill intent. We're focusing on education right now and we don't have the resources to jump on this issue," Barb Donaldson said Thursday.

Despite the lack of a nationally coordinated campaign, two Vancouver student groups are staging their own events to commemorate the day.

UBC Students for a Free Southern Africa are holding a vigil today at noon outside the Bank of Montreal at SUB's north end. Group members and Lutheran campus chaplain Ray Schultz will speak about South African political prisoners. South African music will follow.

"As global citizens, students have a moral responsibility to stand together on this issue. They're going to be the decision-makers of tomorrow and should be aware of what's going on elsewhere in the world."

At Langara College, a student group calling itself Resist Apartheid Now will have its first meeting in the college's cafeteria at noon. Organizer Ian Weniger said the group will likely focus on education as well as guerrilla theatre.

— steve engler photo

FIRE CHIEF FOR a day, Katie models the ultrachic look for fire safety week. Hat, featured in October Vogue features extra room for a marmalade sandwich. Yellow raincoat completes "Peru look." Katie has declined several poster offers but is considering a job as a star of Charlie's Angels revival.

Late budget frustrates departments

By RONALD STEWART

UBC has operated without an approved budget for more than six months, said the university vice-president finance and administration.

Bruce Gellatly, said the budget will go to the board of governors for final approval on October 17, more than six months after the fiscal year started in April.

The budget was given initial approval in July but the university departments have been "reacting rather than planning," Gellatly said.

He said the delay has caused many difficulties. "For example, we were not able to send out the line-by-line department budgets until today. They've been operating in the dark so far."

Gellatly said the main problem has been with the Universities Adjustment Fund — the $14.9 million the Universities Council of B.C. did not allocate with the rest of the province's grant. UBC, along with UVic and SFU, had to make a number of applications to obtain the money.

"This time-consuming process caused many uncertainties," Gellatly said. "Of the $8.6 million in the fund originally intended for UBC, we've been allocated $6.5 million."

George Morffitt, UCBC chair, said of the $14.9 million in the Adjustment Fund, $11 million was allocated to the three universities some time ago. "UBC would have known their portion in July," he said.

The Adjustment Fund was created to assist universities in lowering their costs, Morffitt said. "It is a bridging amount of money, and compared to the government budget of $300 million for the three universities, the fund is a small proportion of their total budgets."

Universities ministry official Dean Gord agreed most of the money was allocated early. "It has, no doubt, created some problems," he said.

"We would hope the decisions would be made earlier next year. It also depends on whether or not there will be a University Adjustment Program next year. There's no way to know that until the provincial budget is announced," said Gord.

Ritchie survey lowering morale

By STEVE ENGLER

California based efficiencey consultants Ritchie and Associates will release their first completed analysis of a UBC section today and administration officials are pleased with it but a campus union official says the firm's activities are seriously harming employees' morale.

Ted Byrne, Canadian University Employees union coordinator said the Ritchie and Associates' review "is two things, a work speed up and a job reduction exercise. They want people to work faster. I won't say more effectively or efficiently."

"As a result of the low morale caused by the work pressure, largely resulting from Ritchie and Associates, two people in the finance department just quit," he said.

Ritchie operations head Howar Kimelsman said, "the major emphasis is not on getting rid of people, but on making them more efficient." The primary emphasis is on "manpower utilization and scheduling," he said.

"We're looking to identify operating problems and dealing with them; training supervisors how to use their people the best way possible," he said.

Ritchie's performance has been "excellent", said UBC financial vice-president Bruce Gellatly. "We had one final report (for audio-visual services) which is now completed. It was very well done."

Byrne said, if they're going to publicly release a report on audio-visual, it's a PR gesture. Audio-visual is an area where it's possible to increase savings without making staff cuts.

"It's self-supporting, they just make it more self-supporting and increase the profits. It's different from the library.

A Sept. 16 memo from UBC interim administration president Robert Smith said, "Ritchie guarantees the University will recoup in the first year following system installation, annualized savings at least equal to their fees."

The company has already been paid at least $1.5 million, according to a UBC finance office source, said Byrne.

As the university budget is 85 per cent salaries, Byrne said, "how can they claim to save the amount of money it (the review) costs in one year? some savings are possible in costs but the kind of substantial savings involved would have to come from the budget for salaries."

Separate reports are being made by Ritchie and Associates for each aspect of university operations studied. Mr. Kimmelsman is responsible for the reviews of financial services, purchasing, food services, the library and the bookstore.

"The bulk of the areas I'm working on won't be finished, probably, for six to eight weeks," he said. The review of the library and the bookstore will take substantially longer to complete, he said.

Less red cells flow at UBC blood clinic

By ANDREW HUIGE

Only 1,247 people gave blood at this term's first blood donor clinic last week, down sharply from last year's 1,977 donors and the goal of 2,100 for this year, according to Red Cross figures.

"There was a lot of unfounded fear about AIDS; also, a lot of people had colds," said Paul Wilting, who helped organize the Engineering Undergraduate Society sponsored event.

The Red Cross handed out a pamphlet outlining their policy on AIDS but Wilting said it didn't cause the low numbers.

"People had to go before they got a pamphlet, and by then they should have made up their minds to give blood," he said.

A front page article in the Ubyssey about the dangers of transmission of AIDS via blood transfusions was also implicated in the poor showing. "It was unfortunate," said Rick O'Brien of the Red Cross Public Relations Department.

"You don't promote a blood donor clinic from the angle of AIDS." Of the 309 cases of AIDS in Canada, less than two per cent can be attributed to blood transfusions, he said.

He added, the Red Cross is proud of the response of blood donors in B.C. despite the fear of AIDS. "We have received very good cooperation from the high risk groups — by high risk I refer in part to the gay community."

This year the B.C. Red Cross has collected 99,292 units of blood, about 2,500 more than last year.

The Red Cross was depending on UBC students for the supply for the holiday weekend, but they did not live up the their expectations, said Red Cross official Florence Edwards. "It was a zilch and I can't figure out why," she said, adding there were banners, posters and a car with a loudspeaker publicizing the event.

Wilting gave a partial turnout breakdown by faculty: 9.2 per cent of agriculture students gave blood; forestry was second with 6.7 per cent donating, and the engineers were third with 4.9 per cent. Pharmacy, with 0.8 per cent donating, was last.

The Red Cross will be making radio pleas for people to help alleviate the blood shortage next week at their 4750 Oak St. clinic.

"It's really unfortunate," said Wilting, "UBC has traditionally had a good turnout at this event.

Computers learn speech

OTTAWA (CUP) — Researchers at the University of Ottawa are hoping to tighten the connection between the human brain and the computer.

While books and the mind are the only two current "knowledge source systems," a research team headed by Douglas Skuce is developing what they hope will be the third. Skuce said they are trying to develop a language "halfway between English and computer language" so computers with large data resources can provide users with specific information on given topics - a computer system that researchers can use for answering specific questions.

"We're taking information retrieval one step further," said Skuce, a U of O computer science professor.

Skuce said the language barrier and limited computer abilities restrict the possible applications of computers. "People think and want to communicate in natural languages. Computers don't," he said.

research in expert systems - a technical component of 'artificial intelligence' - will mainly have commercial spinoffs, although there may be other uses, Skuce said.

While much of the $881,000 research grant has been provided by Cognos, a private Ottawa software firm, Skuce said there is more to his group's two year grant than commercial considerations.

"This work is in that grey area of pure research and product development," he said.

The first applications will likely be Cognos software. "There's a big commercial market for that," he said.

While most companies sponsoring research "have to be pretty sure there's a product on the way," Skuce said Cognos understands "there is no guarantee that a product will come out of this."

Council avoids stand

Despite receiving a 550 student signature petition calling for a ban on selling South African products in the student union building, students council did not feel it had the support of students and defeated a motion to ban the products from SUB last Wednesday.

"I'm disgusted with the rational given not to ban the products," said graduate student president Phil Bennett.

Bennett said council's stand to avoid making a "moral decision" for students should not be "a line for representative government."

The graduate students centre boycotted selling Rothman's and Carling O'Keefe products early in September.

Leslie Roosa, a member of the campus UBC students for a free Southern Africa, said it was morally wrong for council not to take a stand.

"There is not grey area in the issue," she said.

Roosa said it was hypocritical of council not to make a decision on behalf of UBC students because council is constantly making decisions for students.

A motion to put posters up in SUB to make students aware of the products which are associated with South Africa was passed at the Wednesday council meeting.

It's 1:23 a.m. Do you know where your Grey Box is? While you are asleep we leave the page and float around on the surface of Infinity. Time passes slowly in these Golden Slums ticking away moment by moment until they're all Grey. It's 1:25 a.m. Do you know where you are?

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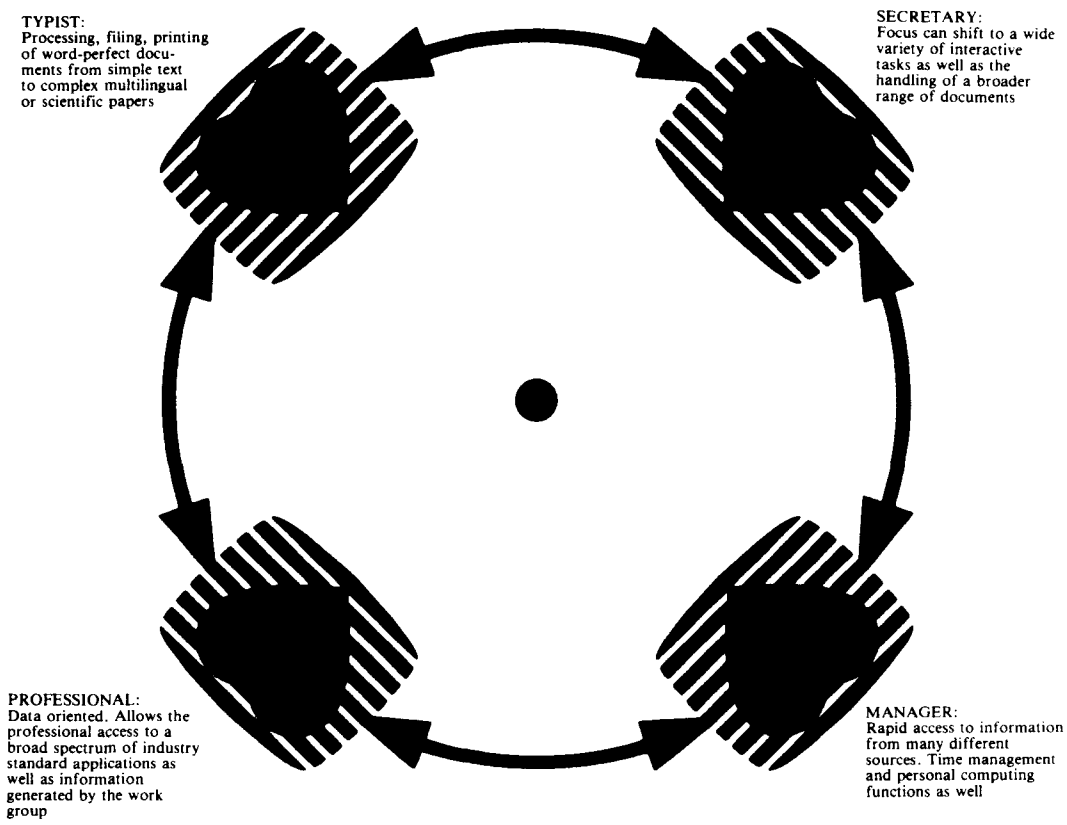

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Library plans progressing slowly

By EDWARD MOU

Plans for a $17 million, 110,000 square foot library building on the site of the old bookstore south of Sedgewick library are moving ahead slowly while the library system fills with books.

"At present it's still a ways off," said head librarian Douglas McInnes, "we have the endorsement of the senate to use the space and it's a high priority but we've made no start on fund raising."

McInnes said the situation in Main Library is bleak, with shelf space already running out and storage space at a premium.

The new facility will probably contain science-related materials, which are now in Main library, he said. He added science students will have better access to certain materials and overcrowding in Main will be relieved when the science materials, which take 20 per cent of the space, are removed.

McInnes said the university is already taking books off the shelves and putting them in storage out of circulation to make room for new books but even that space will run out by 1990-91.

"It is rather urgent that something be done quite soon," he said. Students now have minimal access to storage materials.

UBC's senate passed a motion earlier this year which was approved by the board of governors calling a new library on the site a priority but considering only private sector funding, he said.

"No definite planning has been done, but we need fund raisers soon," he said. "We really do need that building."

UBC interim administration president Robert Smith said funding for the new library should be solicited as part of a carefully coordinated campaign, and added the library is an important project.

"The library is one of the core areas of the university, and the new library is being recognized as a high priority," he said.

McInnes said the new facility may include a Commerce library with material from the commerce building, and a fine arts section moved from the main library. Special Collections will be moved from Main library to the new building where better care can be provided for rare books and documents.

— steve engler photo

ZAYED GAMIET, A lawyer who left South Africa, spoke Wednesday about the need to protest Apartheid in the strongest ways possible. He said economic sanctions had to be imposed and disinvestment is absolutely necessary. Today at noon, students will be protesting apartheid outside the Bank of Montreal north of SUB in partial recognition of the U.S. national day of protest.

Books overpriced

OTTAWA (CUP) — The struggling Canadian subsidiaries of U.S. textbook giants are raising prices and changing editions to try and maintain their profits.

And students are retaliating by buying used texts, photocopying more, and shopping for books in the United States — driving the prices still higher.

Most textbooks used in college and university courses come from the U.S. But bookstores can only buy U.S. books through the American publisher's Canadian representative.

George Franks, manager of the bookstore at McGill University said the subsidiaries Holt, Rhinehart, Prentice-Hall, John Wiley and Sons and others, are responsible for driving McGill bookstore prices up 10 per cent a year in the past five years. He said books would be much cheaper if he could buy them straight from the U.S. publisher.

"By the time this goes through the system they're jacking up the price 40 or 50 per cent," Franks said. "But we're forced to deal with the agent. We can't deal directly."

William Wasserman's Applied Linear Statistical Models costs $30.95 at the Coop, Harvard University's bookstore. That's $42.09 Canadian.

But at the University of Ottawa bookstore, Wasserman's book costs $52.50. Herbert Henemann's Personnel/Human Resource Management costs $36.65 Canadian in Cambridge. In Ottawa, it costs $43.95.

The Canadian Book Publishers Council, in their pamphlet College Textbook Pricing, admits the Canadian subsidiary gets 42 cents of every textbook dollar spent after the U.S. publisher and bookstore have taken their share.

But the council says marketing, storage, administration, and steep government taxes mean publishers keep only eight cents profit on the textbook dollar.

Joerg Klauck, marketing manager of McGraw-Hill Ryerson, said profits aren't high. "McGraw-Hill Ryerson's financial situation is public knowledge," he said. "This is not an activity that will make anyone incredibly rich."

"This company provides livelihood for 250 people in this country,"Klauck said. But he said his firm is "very sensitive to pricing requirements."

Franks said more McGill students are photocopying course material and are shopping for used books while others are buying texts across the border because prices are lower.

Klauck said all publishers were revising books more often. "We're forced to revise our books more frequently in order to keep up with our competitors," Klauck said.

Klauck also said revision kept books up-to-date with new discoveries. "In computer science, a book is dated and virtually useless in two years," he said.

But science students complain that books which will soon be dated are only available in hardback — consistently much more expensive than softcover books in the University of Ottawa bookstore.

"A hardcover book has more lasting value," explained Klauck.

Washington faculty to get money

By RUSS BARTLETT

Reprinted from The University of Washington Daily.

The Washington State Legislature has allocated $8.4 million (US) toward correcting "critical market disparities" at the University of Washington which will use the money to increase the salaries of about half its faculty members.

The legislature itself coined the phrase "critical market disparities" to describe the loss of faculty members to out-of-state institutions which offer higher salaries.

The salary increase will not match the other offers in most cases, but it will give some incentive to vulnerable faculty members, said Steve Goldblatt, the U of W faculty senate's legislative representative.

"The object is to identify those faculty members that we are in danger of losing, and try to compensate them in a small way to make them less subject to that outside pressure," Goldblatt said.

"It's gotten to the point where some of our departments are in imminent danger," he said.

The money is much less than the senate had requested, but considering the financial realities of the situation, Goldblatt said, six per cent will significantly help the problem.

"We're not talking about a hell of a lot of money here, but it's enough to tell some people, 'We recognize the pressure you're under, and we're addressing the problem'," he said.

A report will be submitted to the Washington State legislature by Oct. 30 for final approval, he said.

If the proposal is approved by the Legislature, 51.2 per cent of the faculty will receive salary increases on Jan. 1, 1986.

Goldblatt said some departments will receive much larger allocations than others.

"This means that many people will get absolutely nothing. It is obvious which departments will (benefit): engineering, (and) those that are sensitive to business administration," he said.

The deans of the deparmtents to receive funds have already been notified. Faculty will be reviewed and the money will be distributed internally.

The six per cent increase is directed solely at the disparity problem. Washington State University was the only other college in the state to receive additional funding for this purpose.

The money will not cover merit-pay increases, in which professors are promoted according to ability, nor will it attend to "compression differences," which refers to disparity between longtime instructors and incoming ones, said Peggy Miles, staff assistant to the faculty senate.

"The Legislature recognizes a real problem this year, and hopefully it's not just a one-time thing...Hopefully they will provide for merit and other increases in the future," Miles said.

Comparative market disparity has come to a head now because the UW budget has not kept a consistent pace with peer institutions.

"If we were keeping up with them (peer institutions) we'd have a 20 per cent increase," Miles said.

South African whites weren't there first

By SUE McILROY

To say we should leave South Africa alone to solve its own problems is like letting a slave owner decide when to end slavery, a Vancouver lawyer said Wednesday.

Zayed Gamiet, a lawyer who used to practice in South Africa and a member of the Vancouver Southern Africa Action Coalition told 35 people in SUB 205 Wednesday the situation in South Africa is like a "totem pole".

"The five million whites are at the top with full rights, and twenty million blacks are at the bottom with almost no rights," he said. "Then there are the three million or so coloured people, like myself, and we have about ten per cent more rights than the blacks." Gamiet said racial problems have existed in South Africa from the day the Portuguese first landed at Capetown in 1582.

"Its just baloney to say the whites found an empty land when they arrived," he said.

Gamiet said the racial problem became worse when the white nationalist party took over from the British rule and sharply curtailed black and coloured race rights.

"Before 1948, many coloured people and even a few blacks were involved in municipal and some provincial governments," Gamiet said, adding he had run for office himself in the early 1940's.

Gamiet described three red herrings that are used by those who support apartheid. The first is that things are better in South Africa than in some other countries, he said.

"Try going up to a black man in South Africa and telling him not to worry because things are worse in Uganda and see where you get," he said.

He said the second red herring is that South Africa should be left alone to solve its own problems.

"You never hear blacks saying this. It is not reasonable to expect the people who profit from these laws will want to undo them," he said.

He said the third argument that disinvestment will only hurt the black population is untrue. Increased sanctions to put pressure on the big banks and whites "who live like lords" is the way to help change South Africa, he said.

"This is one way of cutting off the life-blood of the apartheid regime and waking them from their political cocoon," said Gamiet.

He hastened to add he did not want to speak in a threatening manner. "The whites are a tribe of South Africa too and any society we create will include them," he said.

"We all must work together to build a society where justice and racial equality will be the rule."

Oktoberfest pageant panned

TORONTO (CUP) — After 15 years of women posing for display on a stage at the University of Waterloo, the schools' women's centre thinks enough is enough.

The group has submitted a 1,350-name petition to university president Douglas Wright asking that the 16th annual Miss Oktoberfest beauty pageant not take place on campus this year.

The petition says that "particularly in a time of promoting women's education in non-traditional fields, the beauty pageant undermines the aspirations of women attending this university."

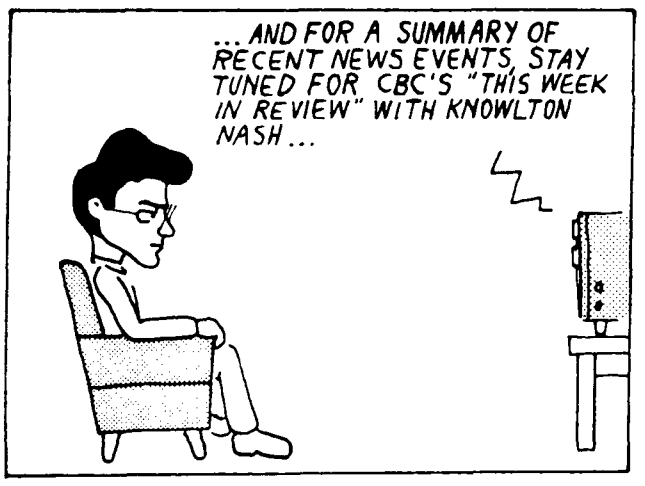
The pageant is held in conjunction with Kitchener-Waterloo's annual Oktoberfest celebration.

In a statement issued through his secretary, Wright said he is consulting others and that no decision has yet been made.

But, women's centre member Janet Bate said she has the impression from talking to Wright that the request will be turned down.

"They (the administration) are viewing it as censorship rather than as a chance to change social policy," she said.

Earlier this year, plans for a Vanier Cup beauty pageant were dropped when the idea failed to get enough support. The Vanier Cup, Canada's university football championship, is held in Toronto each year.



Fight apartheid

Today, all across the United States, students will be protesting against the minority rule in South Africa.

This issue, above all others, has brought students to the point of active protest.

Some are rallying against banks, others are encouraging their university administration to sell their shares in corporations which have subsidiaries that support the apartheid regime.

But, they are all working to advance a just cause in which they have no direct personal interest.

UBC students can join the effort to encourage Canadian businesses not to support apartheid. UBC Students for a Free Southern Africa are protesting at noon outside the Bank of Montreal North of SUB.

Be there.

Letters

Anarchist loses respect washing hands in dung

Dave Kary presumes to call himself an anarchist. He can't be serious. No self-respecting anarchist would be a member of student's council. Anarchists, to use Proudhon's memorable phrase, refuse to wash their hands in the dung of politics, no matter how inconsequential and irrelevant those politics may be.

Dave Kary, as a member of students' council, obviously sees nothing wrong with 40 people making decisions for 25,000, as long as those decisions are of a non-moral nature. Anarchists refuse to accept this destinction. They do not believe that any minority has a right to make decisions for a majority, whether or not those decisions can be characterized as "moral" or "non-moral". All political decisions are moral in the sense that they deprive those who did not participate in them of their moral autonomy, and in the sense that all decisions must be evaluated according to some moral standard.

Some people regard a decision made by others, to spend their money on SUB renovations instead of daycare, despite a clear majority preference for the latter, as a decision even more immoral than one to sell South African products on campus. If Dave Kary really believes in freedom of choice, he should support those students who believe that all UBC students should be free to decide whether they want South African products sold on their campus in their student facilities, paid for by the students themselves, for the promotion and sale of products made by companies with strong ties to South African interests. When will UBC students be given the freedom to choose the proper use of their own facilities? How can David Kary, or anyone else on Student's Council, presume to make this decision for the entire student body? To pretend that the decision to continue selling South African products is not itself a moral decision is absurd.

Presumably, the members of students' council will claim that they represent the views of the majority of students on campus, so there is no need for a student referendum on this or, to be frank, any other matter. Anarchists, and Kary claims to be one, reject this sort of reasoning. They deny that a small group of people, "elected" buy a handful of students, can legitimately represent the views of the majority of students, most of whom did not vote for the students' council which now claims to represent their interests and presumes to make decisions for them. Anarchists believe that people should be free to make their own decisions and to control their own lives without some group of "representatives" to do it for them. Anarchists envisage a society organized from the bottom upward, instead of from the top down, and therefore oppose hierarchical political organiztions such as the A.M.S.

David Kary must choose between being an anarchist and being a member of students' council. He can't be both. It is completely inconsistent for an anarchist to exercise political power over others by making decisions for them imposed upon them against their own will, regardless of the "moral" or "non-moral" nature of those decisions. An anarchist neither gives orders nor accepts them.

Thomas Keell

Blind political catchwords obscure reasons

In the recent 'perspectives' that have been offered on the subject of the Israeli bombing of the PLO headquarters in Tunis, it is unfortunate that proponents of opposing opinions prefer rhetoric to any real effort at communication. The pro-Israel writer allies herself with (hopefully) well thought of American senators, and her detractor makes his plea in the name of down-trodden Islamic cultures, tired of being abused by Western Imperialism.

It is alright if the former writer admires democratic justice and it is also fine if the later one asserts the victimization of cultures by others. But these are two lines of rhetoric that have very little to do — practically or emotionally — with the seventy corpses in Tunis.

If Mohammed Ezroura (Perspectives, Oct. 8) is enraged about the deaths in Tunis, it is odd that he is so eager to feed those corpses into the hungry machinery of political rhetoric. Catchwords like 'pro-American expansionist philosophy' and the 'Palestinian holocaust' only obscure why these people are dead; whether one thinks of the PLO as terrorists or as freedom fighters.

To justify the act in the name of democratic values is just as misdirected.

The PLO and Israel are locked in a death-struggle. The deteriorating conditions on the West Bank have expanded that struggle to pit Israeli Jews and Arabs against one another with a new vengeance.

The people that die in these struggles are seldom dupes — American, Israeli or otherwise. They are — in the way that M. Ezroura might have said — dying for very personal reasons: like a sense of identity and heritage. The tragedy of the area rises out of the fact that two opposing identities want some of the same things. But it is on this level that the struggle must be discussed, and not on one of academic, overly ideologized abstractions.

There are opportunists in the Middle East, and history has made victims of Jews and Arabs alike, but the struggle at hand is one of immediacies and not one of ideological rhetoric. That is why people are dying.

Norm Ravvin
arts 3

Prejudice sparks discontent between groups

Michelle Tessler is truly a master of rhetoric. Although she tries to come across as being objective and factual, she is in fact being neither.

Her stand is clear. Israel is the victim, the Arabs are the obvious aggressors. I do not wish to argue the issue of who, if either, has the legitimate cause. However, I take great offence when she says: ". . . surrounded by people whose religion it is to conquer the world and convert it to Islam."

Surely such a statement is not worthy of an educated person in the twentieth century. In fact, the statement smacks of religious hatred and prejudice. An equivalent statement made about any other religion or social group would be termed racism. Yet here Tessler has no qualms about condemning a religion she knows nothing about, except perhaps through orientialist works and our incredibly objective media. Surely Christianity is not judged by the situation in Northern Ireland or the fact that Christianity is used as a rationale for racial superiority by the KKK, and by the Dutch Reform Church of South Africa to support Apartheid.

It also does not account for the fact that many Muslim countries have high non-Muslim populations after centuries of Muslim rule. Egypt's population is twenty percent Christian, despite fourteen centuries of Muslim rule. India's population is eighty percent Hindu also despite centuries of Muslim rule. Muslim Spain was the setting for the Jewish Rennaisance. In fact, many Jews fled Spain during the Inquisition and sought refuge in other Muslim countries.

Furthermore, the Quran (which, for Tessler's information is the Holy Book of Muslims who believe it to be the Word of God), unequivocally states; "Let there be no compulsion in religion:" (chapter 2 verse 256).

I suggest Ms. Tessler re-evaluate her statement and examine her biases for it is ignorance and prejudice of this kind that leads to war. I also suggest that the Ubyssey be more wary of printing statements which condemn and/or stereotype entire groups or categories of people — in this particular case, the world-wide religion of a billion souls.

If Tessler is at all interested in finding out anything about Islam, or the Middle East, I suggest she go to the library and pick up one of many books written by authorities on the subject. These include such works as Ideals and Realities of Islam by Seyyed Hossein Nasr and Orientalism by Edward Said.

El-Farouk Khaki
law 3

Total economic sanctions unwarranted

Perhaps the desperate plea emanating from darker South Africa isn't calling for total economic isolation. What many of our enlightened thinkers in the west forget is that a crumbling economy in any nation affects the poor far sooner, and far more savagely than the rich. Ninety per cent of South Africa is black, most of whom are poor.

If disinvestment continues, a lengthy period of suffering will occur. Driven by hunger and need, the black populace will rise up in arms against the ruling elite. We are deluding ourselves if we think that the struggle will be short, or that it will necessarily result in a constitutional democracy. We are certainly deluding ourselves if we think that Both will openly step down from the presidency. At present, giving the blacks the vote would be tantamount to the same. When screaming for economic sanctions, are we not running the risk of instigating a full blown revolution? Our policies, then, would hardly differ from Marxism.

For the sake of humanity, reform must be reached through means other than revolution. An atmosphere of reason, rather than hysteria, must be cultivated. Economic sanctions, if used correctly, can serve as a powerful stimulant for convincing the ruling minority that inhumanity is unprofitable. The weapon must be wielded with patience and over time. We are talking about building a democracy — no mean task.

Jouni Tanskanen
arts 2

THE UBYSSEY

October 11, 1985

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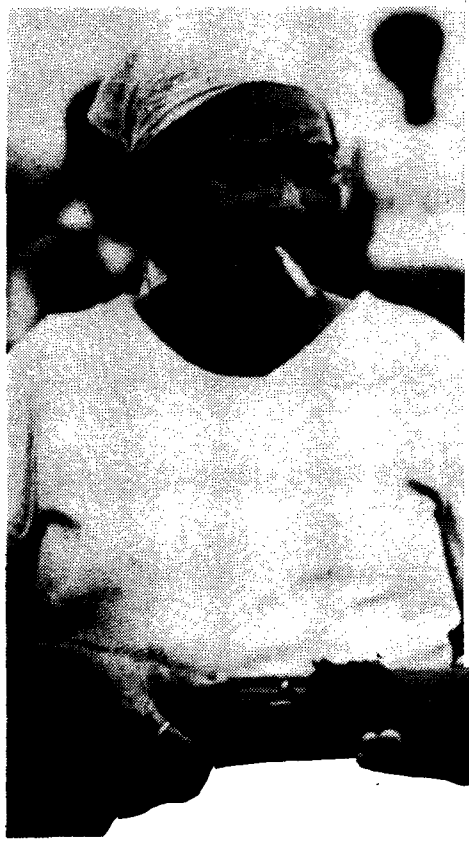
Stephen Wisenthal idly pulled his lip, while Debbie Lo exclaimed "Where am I" David Ferman ran in circles yelling "Reviews, more I want more!" Nancy Lee existed along with Laura Busheiken and Ronald Stewart in a book Evelyn Jacob was reading. James Young eagarly converted Nanoose with help from Tony Roberts, Ed Mau, Andrew, Lisa Magee and Dave Pasin. The Proctor said "Open Sesame" Dan Andrews rushed for the darkroom door. Charlie Fidelman lent contrast and Steve Engler littered the door with negatives. Sue McIlroy was. Gordana Rasic tested the waters. Michelle Tessler just drank. Vera Manuel listened to BOC. Mary McAllister watched T.V. Kenneth Sallitt ate heartely while Shelly Butler and Patrick Kapty slowly starved. Chris Wong hid Muriel Draaisma in the West End. Micheal Groberman was somewhere beyond.

Nicaragua film inspires empathy

By LAURA BUSHEIKIN

"Yes, yes," I said, "I'd love to write for the Ubyssey, but I don't want to write about politics." "No politics!" I declared the day I first ventured timidly into room 241K. So I was put to work writing reviews; and I was happy in the world of imagination and creativity. But then they got me.



It was a seemingly innocuous Sunday afternoon when I got the phone call.

"How would you like to go review a movie tonight?" asked the familiar and deceptively trustworthy voice of one of the Ubyssey editors.

"Sure," I said. It sounded better than staying home to write an essay on alliteration and assonance in John Donne's poetry.

"Great," said the soon-to-be-distrusted voice, "It's called Nicaragua — The Dirty War..."

They'd got me. They'd got me good. It was a political movie. That now-hated voice went on to explain that it was sponsored by Oxfam, and playing in what sounded like some obscure high school somewhere.

As I walked into the high school I saw a table covered in pamphlets. Oh, no, I thought, propaganda, extremism, hysteria . . . wait — I have to keep an open mind . . . I have to keep an open mind . . . can I keep an open mind?

I needn't have worried. The movie itself would have opened the most stubborn mind. To my surprise I found no extremist loonies spouting mind-numbing slogans, no relentless propaganda, no monotonous reams of facts, no division of the world into pure white good guys and evil, awful bad guys, and no hate.

This is a film about people: the people of Nicaragua. It shows what their lives are like, what the war means to them, how they fight it, endure it, die in it, and how they maintain their dignity and optimism throughout it.

The present Nicaraguan government is working earnestly and energetically to improve life in this poor country, through intensive programs of education, health care, and agricultural reform. The U.S. backed counter-revolutionary army (Contras) are doing all they can to destroy this progress. The movie shows the barren remains of day-care centres, power stations, and hospitals that have been destroyed by the Contras. An interview with a health worker dwells on her frustration with the limitations imposed by the presence of the Contras.

We see people carrying machine guns and machetes while they harvest the crops, in order to protect themselves against raids by the Contras.

The camera work reflects the emphasis on humanity rather than ideology. The camera seeks out and lingers on faces that are deeply imprinted with suffering, yet infused with the grim beauty of courage. Children sing, play, cry, dance, and are loved on the screen. Mothers talk with bitterness, tempered by acceptance and pride, of the loss of their sons. An old man grips his machine gun and talks with patient hope of securing a peaceful existence for his fifty-three grandchildren.

The war that this movie deals with is not a war fought out of hate or power-lust; rather it is fought to ensure that the next generation, at least, will have the chance to work in peace to improve the quality of their life.

The movie gave very little information about the ideological and historical background of the war; and little information about why the Contras are active and the American Government is supporting them. I found myself wanting to know more — more facts, more political background.

Nicaragua — The Dirty War was at times depressing and frightening; yet it was also absorbing, moving and beautiful. It worked because it never tried to be more than a movie; it only tried to be a good movie. It must have succeeded: a former politicophobic stumbled out of Britannia High School with her hands full of pamphlets, her pockets full of pamphlets, her purse full of pamphlets, her mind full of questions and her heart full of empathy.

PAGE FRIDAY

Silence belittles men and women

By EVELYN JACOB

"Silent" is hardly the word to describe Marleen Gorris's A Question of Silence. On the contrary, there is nothing "silent" about the film at all, which instead makes loud noises of protest about female subservience in a world dominated by men.

A Question of Silence
by Marleen Gorris
at the Ridge Theatre

Although one is able to sympathize with Gorris's attempt to expose female oppression, there is, nevertheless, a lot to complain about in the way she handles this problem in her film.

Particularly in the ending of the movie which is hard to swallow — not mention horrible to look at — as female liberation from male imprisonment is justified through the brutal mutilation and murder of a shopkeeper who just happens to be male.

Three women — all of who have been living in the shadow of male domination, take bold steps to free themselves from their repressive roles as mother, wife, secretary and waitress. But the method they choose to do so seems extreme: unknown to each other, each one of them sets out to steal garments from a woman's clothing store. They get caught, and commit murder with no sign of remorse.

One can only fathom that the meaning of this is symbolic — that is, as women, they regain their female identity by stealing back their own senses of worth from a store owned by men.

Here, and throughout the movie, the viewer must either chain him/herself to his /her seat, or scream into the shoulder of the person sitting in the chair next to him /her in order to survive the worn-out metaphors and clumsy imagery of the movie.

Even the lines are silly: a female psychiatrist who tries to discover whether or not the accused are insane interviews one of the women who refuses to speak. After a long series of unanswered questions, the psychiatrist looks at her and says, "You don't feel like talking, do you?"

But to be fair to the film, one must contend with another, more difficult side of the story. The harried psychiatrist tries to make sense of her clients motives by comparing their case to war atrocities — are the people who commit these horrors insane? The questions Gorris presents are not easy to answer.

The perplexing thing about her analogy is that she leaves the meaning unclear: is the writer implying that the feminist cause is nothing more than blind ignorance following the footsteps of warped minds? One is tempted to believe so, especially when Gorris has her psychiatrist explain to her husband, when she joins forces with the three women, that she "thinks for herself, just like these women did."

Inevitably, one must question whether Gorris is being ironic, thereby making her film a satire on the feminist cause, rather than an overt attack on male chauvanism. A case can be made for this, for although the women are portrayed as victorious at the end of the movie, they are nevertheless sentenced to prison, another institution controlled by men.

And so as you leave A Question of Silence, you are more confused about the message of Gorris's film than you were when you entered the theatre. The one thing that Gorris succeeds in doing in her film is to belittle both men and women alike.

Cast creates a melodic musical

By PATRICK KAPTY

Next Time I'll Sing to You, is not a musical, nor a drama, nor a comedy. Elements of all three genres are present, to a greater or lesser degree, but the play cannot be confined by any single definition of theatre.

Next Time I'll Sing To You
by James Saunders
at the City Stage Theatre

Next Time I'll Sing to You, written by James Saunders in 1962, is a play within a play. The story is of five actors that gather night after night to discuss life in general and the life of the hermit of Great Canfield in particular. It is both absurd and existential.

The characters are: Meff, the working man, Dust, the intelectual, Lizzie, the working girl, Rudge, the writer, and the hermit. They are played by David Marr, Peter Giaschi, Sarah Orenstein, Simon Webb and Robin Mossley.

The hermit of Great Canfield is ostensibly the pivot about which the play revolves. And who could ask for a more intriguing pivot? The hermit lived behind nine foot walls, hedges laced with wire, and deep ditches dug around his home for the last thirty-five years of his life. His only contacts with the outside world were his brother, who dropped off his meals, and a buxom sixteen year old that he enjoyed watching frolic in the fields through his telescope.

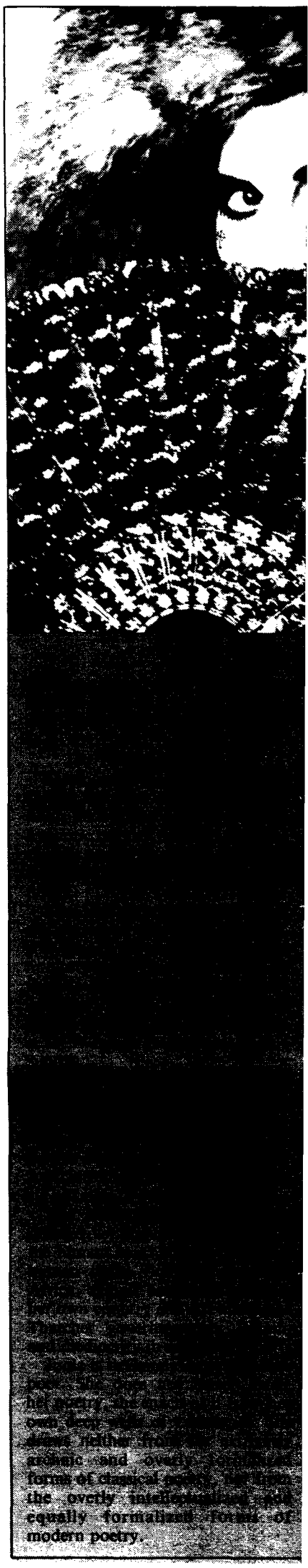
The play is in part an attempt todelve into this teasure trove of abnormal psychology, but is not a mere historical piece. Like all good theatre, the horizons of this play are considerably broader than the factual basis that it rests upon.

The cast in this production are without exception top notch. In particular, David Marr and Peter Giaschi play well off each other. Sarah Orenstein is also strong as the working class woman in search of direction.

Perhaps the most compelling aspect of the play is the author's ability to combine soaring literature with to-the-bone biting humour. For example, "If you hold a mirror to the face of life it preens itself, crimps it hair, strikes the noble attitude; all this you see in the mirror. But out of sight with the other hand, it quietly scratches its bottom."

This play is, at least theoretically, designed for students because it is a thought provoking and engrossing experience.

The author does not present life with all of its multitudinous problems neatly sewn up in one small package, but instead offers something better — consistenly insightful and often humourous theatre. To quote a member of the cast, "Tell your friends!"



Hungry Hooters harvest a howl

By TONY ROBERTS

Aaarrgh! The call of the wild echoes throughout the vast expanses of the SUB Ballroom as Hooter drummer, David Uosikkinen, savages the final remnants of pre-concert dinner, spinning multiple globs of unidentified food matter in the direction of guitarist John Lilley. From the vantage point of several tables away, I observe the 'moveable feast'. I try not to confound (fast) food, rough-edged etiquette, and music. Drummer U is probably not crazy; at least not completely. I will interview.

Gradually, the Hooters become aware of my presence. I am equipped with note pad and tape recorder and they immediately recognize a reporter from the Rolling Ubyssey. Off to the Hooter dressing room which is surprisingly spare. No extravagant contract demands, apparently.

Hooters Uosikkinen and Lilley are there. They look relaxed, healthy, and not quite as tired as ones who have been touring all summer as openers for So[illegible]ze and Don Henley. They are [illegible] first leg of a tour in su[illegible] debut album, Nerv[illegible] long way from t[illegible] Philadelphia w[illegible] Live Aid Sho[illegible]

DU: "[illegible] played only ten minutes and you think about how many people saw us play. Ten minutes of intense exposure. Actually, Joan Baez played first, but we were the first . . . Rock'n Roll outfit to get on stage there in Philly. A lot of people who we really admired were there and you just went up and said, "Hi, how are ya doin'?" I mean, Ronnie Wood (Rolling Stones) is hanging around . . ."

JL: ". . . and Dave goes, 'C'mon over here and sing with the Hooters, Ron!' There we are, the Hooters, and Wood is next to me, Dylan's behind me . . . everyone made us feel a part of it."

DU: "Paul Schaffer put the finale together, and Paul asked us to come out and be on stage. And it was really nice y'know? I mean there was no egocentricism . . ." (Lilley laughs) Is that a word, egocentricism?"

JL: "That'll be a word one day . . ."

Nervous Night is a strong debut employing the writing talents of frontmen Eric Bazilian (vocals, guitars, sax) and Rob Hyman (vocals, keyboards) and the use of [illegible]on-contemporary instruments: the [illegible]er Melodica, or hooter (ob[illegible] their namesake), and the [illegible]tten mandolin. In fact [illegible] Bazilian incorporated much of the Hooter sound as backing musicians on Cyndi Lauper's She's So Unusual with Hyman co-writing Lauper's Time After Time. Although drummer Uosikkinen, Lilley, and bassist Andy King do not contribute as songwriters, Eric Bazilian, who has just attached himself as the third interviewee, explains how he and Hyman incorporate the other three's musical individualities:

EB: "I gotta blow these guy's horns for a minute. In recognition of these guys; what happens as the band progresses as a unit is their character comes into our heads when we write. The longer you play together, you develop that sort of rapport with one another."

JL: "Like when we're on the bus . . . just travelling and jamming together with acoustic instruments, mandolins, and the hooter brings it all together."

The band is influenced by an enormous throng of different musical styles: U2, Juluka, Specials, Selector, The Beatles, Byrds, Traffic . . . the list is seemingly endless. The Hooters' reggae punch is strikingly present on All You Zombies, a richly sructured piece complete with Biblical imagery and apocalyptic dread. But who are the zombies?

EB: "Good question. I've been wondering about that myself but I can't tell you anything about that song that you don't know already. That song emerged full blown from our musical belly. We've been trying to figure out what we meant . . . I think its very obvious who the zombies are."

TR: "Am I supposed to think about this for awhile?"

EB: "We design these songs for [illegible]le to think about them. I don't mean to be flip and vacant, but that's all I know about the song."

TR: "What about 'Where Do the Children Go?' I read the lyrics. It's about teen suicide, isn't it?"

EB: "Could be . . . yeah. It's good that you got that. That was the initial inspiration for the song. There have been other ones (interpretations) that people have come up with that are equally good, although yours is, in fact, the correct answer."

TR: "Alright. Great, I get a gold star."

EB: "You do."

Bazilian says it is an artist's right and privilege to address social issues. He sees music as a vehicle to carry a message. But it is the music, not the lyrics, that will inevitably decide whether his band is worth hooting about.

Nervous Night is an ambitious debut but some songs suffer from overblown arrangements and contrived lyrics. In concert the Hooters assume the shape of a completely different animal. The band clicks in a live situation. Although the show is polished, there is unrelenting vibrancy and desperate energy in the band's performance and live sound. These guys are hungry and on the edge of "breaking it".

The band churned out several sixties howlers: Love's psychedelic masterpiece, "She Comes in Colors", the old 60's party classic, "Rock 'n Roll Star" and a thumping finale of The Dave Clark Five's "Glad All Over". The Hooters were as tight as Van Halen spandex but minus the socked crotchpiece. They were danceable, intelligent, dumb, cute, and amiable all at once, and when Lilley took a pratfall midway through the final encore, heck, it was great.

— dave chesney photo

HEAD HOOTER ERIC BAZILIAN...*man meets mandolin.*

Surprise! Schwarzenegger intelligible in Comman

By RON STEWART

Step aside, Sly, the cinema's new master of monsoonal mayhem is Austria's favourite son, Arnold Schwarzenegger.

Commando
directed by Mark Lester
at the Capitol 6

In his new film, Commando, Arnold does not kill as many people as Stallone's Rambo. (I counted only 65, not including those dispatched in explosions, nor others maimed, mutilated, or just plain beat up.) However, Arnold, and director Mark Lester, still deliver a "real man's" blood-and-guts, hell-for-leather, fist-to-the-throat, knee-to-the-groin, knock-em-down, drag-em-out, kick-ass rockin' good movie.

The mostly male and under-19 audience expected this. They probably expected an implausible plot, forgettable performances, and a disturbing attitude towards human life as well — all of which Arnie and Co. deliver. All humanistic reservations aside, however, Commando is undeniably a well-crafted, entertaining, and campy action movie.

The plot is simple, though it often deteriorates to ridiculousness: some bad guys want retired crack commando John Matrix (Big Arnie) to kill someone for them. So they recruit one of his former war buddies to kidnap Arnie's sweet 11-year-old daughter (Alyssa Milano). (The mother is never mentioned; maybe Arnie killed her too.) This, of course, proves to be a big mistake on the bad guys' part; obviously, they haven't see The Terminator.

As in that movie, when Arnie pursues his prey, nothing short of the Russians' entire nuclear arsenal will stop him. Dead bodies bloar like so much flotsam in his wake. Along the way, he enlists the help of the obligatory comely young woman (Rae Dawn Chong)—a stewardess, no less.

Everything leads up to the big fight scene when Arnie, outfitted like a mercenary's wet dream, invades the bad guys' island hideout. This is a scene of such creative carnage that cinematographer Matthew Leonetti and stunt coordinator Bennie Dobbins deserve some credit. I never realized there were so many ways to kill people.

The final fight scene also embodies the campiness of the film: Big Arnie wades through a mounting maze of bullets, bodies, and blood while barely suffering a scratch. The show also contains some good — though tasteless —

Time lurches to a stop

By SHELLEY BUTLER

Time Stands Still
directed by Peter Gothar
at the Vancouver East Cinema

Time Stands Still begins in 1956; the camera sweeps and lurches with a faded dance hall music showing the disarrary of Budapest streets in the midst of the rebellion.

While black and white film can romaticize a city, as Woody Allen did in 'Manhattan', in Time Stands Still, black and white images create a negative, slow, dulled ambiance.

As a man hurriedly leaves his wife to run to America, all he says is, "You'll always be my wife." This brand of blunted emotion stays with much of the film which chronicles the mother's two boys' adolescence in Budapest.

The boys' adolescence is heavily tainted by the politics of Hungary. They are growing up with adults for whom the rebellion is still very real. The older generation's confusion and cynicism slips easily to the children. For instance, when an old comrade of the father, named Bodor, comes back to Budapest, he tries to live a subdued, apolitical life in order to "purify" himself. However, he still preaches what he knows, and believes in. While drinking wine with Dean, he tells the boy that to survive, you must be suspicious of everyone. Ironically, as he says this, the listening faces of the rest of the cafe are brought into the frame.

Haunted by suspicion, everyday conversations have strange ambiguities. As students, the boys learn not to trust some of their teachers who seem comically bad with their maniac, glaring faces, and their F.B.I. like pocket-searches.

One teacher, affectionately called Miss Piggy, is surrounded in ambiguity which never really becomes clear. A group of boys shout, "Who's our leader?", and answer, "Miss Piggy!" they continue the cheer shouting, "Who will throw her up? We will! Who will catch her when she falls? No one!"

It is the cinematography before anything else that captures the mistrust. Peter Gothar creates a world which is peopled by anxious faces, and which is shadowed by the stairways and archways of old European arechitecture. Gothar works hard on detail and is always careful to have just the right bored, or earnest, or paranoid, or hopeful face on the screen.

Unfortunately, at times the film becomes to stylized for its own good. The result is that subtleties are lost to melodramatics. For instance, in one slow-motion scene a teacher writes "OUR LIFE" on the blackboard, and in anguished despair he flings a bunch of textbooks at the students. They all leap to their feet in a frenzy to grab at the flying books. At moments like these the film seems conscious of itself as something done for a western audience to show what it is like to live in an eastern block country.

What saves the film from being too heavy and grim is the humour in which Gother shows the second great influences on the boys teenage years, James Dean Americana. Parties are rocked by Elvis Presley, and coca-cola. In petty rebellion a gang of boys vandalize their school to the tune of 'Jailhouse Rock'.

One place where Time Stands Still finds a sort of grace is in Dean's interest in a pretty girl named Magda who wonders about with a Lolita-like presence. Reminiscent of the charm of Truffaut's children in "Small Change," their interest in each other is played out in the language of looks and shy smiles. Since the film seems to have little faith in women, it is quite fitting that the misunderstandings in their relationship stem from Mágda's insecurities. The other women in the film include a weak prostitute and an idiosyncratic, possessive teacher. The mother is sexless, reduced to being only a symbol of the past. In the cynical logic of Bodor's homespun philosophy, women become assimilated into the things which should not be trusted.

When the film seems to end with a hopeful conclusion — Dean and Magda deciding together to stay in Budapest — it is not surprising when another final scene backlashes against this sweetness. We see Dean, now as a young man, standing alone and dejected on street at New Year's Eve. Magda walks by with a husband and baby and gives a toot on a party horn in loud mockery of Dean. Dean stands in resignation of life; so much for the energy that he once had, that could make him talk sharply to teachers, and be excited about a girl. It's a twist which does not really shock. After all, time has passed, but only sourly on the young.

Dave Holland amalgamates a melodic storm

By CHRIS WONG

"How about that Dave, ain't he a bitch?" **Miles Davis**

In jazz lingo, calling someone a bitch is tantamount to saying a musician is not merely good, but has that extra spark and verve which stands above the rest. Coming from one of the supreme bitches in the history of jazz — Miles Davis — the compliment about jazz bassist Dave Holland cannot be taken lightly.

Holland, who appeared at the Town Pump with his quintet Monday and Tuesday, plays the acoustic bass with a mystical quality that sends listeners into a far-away musical land where each note glides with poise and grace into the next. Looking around the Town Pump Monday night, there were the usual reactions one would expect to find from a jazz [illegible]ce. Grunts and groans a[illegible] in tunes, and the [illegible] it," or "[illegible] from the [illegible]z-starved Vancouver audience.

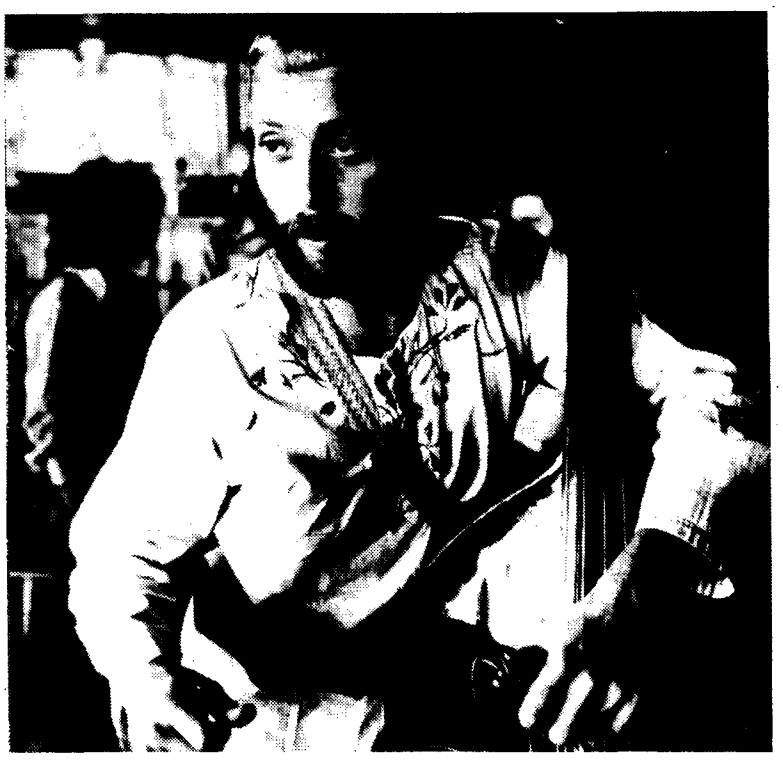
But for the most part there was silence. Just as the musicians were intent in creating improvisations and adding twists to melodies, the audience sat transfixed, not knowing what to expect next from the five musicians on stage who are anything but predictable.

Holland and his cohorts, Steve Coleman on reeds and flute, Kenny Wheeler on trumpet, Julian Priester on trombone and Marvin Smith on drums and percussion, perform as if they are on the precipice of a steep cliff. With no music in front of them and only a few melodies and chord patterns prancing about their heads, they charge forth in a storm of challenging rhythmic and harmonic ideas.

But just when the storm threatens to overwhelm and tumble into grey areas beyond the reach of the audience, the furious activity subsides into a gentle drizzle. This complex transition, from foreplay to climax to denoument and back again, is the essence of the quintet's sound which is an amalgam of jazz traditions.

Holland, has played with a diverse range of musicians, from bluegrass star Vassar Clements to the traditional jazz saxophonist, Stan Getz. But what shapes the music more than anything is the [illegible]acy of free jazz. Like their [illegible]ecessors who looked for new [illegible] to stretch and redefine the [illegible]ters of the music, Holland [illegible]pany are not content with [illegible] well-established and safe [illegible]

[illegible]rld Protection Blues [illegible] quintet's second album on [illegible]CM label, Seeds of Time. A [illegible]zz musician who hasn't played the blues is like a World's fair that makes money. A blues tune, evoking joy, sadness and everything in between, is something many a jazz group will pull out of their songbook as a break from other more intense, and complicated tunes. Not with these guys. The song full of intricate nuances and hooks, bears little resemblance to the traditional eight bar, three-chord basic blues form.



DAVE HOLLAND...bassking in the glow.

Part of the reason for the band's free sound is the lack of a piano player. With only Holland supplying basic chordal structures for the band to build on, the music is given the freedom to wander to uncharted jazz areas. And accordingly, each member of the quintet takes advantage of the opportunity to roam.

Coleman, looking resplendently cool in his dark glasses, led the way Monday by giving the music a visceral surge with the relentless, driving energy of his saxophone sounds. Wheeler is a serious-looking chap who showed about as much emotion on stage as a dead iguana. But the moment he puckered his lips up to the trumpet mouthpiece, the crowded club was filled with haunting reverberations which point to a player who knows the meaning of the word emotion inside out.

Priester, is what you might call a smart player. His brilliance lies in his ability to self-edit, knowing when to be economical and when to let go like a charging bull. Speaking of bulls, Smith gave his battery of drums and percussion instruments a thorough beating. Not just the obligatory time-keeping duties, but a calvacade of bangs, crashes, dings and dongs which somehow jelled into a cohesive whole.

Together the ensemble is like a chamber orchestra, with the players speaking their minds through their instruments with conviction and restless fire and spirit. Behind it all is Holland, patiently plucking away at his bass to create music that is bursting with intelligence and innovative ideas. And above all the music's lasting values lies in its ability to reach the audience, these hearty souls snapping their fingers and tapping their feet to the rhythm of a group that stands at the forefront of contemporary jazz.

do's campy creative carnage

one liners, adding to this strange sense of humour. At one point, Arnie catches a bad guy and holds him off a cliff. When Chong asks what he did with the fellow, Arnie says, "I let him go".

The movie is often funny, and usually by intention. The film pokes fun at itself, creating a detached attitude in its audience: it's only a movie, and all that blood and murder (all of it!) isn't real. Whether this is good or bad is another matter.

The performances are adequate, which is all they have to be; action takes precedence. Schwarzenneger plays his usual stoic, meaty self — at least this guy never overacts, and he's actually more intelligible than Stallone. (The movie also takes a shot at Rambo: "I eat gween bewets fo' Bweakfast," Arnie says before killing one.) Chong gives the best performance, which isn't saying much, but she does keep her character from becoming a caricature.

Meanwhile, with her wimpy sobs and teary eyes, Milano looks like she wandered in from a Steven Spielberg movie. One wonders if it was worth having 65-plus killed just to save her. As Bennet, Arnold's former teammate turned crazed villian, Vernon Wells struts through the movie like Bruce Dern on acid. He manages to overact in the type of film where that usually isn't possible.

Commando is a fun film to see with your engineering buddies after a few pitchers of draught. Just leave your social conscience at home, and remember: when Big Arnie says "Let's pawty", you wimps had better listen.

Banjo player attacks lack of compassion

By MICHELLE TESSLER

"Whose dog are you?", Dick Clements asks, as he strums his banjo, and the warmth in his eyes and smile spreads yet again to his audience.

Clements is the sole actor/folk singer in George Ryga's new play One More For The Road. That Ryga wrote this play for him becomes clear quickly, as one feels how well-suited the 'earthy' and amiable Clements is to his role.

— kent barrett photo

DICK CLEMENTS...Homeric bard

One More For The Road
by George Ryga
directed by Donna Spencer
at the Firehall Theatre
until October 31

The set is simple: a chair and table, and a mug of beer — a bar. In walks the story-teller wearing faded jeans and cowboy boots, banjo in one hand, cigar in the other, content as can be. He is here to spend an evening with friends, to tell his tales and to shed some light and good humour on the dismal times of today.

These stories, loosely strung together, come from the mines, the bars, the street. Clements' friend Chester, alias C-sharp, figures largely in many of them. Most of the tales are funny: Clements exclaims that he would prefer the clap to that fascist government we have on the west coast, which he didn't even vote for.

Some are sad, as when the actor remembers a woman he loved. And many are filled with outrage, as Clements attacks the government's lack of compassion for the poor, the sick and the hungry.

All of the stories are meant to evoke distinct images in one's mind, and they do. This is a play for the imagination: Ryga's choice of words combined with Clements' enthusiastic and genuine story-telling reproduce these memories and diverse pictures of life.

Hence, the simplicity of the set, the cast and the music. The latter adds greatly to the mood of tales being passed on through generations. Clements is like the Homeric bard singing and talking about life.

Still, what captures the audience overwhelmingly is Clements' youthfulness, his sense of humour about everything, and the pleasure he gets from simply being alive.

He is bitingly critical of the government and its treatment of the less fortunate in society, yet he never loses that sparkle in his eyes and the grin on his face.

Perhaps this is a quality which develops with age. Clements sees the crumbling world around him very clearly, but he does not take life too seriously to prevent himself from enjoying both what's left and the memory of what has already gone before.

Clements never actually imparts advice to his 'friends', but his message is implicit in his attitude. He walks away with his banjo, smiling and singing to himself, content with his own world even though the world around him is falling apart.

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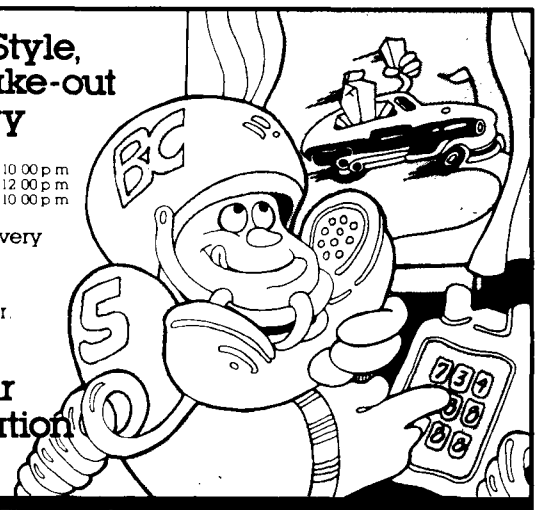

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BOOKS: New & Noteworthy

This is an exciting time of year for booksellers. The major publishers time the release of their lead titles for the fall season and so, after a dull summer, some great new books are hitting the shelves.

A trio of distinguished new novels has just arrived in the shops this week. **The Handmaid's Tale,** from Margaret Atwood, is a surprising departure for her. It is a funny and harrowing look at life in an America of the near future, ruled by a fundamentalist theocracy where some of the tendencies obvious in American society today are carried to their logical conclusion.

The Good Terrorist is a departure, as well, for Doris Lessing. Or, rather, a return to the style of her earlier works before the Canopus in Argos series. It is the story of a commune in modern day London whose members become involved in terrorism. It is a masterful portrayal of the aspirations and ironies of life on the far-left.

In contrast, the characters, at least the male characters, in Anne Tyler's **The Accidental Tourist** seem remarkably uninvolved in life. Her ironies are those of family life and its intimate moments, concerns she handles with great charm and talent.

Ursula LeGuin's new novel, (though 'novel' seems such an inadequate word for this complex work) **Always Coming Home,** is now on the stands. It is part conventional novel, part imaginary ethnography, part poetry and it contains a full-length cassette tape and a series of drawings. The whole package deals with a future northwest coast society called the Kesh.

For thriller readers there's **The Red Fox** by Anthony Hyde, a blend of treason, idealism and KGB intrigue. And, in paperback, **The Hunt for the Red October,** about a Lithuanian submarine pilot who defects to the U.S. with the Soviet Union's most advanced nuclear technology.

In paperback, Jay McInerney, the author of last years surprise best seller, **Bright Lights, Big City,** follows it up with **Ransom,** a novel set in Japan. And, for fans of the bizarre, **So Long and Thanks for All the Fish,** (the fourth book in the Hitch-Hiker trilogy) has arrived. **On the Shores of the Mediterranean,** by Eric Newby, is one of the most elegantly written, amusing and rewarding travel books of the last several years and it's now available in a Picador edition.

DUTHIE BOOKS

4444 West 10th Avenue

Arbutus Village Square

Philippine consul-general defends Marcos government

I am constrained to respond to the article entitled "Marcos Stirs Student Dissident" in the Ubyssey issue of October 4, 1985 because the statements attributed to me are most inaccurate and were taken out of context.

I received a call from Ms. Draaisma who asked for my views on the new program under the National Service Law. She told me that under this law, college students would be asked to complete 240 lecture hours over a period, learning loyalty, self-discipline and patriotism, how to combat foreign invaders, etc.

I said college students had to complete units on ROTC (Reserved Officers' Training Corps) before they could graduate. This has been a college requirement for decades. The same reasons for the ROTC course possibly hold true for the National Service Law.

Since the Nixon doctrine of the early 70's, our government has stressed that we could not rely on U.S. ground forces to defend our territory in case of external aggression. Our Philippine forces would have to do the fighting in the event of invasion and this was true also in combating insurgency. ROTC training was to be understood in this context. We could not have a populace completely untrained in the use of arms, particularly with the growth of insurgency. As for external aggression, we well know the lessons of World War II.

I did not say the government would not heed the calls of students. In fact I said we should listen to them, but I had also observed, in my 11 years in the Philippines prior to my posting to Vancouver last year, that many student demonstrators with clenched fists who were wont to shout slogans such as "Down with Capitalism and Imperialism" and "Down with the U.S.-Marcos dictatorship" were iconoclasts who knocked down all that stood for the establishment but had no constructive alternatives to present.

In fact, students with communist blueprints could be more authoritarian than the leaders they sought to replace.

Many of our problems have been problems for past administration as they are for the present: our need to curb population growth, need to provide jobs for the 700,000 who yearly join our labor force, need to redress yearly trade deficits caused by spiralling prices of oil and industrial goods and plummeting prices for our exports such as sugar in the world market, which have exacerbated our debt problem. No administration is perfect, each is bound to commit some errors, the present included. But we have made some progress, among others, the distribution of land to tenant farmers under the land reform program, in diversifying exports and trade partners and developing indigenous energy resources, so that we may not have to depend on 90 per cent of our energy requirements on imported oil.

As for the statement that not a day goes by without one Filipino killed, another missing, another arrested, what about the Filipino civilians who are killed by grenades thrown by radicals opposed to the government and foreigners kidnapped by MNLF secessionists? What about the American lady shopper at a Rustan Department store who was killed by a bomb? As for students herded into jails, some of them are indeed rounded up and detained after riots where molotov cocktails and other projectiles have been hurled and have injured both civilians and police who have had to be hospitalized. But they are released after a few days and sometimes within hours.

The clincher paragraphs at the end of Ms. Draaisma's article present statistics on activists arrested but interestingly omit the source of these statistics. How can Ms. Draaisma really know whether these statistics are accurate and have not been exaggerated. How can she know the circumstances surrounding the arrest of certain activists. One activist, Doris Baffrey, was imprisoned because there was sufficient evidence to trace her to a bomb which exploded at the Philippine Convention Center which injured innocent civilians at a gathering of travel agents from abroad, a gathering in which both the U.S. Ambassador and the Philippine President were present. As for the numbers of people killed, does Ms. Draaisma know who killed them and the circumstances thereof? Is she, as her article appears to imply, certain that it was the administration responsible for the killings? As for disappearances, some of them are traceable to the NPA and the MNLF. One Filipina fiancee of an American executive who disappeared in one of our provinces in fact came to Vancouver last year and she traces his disappearance to the NPA.

As for our educational system, students are free to pursue courses according to their personal preferences. Many still take up liberal arts courses. Where before many studied law, today, a goodly number take up banking and management because of opportunities for them in the Asia Pacific region. As for the statement that the President prefers English speaking, technically adept students, I was present in a meeting where Lee Kuan Yew of Singapore told the President that Singapore was emphasizing the teaching of English because it was the language of technology and it was in this context that the President directed the continuance of English as medium of instruction in our schools rather than replace it with Tagalog.

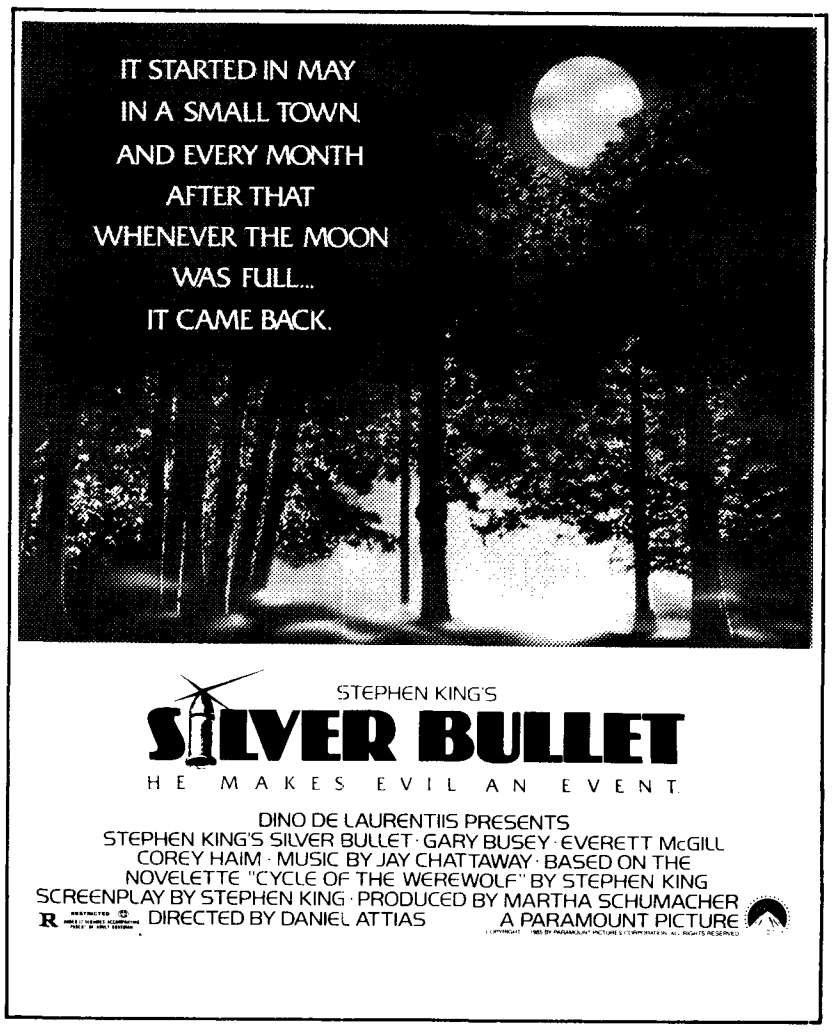
Our universities are not making profits. The President of the University of the Philippines in fact had to appeal to the UP alumni abroad for help to UP to provide facilities that would keep up its academic standards. Some of our colleges have had to close down because of losses. Teachers strike for higher salaries while students demonstrate against tuition increases. Vancouver must know the problem.

As for the National Service Law, does Ms. Draaisma have a copy of the law? Instead of printing Ms. Balan's interpretations of what the law means, why don't we sit down together and examine what the law actually says? The program under the National Service Law is possibly motivated by a need to provide directions other than those preached to students by mentors who espouse the communist ideology. The Dean of the College of Liberal Arts and Sciences at UP a few years ago used to be the No. 3 man in the Communist Party PKP and there are a number of professors in the UP campus who preach his philosophy. In the face of increased insurgency, would Ms. Draaisma have our government leave the field over to the NPA and the Communist Party of the Philippines?

As for military aid from the U.S., the military assistance was in fact cut down by U.S. Congress and the larger proportion channelled to economic assistance this year.

I would request, in the interest of balance and fair play, that your paper print this response and if possible also on your front page, in the same way that Ms. Draaisma accorded Ms. Balan's story such importance without perhaps bothering to gain a fuller picture of our Philippine situation. As for Ms. Balan's trip, I do not believe in exporting our problems abroad in the hope that others will resolve them for us. Only our people can resolve them and within our national boundaries. For how could someone here, in such a city as Vancouver, so blest with food, with its small population, in a country which did not suffer centuries of colonization and the devastation that Manila underwent in World War II, the years of struggle to wrest our economy from the grip of foreign control, really know the Philippines of today and the causes of its past and present problems?

Luz Del Mundo
Philippine consul general



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Tween Classes

TODAY

UBC NDP CLUB
MLA Emery Barnes on South Africa, noon, BUCH D318.
LE CLUB FRANCAIS
Noon hour meeting, noon, International House Lounge.
UBC STUDENTS FOR A FREE SOUTHERN AFRICA
Apartheid protest, noon, Bank of Montreal.
LATIN AMERICAN SOLIDARITY COMMITTEE AND LAW STUDENTS UNION
Public talk by Carmen Camei on human rights, up-coming elections in Guatemala, noon, SUB 215.
STUDENTS FOR PEACE AND SOLIDARITY
Owen Wilkes and Roman Beder, What Is Going On In the Pacific, noon, SUB 205.
CHINESE STUDENTS' ASSOCIATION
Squash-Racquetball night, free for members, 7:45 p.m., Winter Sports centre.
MEN'S SOCCER (UBC)
Soccer game: UBC vs Alberta, 2 p.m., Todd field.
CHINESE STUDENTS' ASSOCIATION
Ball hockey night, free for members only, 8 p.m., Osborne Gym F.
FIRST YEAR STUDENTS' COMMITTEE
Get involved! Come and meet other First Years! Noon, SUB 206.
UBC SPORTS CAR CLUB
Novice Rally, 7 p.m., Old bus loop at new bookstore.
CHINESE STUDENTS' ASSOCIATION
Squash-Raquetball night, free to members only, 7:45 p.m., Thunderbird Winter Sports centre.
UBC DANCE CLUB
Dance practice, noon, SUB partyroom.
SUBFILMS
Film, Witness, 7 and 9:30 p.m., SUB auditorium, $2.

SATURDAY

CHINESE VARSITY CLUB
Gym night, volleyball and basketball, 8:30 p.m., Osbourne Gym.
MEN'S SOCCER (UBC)
Game: UBC vs Saskatchewan, 2 p.m., O.J. Todd field.
ROWING (MEN AND WOMEN)
UBC/Van. rowing club fall invitational regatta, all day, Burnaby Lake.
MEN'S RUGBY (UBC)
UBC vs Van. Rowing Club, 2:30 p.m., Brockton Oval, Stanley Park.
CHINESE STUDENTS' ASSOCIATION
Volleyball team practice-tryout, free for members only, 10:30 a.m., Osborne Gym B.
INTER-VARSITY CHRISTIAN FELLOWSHIP
Thanksgiving dinner for residents of Gage/Totem stranded on week-end, 7 p.m., Thenas house, R.S.V.P. 271-0177.
SUBFILMS
Film, Witness, 7 and 9:30 p.m., SUB Auditorium, $2.
CHINESE VARSITY CLUB
Social night, "Pre-Halloween", fortune-telling, 6:30 p.m., SUB 212.

SUNDAY

MARANATHA CHRISTIAN CLUB
Worship service, 10 a.m., UBC Daycare Gym, Acadia Road.
UBYSSEY SCHOOL OF SOCCER
Open game, 11:30 a.m., 25th and Crown.
ROWING: MEN'S AND WOMEN'S
Cam-Am Cup, all day, Burnaby Lake.
SUBFILMS
Film, Witness, 7 p.m., SUB Auditorium, $2.
UBC MOTORCYCLE CLUB
Sunday ride to races at Westwood, 10:30 a.m., North end of SUB (Bank).
LUTHERAN CAMPUS MINISTRY
Worship service, 10 a.m., Lutheran Campus Centre.
UBC DANCE CLUB
Dance practice, noon, SUB partyroom.

MONDAY

CHINESE VARSITY CLUB
Aerobics classes, 5 p.m., SUB 207/209.
CINEMAWEST
Film, Polanski's Knife in the Water, 7:30 p.m., SUB Auditorium.

TUESDAY

CHRISTIAN SCIENCE ORGANISATION
Testimony meeting, Bible Readings, All invited, noon, SUB 215.
CHINESE STUDENTS' ASSOCIATION
Beginners' Mandarin class, free for members only, 12:30 p.m., Buchanan B 317.
DEPARTMENT OF SLAVONIC STUDIES
Dr. Felix Oinasy, Prof. Emeritus, Indiana U., "Russian Byliny and Noviny" 3:30 p.m., Buchanan Penthouse.
ANARCHIST CLUB
Let's define Anarchy, bring your own, noon, SUB 260.
UBC MOTORCYCLE CLUB
General Meeting, noon, SUB 249 E.
UBC DANCE CLUB
Dance Practice, noon, SUB Ballroom.

WEDNESDAY

THE GUESS WHAT?
Rock against cut-backs: Rally music video shoot, noon, SUB auditorium.
CHINESE VARSITY CLUB
Aerobics class, 5 p.m., SUB Plaza South
CHINESE STUDENTS' ASSOCIATION
Beginners Cantonese class, noon, BUCH B317.
DEPARTMENT OF GEOPHYSICS & ASTRONOMY
Aspects of Lithoprobe 1985 lecture, 3:30 p.m., Room 260, Geophysics and Astronomy.
CINEMA – 16
Film: Malcom McDowell, 7:30 p.m., SUB Auditorium.
AMS ROCKERS
Meeting, noon, SUB 213.
PSYCHOLOGY STUDENTS ASSOCIATION
Meeting, noon, BUCH.

Hot Flashes

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Oct. 31 "Libel"
Nov. 7 "To Kill a Mockingbird"
Nov. 14 "The Trial"
Nov. 21 "Breaker Morant"
Jan. 9 "Twelve Angry Men"
Jan. 16 "And Justice For All"
Jan. 23 "Inherit the Wind"
Jan. 30 "Judgement at Nuremberg"
Feb. 6 "A Man for all Seasons"
Feb. 13 "The Brothers Karamazov"
Feb. 27 "The Caine Mutiny"

The films will be shown on Thursday afternoons beginning at 12:30 in rooms 101 & 102 of the Law Faculty Building. All films are $2.00 at the door. A season pass is $20. Passes are on sale until Wednesday Oct. 16 from 12:30 until 1:15 in front of the Distribution Centre in the Law Faculty Building.

Gnaar! Yeah, You! I am the mutated Nitobe goldfish monster, more menacing than any tuna you've ever seen. Here's your big chance to be a published writer. Just enter The Ubyssey's ghost story contest. The winning story will be run in the Halloween edition of the rag. Your story must include these items: a Thunderbird, a goldfish in Nitobe Gardens, SUB expansion (Petrified Aren't You?), Dr. Pat McGeer, the President's Mansion and Wreck Beach (Aaah! Chilling). Entries must be shorter than 2000 words, typed on a 70 space line and triple spaced. They must appear in SUB 241k before Friday October 25. There will be prizes awarded. The contest is open to the entire university populace, excepting the Ubyssey ghouls. So lets move it you fearsome pencil wielders! I have spoken. Graaaah!

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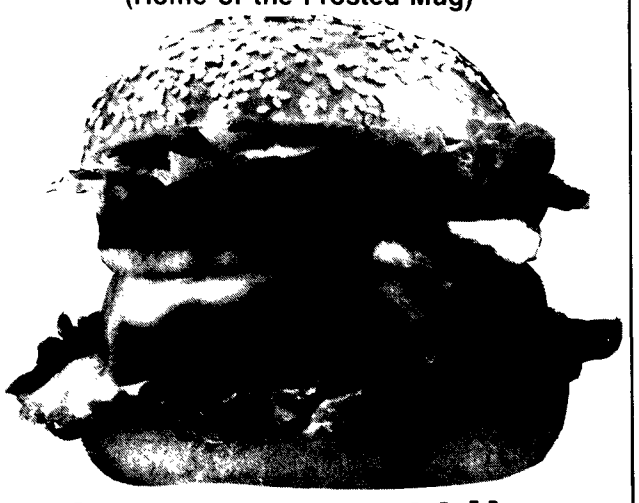

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5 — COMING EVENTS

DOLL TOY SALE. Collectors show, October 20, 10-3 p.m. Royal Towers Hotel, 6th St. & Royal Ave., New Westminster.

THE VANCOUVER INSTITUTE
Free Public Lecture
Saturday, Oct. 12
Prof. C. S. Holling
Zoology, UBC
on
ECOSYSTEM DESIGN: LOCAL SURPRISE AND GLOBAL CHANCE
Lecture Hall 2, Woodward Building, at 8:15 p.m.

11 — FOR SALE — Private

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20 — HOUSING

2 MALE UBC students, aged 24 want male or female roommate to share top 2 floors of a large 3 bedroom house at 5th & MacDonald. $265/month. Utilities included. 733-7877.

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30 — JOBS

ATTENTION: WORK STUDY STUDENTS
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35 — LOST

RAWLINGS BASEBALL GLOVE (tan, large pocket) at Intramural Softball Tourney at Osbourne Field, Sat., Sept. 28. If picked up please return, $25 Reward Tom Tse, 270-1971, 278-2994.

OPAQUE RED STONE from ring near Main Library Oct. 8, a.m. Barbara 732-7178 or 228-3115.

40 — MESSAGES

ALGAE SAYS,
The national symbol
a tribute and Bob's
the infamous Miller scale
and the quest for Pogs!

A WARM WELCOME to the pledges of Alpha Delta Phi. Congratulation on a choice well made. KNOB

CONGRATULATIONS to the new pledges of Alpha Delta Phi.
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65 — SCANDALS

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Vista

Cheap Sentiment, a musical tour de farce, a production of **Tamnahous Theatre**, at the **Vancouver East Cultural Centre** (1895 Venables, 254-9578) until October 12, at 8:30 p.m.

Goodnight Disgrace about the friendship between Malcolm Lowry and Conrad Aiken, produced by the **Vancouver Playhouse**, at the **Queen Elizabeth**, (872-6622), until October 19, at 8 p.m. **Broken Hearted Losers**, back by popular demand, at the **Firehall Theatre** (250 E. Cordova, 687-1644) until October 11, at 10:30 p.m. **Arms and the Man**, a comedy by G. B. Shaw, at the **Arts Club Granville Island (687-5315) until November 9, at 8:30 p.m.**

I'll Be Back Before Midnight, a popular thriller, at the **Richmond Gateway Theatre** (270-1812), until October 20, Tues.-Fri. at 8:00, Sat. at 5:30 and 9:00 p.m.

Dear Liar, starring Antony Holland and Dorothy Davies, at the **Arts Club Revue Theatre** (687-1644) October 13, 20 and 27th, at 8:00 p.m. **One More For The Road**, a new George Ryga play, at the **Firehall Theatre** (250 E. Cordova) until October 26, at 8:30 p.m.

Exhibits

Inventor's Fair, at the **Art, Science and Technology Centre** (687-8414) October 12 to 14.

Tesla — A Portrait), a short play about an underrated inventor, at the **Arts, Sciences and Technology Centre** (687-8414) October 12 to 14, Saturday at 12:00, 1:30 and 3:30, Sunday and Monday at 2:00 and 3:30 p.m.

Arthur Erickson: Selected Projects, an exhibit of architectural drawings and models at the **Vancouver Art Gallery** (682-5621) October 11th through January 12th. Erickson will also be giving a lecture at the Gallery at 7:00 p.m. Friday, October 11th.

Japanese Folk Textiles, Dolls and Kimonos, at the **Museum of Anthropology** until December 1st.

Music

Music of the Spheres, a concert of 17th and 18th century Italian chamber music, consisting of recorders, harpsichords and viola do gamba. The ensemble will perform works by Frescobaldi, Corelli, Vivaldi and others at the **Museum of Anthropology** (96393 NW Marine Drive) October 13 at 2:30 p.m.

Gettin' off easy, with Kate Hammetvaughan, Colleen Savage, and Bonnie Ferguson, at the **Classical Joint**, Friday through Sunday from 10 p.m.

Stockton's Wing, the new music of Ireland. A seven-piece acoustic/electric band at **Tupper Auditorium**, 419 E. 24 Avenue, Saturday, October 12, 7:30 p.m.

Good Old Persons, a San Francisco progressive band at the **ANZA Club**, 3 West 8 Avenue, 8:30 p.m. (876-9788).

Philippe Lapointe, at the **Landmark Jazz Bar, 1479 Robson St., Friday through Saturday.**

Kamloops Big Band, swing and dance music, 8:30 p.m. at the **Hot Jazz Society**, 2120 Main Street.

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Directed by Antony Holland
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TIMES: Monday, October 22 (4:30-9:00 p.m.)
Tuesday, October 23 (6:00-9:00 p.m.)
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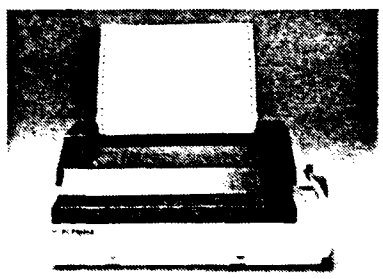
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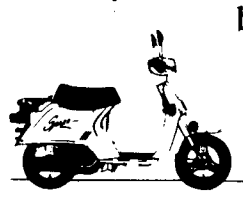
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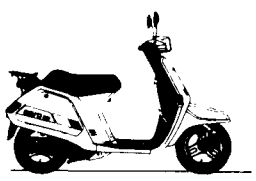
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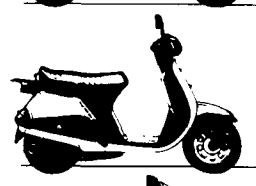
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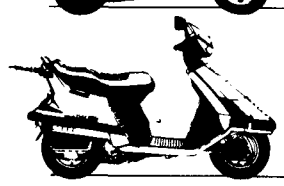
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Halley's Half Marathon

To serve interest in triathlons and ultra-athlete events, the intramurals runs program offered the 1st annual Halley's Half Marathon on Saturday, Oct. 5th, 1985. Over 60 runners registered in the gruelling 22 km. course.

Under excellent conditions, on a course which looped through the Endowment Lands, Peter Holsworth and Susan Barr became the first annual winners of the Halley's half marathon. Holsworth, representing the Physics Department, won the men's division with a time of 1:13:14. In the women's division, Susan Barr of Home Economics set the pace with a winning time of 1:33:46.

SPORTS EVENTS THIS WEEK

HOME		
Soccer (Men)	UBC vs Alberta 2 p.m., O.J. Todd Field, UBC	Friday, Oct. 11
	UBC vs Saskatchewan 2 p.m., O.J. Todd Field, UBC	Saturday, Oct. 12
Rugby	UBC vs Capilanos 7 p.m., Thunderbird Stadium	Wednesday, Oct. 9
Rowing (Men & Women)	UBC/VRC Fall Invitational Regatta — All day, Burnaby Lake	Saturday, Oct. 12
	Can-Am Cup All day, Deep Cove	Sunday, Oct. 13
Rugby	UBC @ Vancouver Rowing Club 2:30 p.m., Brockton Oval	Saturday, Oct. 12
AWAY		
Football	UBC @ Saskatchewan 2 p.m., Saskatoon	Saturday, Oct. 12
Hockey	UBC @ U. of Alaska-Anchorage 7 p.m. — Anchorage	Friday, Oct. 11 Saturday, Oct. 12

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Men's — 5 km

1.	Stephen Chu — E.U.S.	13:36
2.	Seamus Parker — Mech. IV	13:39
3.	Paul Quinn — Betas	13:54
4.	Chris Brown — Betas	14:02
5.	Nick Smith — Forestry	14:05

Women's — 5 km

1.	Janene Toneffe — E.U.S.	15:40
2.	Heidi Wippich — Rehab. Med.	16:43
3.	Liz Robertson — E.U.S.	17:57
4.	Pam Kerrin — Education	17:59
5.	Mae Jong — Education	18:20

Men's — 3 km

1.	Paul Rapp — Georox III	10:34
2.	Jim Richardson — Georox III	10:54
3.	Steve Gustavson — Betas	11:06
4.	Davey Gin — Medicine	11:09
5.	Cal Merry — MMPE	11:19

Women's — 3 km

1.	Carolyn Daubeny — P.E.	12:44
2.	Sandi Herring — Education	12:51
3.	Karen Warner — Nursing	13:41
4.	Chris Bjorndal — Arts	14:09
5.	Sherry Wright — P.E.	14:22

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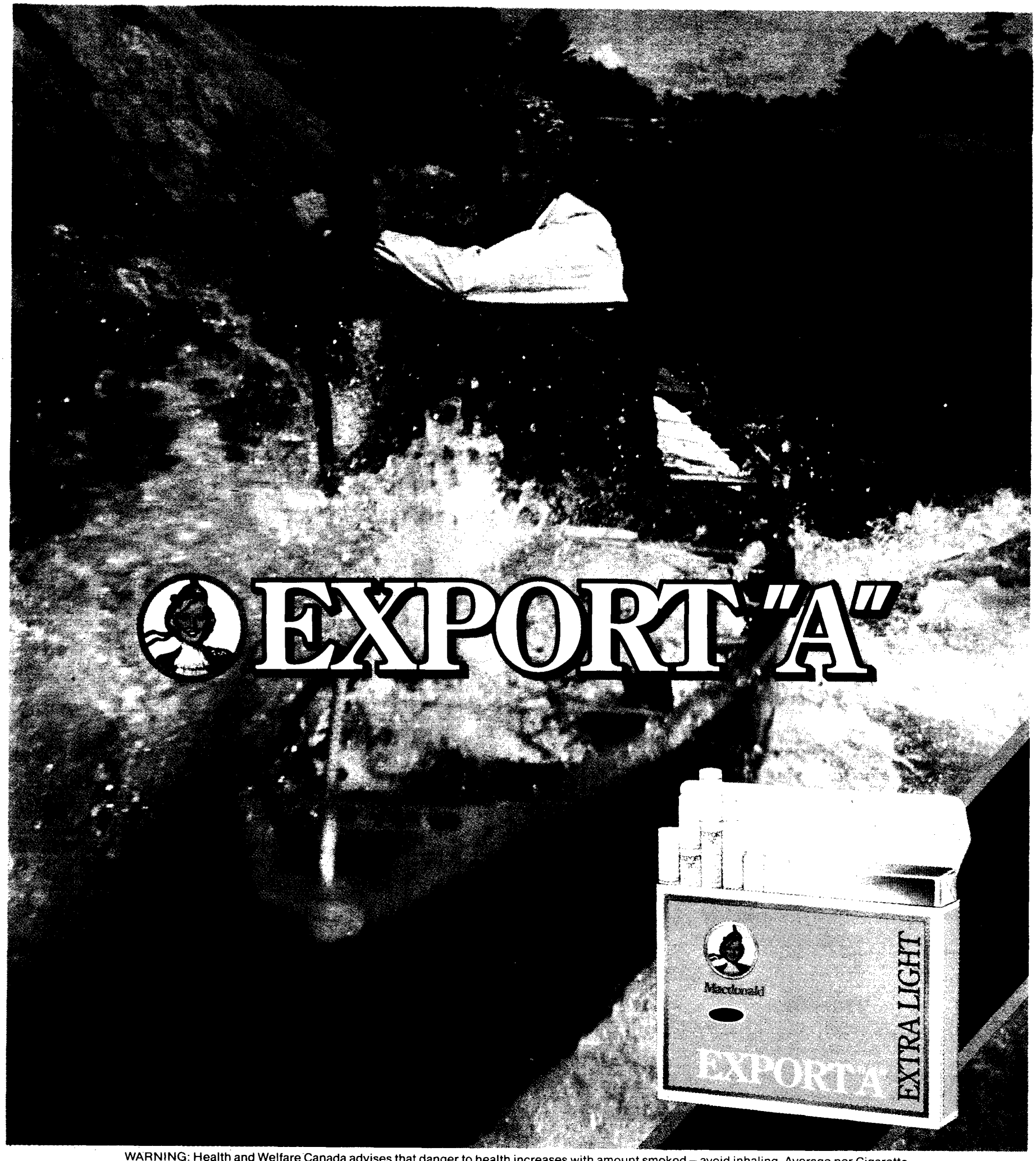

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