THE UBYSSEY

Vol. LXI, No. 12 VANCOUVER, B.C., FRIDAY, OCTOBER 6, 1978 228-2301

UBC degrees still good bet

By KEVIN McGEE

Registration in UBC's professional faculties is up and a university degree of any sort is still your best bet to avoid a lifetime on unemployment insurance.

The applied science and forestry faculties experienced the greatest increases in registration this year, according to William Tetlow, UBC office of institutional analysis and planning director.

"We had anticipated an increase in those faculties, just not quite so large."

While engineering and forestry increased in size by more than 10 per cent, the faculty of education was hit with a decrease of about 10 per cent. The exception to this was an increase of more than 30 per cent in the master of education program.

The commerce faculty would have had an enormous increase if not for an enrolment ceiling ex-tablished several years ago, commerce senior admissions officer Glenn Williams said.

"About 170 students new to UBC applied and were not admitted for poor grades or lack of prerequisites, and the number of students presently at UBC who applied were equal to that or greater," he said.

Neil Risebrough, applied science director of core programming, said he expects an increase of applications into engineering.

"We are bound to increase in the long run because we are the only engineering school in the province and also we are hoping for an increase in female students."

The faculty is currently admitting about 25 women each year into the first-year program, compared to about five women per year in past years, he said.

"I suspect we have between 70 and 75 women in all years of the program and that's great. We're encouraging them as much as we can," said Risebrough.

Arts faculty enrolment has remained constant over the past five years, despite massive campaigns to channel students into specific job-oriented careers.

The number of students registered in arts has hovered around 5,000, Tetlow said.

"I definitely don't get the impression of any exodus of arts students."

Almost 24,000 students are registered for the fall session. The number of graduate students and students attending night classes has also increased substantially.

Employment figures are not as depressing as one might suspect.

Unemployment among university graduates in B.C. was 3.6 per cent, while the overall provincial unemployment rate was 7.2 per cent, according to Statistics Canada's June issue of the Labor Force.

The manager of the campus Canada employment center, Ray Chew said, "The key to getting employment is not directly dependent on your degree."

—peter menyasz photo

SPINAL SUICIDE ATTEMPT by unfortunate forester shocks swimmers in Empire Pool Thursday. Soggy student decided he was bored with life and got things rolling to end it. Log rolling contest was one of many events during forestry week designed to refute claims that UBC students are spineless. Undercut dance Saturday night at the Agrodome ends week's activities.

'Canada bled dry by foreign interests'

Canada has been bled dry by foreign interests for the past 50 years and still does not see the urgency of the situation, the federal NDP candidate for Vancouver-Quadra said Thursday.

Alan Bush said the NDP's main belief is that the nation should be independent and promote Canadian interests. The myth that Canadians cannot do things for themselves must be dispelled, he said.

"We can do things for ourselves. We don't need foreign investment. We are living on the world's second largest piece of real estate and we can feed ourselves."

BUSH . . . hits foreign bucks

Political and business world leaders believe it is more profitable to trade outside of Canada, Bush told 20 people in SUB 212.

"The idea that it's cheaper to buy foreign goods is hogwash. All the 101 signs of depression in human beings, like alcoholism and mental disease, is the price that we've paid for foreign investment."

Bush said if the NDP came to power, the party would turn down foreign investment applications.

"The foreign investment review board that exists right now is just a weak little mouse. It's another Liberal boon-dog."

And Bush attacked completely profit-motivated systems. "The NDP believes that people are a hell of a lot more important than profits. What is economy? It's a Greek word for house-keeping," he said.

Canada is locked into a tariff situation that needs revision to find cheaper and easier ways to control imports and exports, Bush said.

"We import seventy-five per cent of our food and that's dumb. That destroys a lot of job opportunities."

Bush said he feels unemployment is the major student issue in Canada.

"How is the country going to use the knowledge that students gain in university? Are they going to educate you and then crap all over you? Because that's been the Canadian track record so far," he said.

Bush said the whole university administration should be reorganized. It's one of the best examples of the rich getting richer and the poor getting poorer, he added.

The method of distributing student population should be improved to solve the university's housing problem, said Bush.

"I really question the huge numbers of students in sausage-type factory universities."

Bush strongly criticized the national arts promoter, the Canada Council.

"It's staffed by a bunch of Liberals who don't know anything about art. We misdirect our cultural efforts. Canadians are brainwashed to think Americans are better," he said.

Television avec subtitles?

By PETER STOCKLAND

A UBC student is circulating a petition on campus intended to pressure Vancouver's French language television station into adding English subtitles to its programming.

"English exposure to French culture must be done on a step-by-step basis," Marc St. Louis, originator of the petition, said Thursday.

"People here are isolated from what is going on back there (in Quebec). If there is a good movie on the French network most of the people in B.C. can't watch it because there are only about 30,000 French-speaking people here," he said.

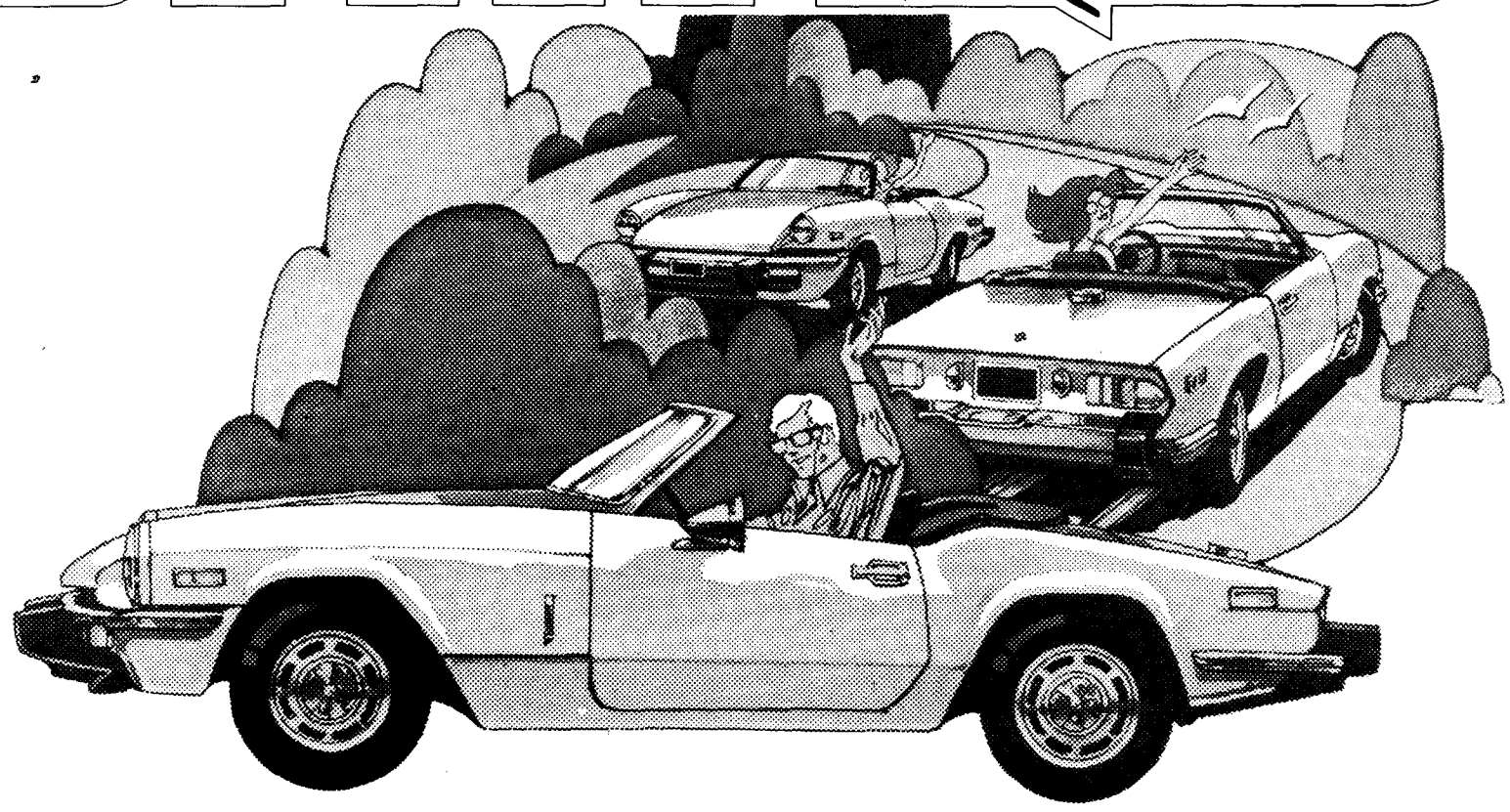
But Jacques Landry, director of French services for Vancouver's French TV station said the chances that English subtitles will be added are "ninety per cent impossible."

"Public relations wise it might be the move of the century, but from a practical viewpoint it is almost an impossibility. It would cost a fortune for one thing," Landry said.

See page 3: TV

Three lucky students will win

TRIUMPH SPITFIRES



and discover happiness in the...

LONG DISTANCE happiness SWEEPSTAKES

The cars have been donated by British Leyland Motors Canada Limited

Here's how you enter. Complete and send in the entry form below. Carefully read the rules and regulations and answer the two easy questions on long distance calling.

Mail the completed entry form; to be eligible, entries must be received no later than November 15th, 1978. Happiness is a new Triumph Spitfire, and who knows, you could be driving around in one before you know it.

Long Distance
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Rules & Regulations

1. To enter the Long Distance Sweepstakes, complete the Official Entry Form. Only official entry forms will be considered. LIMIT ONE ENTRY FORM PER PERSON. Mail to:

LONG DISTANCE SWEEPSTAKES
Box 8101, Toronto,
Ontario, M5W 1S8
Contest closes with entries received as of November 15, 1978.

2. There will be three winners determined. Each winner will receive a new 1978 Triumph Spitfire 1500 Automobile. Each Spitfire is equipped with a 4-cylinder overhead valve 1.5 litre engine, 4-speed Synchromesh transmission, rack and pinion steering, bucket seats, small radius steering wheel and real wood veneer dashboard. Manufacturer's suggested list price, FOB Dartmouth, Montreal, Burlington, Vancouver, $6,195.00 including Federal Sales Tax. (Dealer may sell for less). Price does not include dealer pre-delivery inspection, and make-ready, B.L.'s port handling charge or destination charge (if any). Local delivery, provincial and municipal taxes are included as part of the prize at no cost to the winner. Only one prize per person. Winners agree to accept responsibility for driver's permit and insurance. Prizes will be delivered to the British Leyland Motors dealership nearest the winners' residences in Canada. Prizes must be accepted as awarded. No substitutions.

3. Following the close of the contest, selections will be made from eligible entries received. Selected entrants, whose questionnaires are completed correctly, will be contacted and will be required to first correctly answer a time-limited, skill-testing question during a pre-arranged telephone interview, before being declared a winner. Decisions of the judges are final. By entering, contestants agree to the use of their names, addresses and photographs in any forthcoming publicity in the event of becoming a winner.

4. Contest is open only to students who are registered full-time or part-time at any accredited Canadian University, College or other Post-Secondary institution, except employees and members of their immediate families of TransCanada Telephone System member companies, British Leyland Motors Canada Limited, their dealers and their respective advertising agencies, and the independent judging organization. The contest is subject to all Federal, Provincial and Municipal laws.

Official Entry Form

Answer the following questions, then complete the information below them. Mail the completed form to be received by midnight, November 15, 1978. (ONLY ONE ENTRY PER PERSON).

Here are the questions

1. Do discounts ever apply to Long Distance station-to-station calls made from a pay phone?
Yes _____ No _____

2. During what hours can you save the most money on Long Distance calls made between Monday and Friday?
Calling to (location of your choice) _____
from _____ am to _____ am
pm pm

The following information will help us with our research. Please indicate with a check mark any of the following reasons for which you might make a Long Distance phone call **over the next six months.**

	number of calls
☐ to wish someone happy birthday	_____
☐ to clear up personal business	_____
☐ to wish someone happy anniversary	_____
☐ to arrange travel and get-togethers	_____
☐ to wish someone Merry Christmas or Happy New Year	_____
☐ to chat and "keep in touch"	_____

Thanks!

NAME (Please print) _____

ADDRESS _____

CITY/TOWN _____ POSTAL CODE _____

PROVINCE _____ PHONE NUMBER (where you can be contacted) _____

UNIVERSITY/COLLEGE attending _____

Dreaded police have no power

By JEFF RANKIN

You know who they are. The click-clack of heavy boots on the sidewalk behind you, the flash of blue uniform glimpsed out of the corner of your eye.

It's the campus security patrol, a force of 41 people hired by the administration to regulate traffic and prevent vandalism on campus.

But do you know what they can do or what their special legal powers are?

"They don't have any," says patrol supervisor Winston Ploeg. "They have no powers as police officers at all."

Ploeg said Wednesday that while the campus patrol can use reasonable force to prevent a crime and can make arrests, they can only do so in the capacity of an ordinary citizen.

"But we have never had need to, since the RCMP is available to us 24 hours a day," Ploeg says.

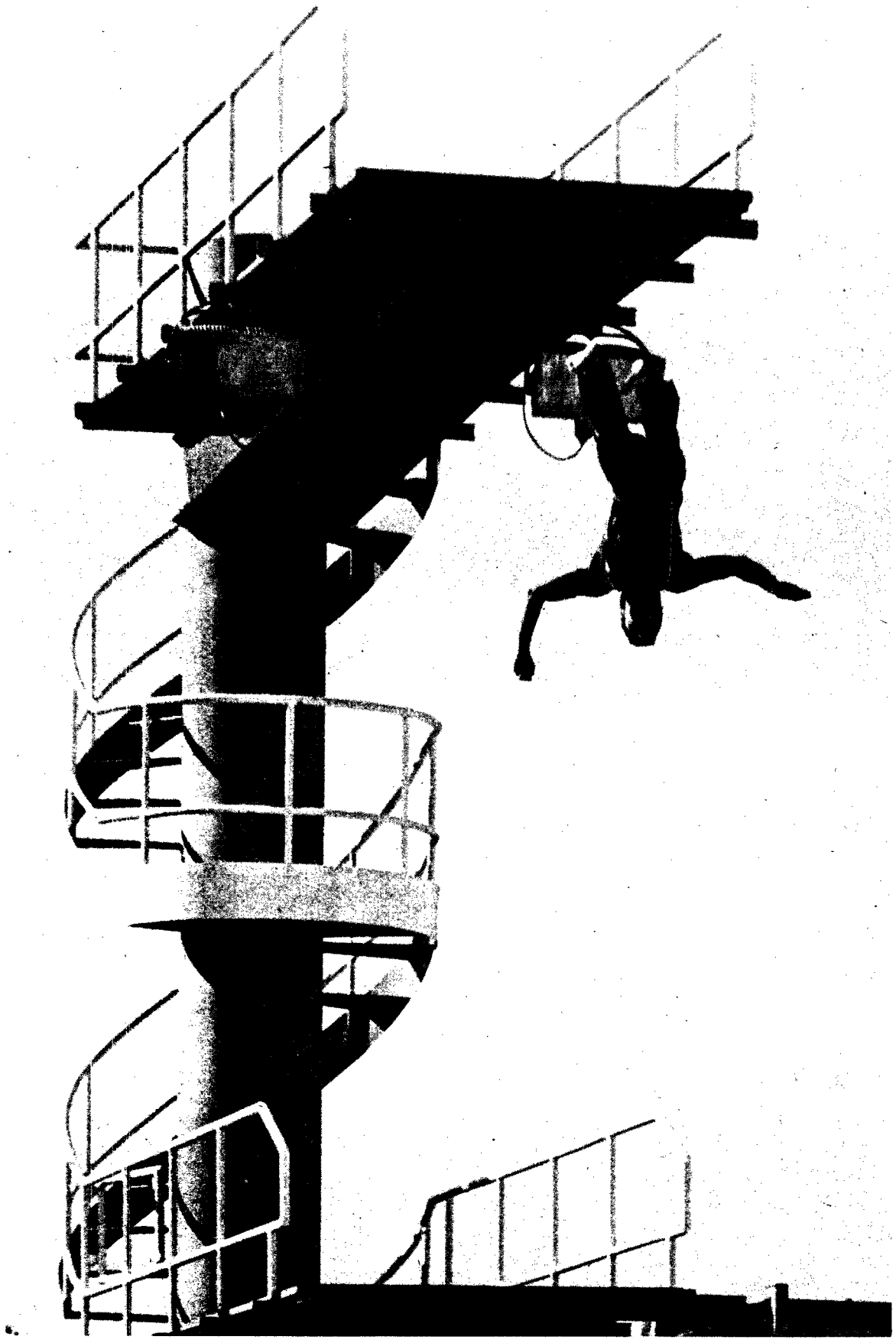
But while the patrol's powers are strictly limited, they do exercise considerable authority over the less fortunate automobile.

The hapless car is subject to the traffic offence notice which is issued by the university administration and not the government. The car owner is not legally obligated to pay these tickets, but refusing to pay leaves one liable for such sanctions as the university sees fit to inflict.

In other words, good luck registering next year.

The campus security patrol also has the authorization to tow vehicles which are parked illegally, says Ploeg.

"We get outside tow trucks to do the towing," he says. "We don't actually do it ourselves, but we've got a compound (for impounded cars).



—peter menyasz photo

LEMMING-LIKE ACTION of forestry students amazed observers Thursday. In fit of insanity similar to suicide-prone lemmings, foresters took to Empire Pool diving board and plunged to death, hitting log jam set up in water in anticipation of faculty enrolment restriction event. Self-inflicted genocide continued until Pit opened at 4 p.m.

Rhodesian blacks 'need our support'

By VICKI BOOTH

Canadians should support efforts to help the African Liberation Army combat white oppression in Rhodesia for "humanitarian purposes", UBC professor Irving Hexham said Thursday.

Hexham told about 100 people in Angus 104 Thursday that the World Council of Churches is granting money to the liberation movement to help refugees, not to buy arms.

Hexham described the blacks' position in Rhodesia and the whites' unfair practices.

"Ever since Rhodesian blacks started speaking of independence, the reaction of the whites is to move farther to the right. They have always rejected politicians who want to give the Africans a fair deal," Hexham said.

The white regime's laws have become more and more oppressive, he said. The Land Tenure Act passed in 1968 divided the land into two equal portions, one of which was given to the whites and one of which was given to the blacks.

HEXHAM . . . supports blacks

"This means each black has about seven acres of land, and each white has about 160 acres of land," Hexham said.

The whites' policies on education spending are also unfair, he added.

"About four per cent of the children in Rhodesia are white, and the other 96 per cent are black and the same amount of money is spent on the education of these two groups.

"The army and the police are in white hands, and the white vote is entrenched in the Rhodesian parliament," said Hexham.

He said the Rhodesian government promoted the so-called "internal settlement" between Ian Smith and black chiefs, but he called this settlement a "complete sellout".

"First of all, these chiefs are not traditional tribal leaders, but officials paid by the government, and thrown out if they don't agree with the government," Hexham said. "Secondly, it doesn't change land ownership in any sense. It gives the Africans nothing."

He said African black guerrillas do not want the whites to leave Rhodesia, but are only fighting for a "fair share of the cake".

"Whites have continually refused to meet African demands, and so more and more Africans have taken up arms against the whites."

Hexham said the blacks are only attacking military targets. White farms are minor fortresses and are legitimate targets, he said.

It is hard to get a realistic picture of what is happening in Rhodesia because of press censorship, Hexham said. He said no foreign journalists are allowed in the battle zone and the army only takes Rhodesian reporters to the battle scene. Rhodesian reporters are not allowed to talk to anyone, he added.

Hexham said Rhodesia's Roman Catholic missionaries support the guerrilla tactics because they believe the Africans have a right to revolt against the corrupt regime. Because of their support, the missionaries have been jailed and deported by the Rhodesian government, he added.

TV subtitles would give B.C. culture

From page 1

He said since programming is only delayed three hours from Eastern Canada to Vancouver, there is not enough time to add English subtitles.

Landry added that even if practical problems were overcome he doesn't think the move would be made.

"I don't really think that using subtitles is our role. The station is a French station and should be looked on that way," he said.

Other representatives of the French community in Vancouver said they agreed with Landry.

"It would be ridiculous to spend the money that would be required," said Lyse Dansereau, social development community officer for La Federation Des Franco-Colombiens.

"I am strongly, strongly against it. If people want exposure to French culture in Vancouver there are lots of places to get it."

'Sensational news oppresses gays'

There are two kinds of murderers in the news — gay murderers and "normal" ones, psychiatrist Jaime Smith said Thursday.

Smith told about 45 people in SUB 119 that such headlines as "Gay murderer kills friend" are common and are a means of setting gays apart.

"I challenge you to find a headline that says Straight man robs bank" he said.

Smith said he feels oppressed when reading news headlines which specify "gay skyjackers."

Singling gays out as different causes them to view themselves as different, said Smith.

"We learn to loath homosexuality before we acknowledge own (homosexuality)," he said.

Smith said in the past the news media discriminated against blacks in the same way it currently singles out gays. But newspaper headlines no longer discriminate against blacks due to pressures from civil rights groups, he added.

The gay minority is unique because it is virtually invisible, Smith said.

"Gay people can only be identified if they want to be identified," he said.

Gay men often asume a pronounced macho image and gay women act very feminine as a defence mechanism to combat androgynous tendencies, Smith said.

"It takes a lot of bravery to flaunt it (androgynous tendencies)."

Smith said people were treated for redirection of sexual orientation 10 years ago, but now most psychiatrists do not view homosexuality as an illness.

Gays with sexual identity problems are now often referred to sympathetic counselling organizations, he said.

No rag

Be prepared for a long siege, harship beyond imagine and a period of intense darkness before light can be seen at the end of the tunnel.

Yes, The Ubyssey will be missing in action for five hardship-laden days. The unpaid peasant scribes will be acting normally for a change, celebrating the Thanksgiving holiday with their families, or their loved ones.

Vancouver's "other" newspaper will be back on Thursday. The deadline for 'Tween classes submissions is noon Wednesday.

It's time for a constitutional

Students can be forgiven if they find the constitutional wrangles being fought in Alma Mater Society offices to be confusing.

The current AMS constitution is understood by few people, with the possible exception of its author, and now we have two new proposals competing for students' attention.

The first one, submitted by a coalition of undergraduate societies, recommends sweeping changes in representation on the student representative assembly. Brian Short, one of the individuals who drafted this document, claims the smaller SRA proposed in his constitution will lead to more effective student leadership and less internal wrangling. No doubt there will be less in-fighting because he has eliminated responsible representation for almost half the student population.

The other major change recommended by the Short proposal is to elect AMS executive officers in at-large elections.

This is a good recommendation. The current set-up removes student participation in the society's politics with its parliamentary-style government. Now, the president of the AMS is elected by a handful of politicians.

But the newest proposal, initiated recently by four AMS presidents, past and present, is an improvement on this theme.

Instead of electing all five executive officers in at-large elections, only the president and vice-president will be elected by the students. Elections will thus be less unwieldy but students will still have a chance to make their views known to student politicos via the ballot box.

Another good aspect of the "presidents' constitution" is that it returns fiscal control of the society back to the politically responsible body — the SRA.

Currently, the person responsible for drawing up the society's annual budget is not a politician, but a bureaucrat appointed by a committee of AMS politicians.

Money is power, and the manner in which a budget is decided — who gets cut where, or who receives increases — is often a political decision, particularly in the current tight money situation. These decisions as a consequence should be made by a politically responsible body.

Removing financial control from the AMS bureaucracy — the student administrative commission — is also a good suggestion in that it removes considerable power from the commission, a body which has grown in power far beyond original intentions.

After weighing the pros and cons of the current constitution and the two proposals, the draft by the four AMS presidents seems to be the best choice. It will still have shortcomings, as all constitutions do, but it seems to be a better starting point for further changes than the others.

Letters

Apathy strikes campus-anyone care?

It seems obvious that an epidemic of apathy has again struck the UBC campus.

Last Friday, less than four per cent of the students bothered to cast their ballot to elect their representative to our highest academic governing body. In spite of excellent coverage by The Ubyssey, many students had never heard of the candidates and had no idea of the issues involved.

Frequently, letters appear in your newspaper protesting the way things are run in the "tight bureaucracy of the Alma Mater Society." Yet interested students seem non-existent when we poster, leaflet, speak to groups and advertise in The Ubyssey begging for them to help serve on our committees (for example, the elections committee and students court have not yet been struck due to lack of applicants).

While I'm on the subject of apathy, I must add this. During the first weeks of term, countless eager new students were flocking to my office for information on clubs.

Unfortunately, the majority of these organizations had not bothered (and haven't yet) to inform me of any current contact names or numbers so that interested students could reach them. I expect that by the time I track down all the current information, these eager students will have succumbed to UBC apathy, and will no longer be interested in any involvement whatsoever.

So, if there are any students out there who have room in their lives for something other than classes, come up to the AMS offices and ask us what we can find that will interest you. That's what we're here for.

Sally Thorne
secretary, SAC

Ads hypocritical

Recently I wrote a letter to this paper criticizing it for publishing an RCMP recruitment ad. Various back issues indicate that not only does The Ubyssey advertise for the police, but also for the Bank of Montreal and the Royal Bank of Canada, banks which through their loans and investments support the corrupt regimes of Chile and South Africa.

In view of Ubyssey's support of the movement last year which suggested students withdraw their funds from these two banks the present advertising policy of this paper can only be regarded as hypocritical.

As I'm sure The Ubyssey does not wish to support, however indirectly, the repressive governments of either Chile or South Africa, it should clear up all ambiguities in its position by refusing henceforth to publish any advertisement for the Bank of Montreal or the Royal Bank of Canada.

John Walker
arts 2

THE UBYSSEY

OCTOBER 6, 1978

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

Editor: Mike Bocking

The 60th anniversary issue deadline was approaching rapidly as eager Ubyssey staffers grabbed their favorite Ubyssey-celebs. "I want Eric Nicol," shouted a distraught Mike Bocking who was obviously confused by the name. Staffers like Peter Stockland, Mary-Ann Brunoro, Paul Hodgins, Rich Creech and Dick Bale fought each other for the right to telephone illustrious Pierre Berton. "OOOh, I want Stuart Keate," chimed in venal careerists Julie Wheelwright, Greg Strong, David Morton, Holly Nathan, Mayo Moran, Robert Jordon and Larry Green. Mario Lowther Peter Menyasz, Keery Regier and Thierry LeBrun studied their Earle Birnie so they wouldn't be embarrassed when they called him. "Damn, Morley Safer's in the Missle East," cried an overly disappointed Kevin McGee to a confused trio of Glen Schaefer, Richard Schreiner, and Dave Ward who frantically tried to recall past fears of the 60 Minutes experi. Under-31 silly females Heather Conn and Vicki Booth dreamed of rewriting judge Les Bewley's copy. "And listen Al, write long, and it it's late call it in," said an irate Bill Tieleman to Fotheringham while he schemed to write his own Maclean's column. "Hey, I've got "Lance" Turner on the line," said an impressed Tom Hawthorn. "And he says'the king is dead, long live the Crown Prince'."

No noise required

This is just a small letter about a big complaint concerning the big noises a small number of groups make on this campus. I write of groups who, by using loudspeakers mounted on cars, wander about blaring out exhortations to support their dances, drives or whatever. When these often banal advertisements become so loud, however, that they penetrate throughout buildings they constitute noise pollution.

My defence against this excessive noise has been to deliberately ignore the events concerned, whether or not I have found them attractive. Other campus goers have agreed with me that the noise is an irritant and an invasion of their privacy which should not be condoned. Therefore, my suggestion is that if all students would use noisy advertisements as a criterion against supporting a particular function then maybe the advertisers will exercise more self-control.

On the other hand, if they compensate for the resultant poor attendance with even more noise, I will gleefully join them. Only I am going to blare away while parked underneath a certain you-know-who's office window.

Clive Vardy
science 4

UBC petered out

Having graduated from your tiny kingdom, it's not often that I get to see a copy of your campus rag. Nonetheless I was startled to read the other day that the board of governors had elected a new Wizard of Oz. In all respect to Ian Greenwood, his election as board chairman comes as a complete surprise simply because it contradicts the established tradition at UBC. Tradition has it that the most senior member of the board is selected as the new chair. In that case the heir apparent to the position would be none other than my close friend and confidant — Basil Peters.

Basil, who was last seen drunkedly tossing tomatoes across the dining floor at Victoria Station, has been working on an acceptance speech since last September. At that time, Doug Kenny had by-passed Basil as chairman of the prestigious board finance committee, (where Basil was also the senior member), thereby immediately sparking rumors that Kenny had better things in mind for Basil. Needless to say Basil was pleased with the prospects and quickly went out and bought a new suit, a gavel and a zipper . . .for his lips.

Intrigued by Basil's non-appointment, I contacted some uninformed sources on-campus (including Dean Neumann) hoping to get some insight into this matter. I have been told that there are two possible explanations for Basil's misfortune.

The first is, that Doug Kenny has still better things in mind for Basil. You see, Kenny is desperately seeking a head for the New Health Sciences Centre. Speculation is that Basil may well be Kenny's choice. Basil's chances for the position are said to be "excellent" since the only other applicant for the job is a UBC neurologist who has been on leave of absence since December of 1975.

Some of my friends who have actually seen Basil on campus this year, have asked him to shed some light on all of this speculation. Quite naturally, Basil being a good board member, has had no comment.

Moe Sihota
uic 1

Even the right-wing has rights

I cannot help but respond to the letter by John Walker, arts 2, published Oct. 3. In his letter Mr. Walker advocates that The Ubyssey should oppose publishing advertisments for reactionary institutions such as the RCMP for the reasons of supporting the "rights" of left-wing groups. Where is the logic in advocating "rights" when he is failing to recognize the "rights" of other groups that have beliefs contrary to his own?

R.G. Carriere
law

Letters

Paper offends

I am writing this letter in protest of something that appeared on the front page of the Thursday, Sept. 28 edition of The Ubyssey. It is a minor item, frivolously done, yet it manages through its inane manner to reduce the tragic history of an entire race to the subject of a snicker. What I refer to is the caption for the front page photograph.

The photograph is of two persons lounging in the sun. The caption mentions Indian summer, then goes on to talk about fur traders, resource depletion, and the genocidal circumstances facing the Indian people. It may surprise some, but these matters are taken seriously by Indians.

I am Indian, and I'm capable of taking a joke. But I don't like the condition of my people belittled for the sake of a cheap laugh. I was offended, as were many other people including the members of the Native Indian Student Union who asked me to represent them in this letter.

I hope that in the future The Ubyssey will exercise more editorial discretion in matters such as these. A university is, I hope, a civilized place. We are entitled to expect that its students' voice, this newspaper, will conduct itself in a civilized manner. But there is nothing civilized about laughing at other people's problems. It is simply crude and thoughtless. I hope a word is enough to prevent something like this happening again.

Theo Collins
Native Indian Student Union

The cutline you refer to was not intended as a slur against anyone. We apologize if anyone was offended —staff.

INTERNATIONAL HOUSE

General Student Meeting For

ELECTIONS

Of The Student Program Committee

WEDNESDAY, OCT. 11 — 8 P.M.
At International House

- The future programs of International House will be largely developed by this committee
- Every student member can vote and run for positions
- Memberships are available to anyone interested in International House ($2 per year, at the office)

ONE PLANET ONE PEOPLE ...PLEASE

Bahá'í Faith

If you would like more information please contact Michael and Ruth Bray at 228-0583 or attend an informal discussion Tuesday at 12:30 rm. 113 SUB.

BULLETIN (Second Update) **#1 CAMPUS RECRUITMENT**

PRE-SCREENING

The information below is a summary and up-date of the screening deadlines up to October 17.

UCPA APPLICATION DEADLINE FOR PRE-SCREENING	NAME OF EMPLOYER	FACULTIES REQUIRED	CAMPUS VISIT DATES
Wed. Oct. 11	Winspear, Higgins, Stevenson & Co. (Vanc.)	C. A. Students	Nov. 8, 9
Wed. Oct. 11 Exams: Oct. 14 & Oct. 16	Public Service Commission (Ask for Federal Government Application Form; return to CEC on campus)	All **Except:** Historical Research, Dentistry, Home Ec., Medicine, Occup. & Phys. Therapy, Pharmacy, Psyc., Sci. Regulation, Sci. Research, Taxation, (External Affairs: Foreign Service)	Nov. 14, 15, 16, 17, 20, 21, 22, 23
Wed. Oct. 11	Canadian General Electric Co. Ltd. (Manuftg.) (Toronto)	Mechanical and Electrical Engineering	Nov. 15, 16
Wed. Oct. 11	Honeywell Info. Systems (Toronto)	Any graduate interested in sales	Nov. 22
Thur. Oct. 12	Shell Canada Resources Ltd. (Calgary) & Shellburn Refinery (Vancouver)	ENG: Mech., Chem., Geological, Eng. Physics, Geology (Petro & Minerals), Geophysics & Physics	Oct. 30, 31, Nov. 1, 2, 3, 20, 21
Fri. Oct. 13	Gardner, MacDonald & Co. (Prince George)	C. A. Students	Nov. 6
Fri. Oct. 13	Canadian General Electric Co. Ltd. (Finance) (Toronto)	B. Com., Economics, Math, Finance	Nov. 6
Fri. Oct. 13	Ontario Hydro (Toronto)	Engineering: Elect., Mech.	Nov. 9, 10
Fri. Oct. 13	Energy Resources Conservation (Calgary)	Engineering: Chem., Civil, Mech., Geological, Geology	Nov. 14, 15
Fri. Oct. 13	Burroughs Business Machines Ltd.	M.B.A. and Comp. Sc.	Nov. 15
Fri. Oct. 13	Campbell, Sharp	C. A. Students	Nov. 17, 20, 21
Tues. Oct. 17	Gardner, McDonald & Co. (Vancouver)	C. A. Students	Oct. 30, 31, Nov. 1, 2, 3

NOTE: INCO METALS CO. (pre-screening deadline October 10) have cancelled their campus recruiting.

DIRECT SIGN-UP

The information below is a summary and up-date of the beginning dates for direct sign-up, starting Oct. 16.

NAME OF EMPLOYER	FIRST DATE FOR DIRECT SIGN-UP	FACULTIES REQUIRED	CAMPUS VISIT
Peat, Marwick, Mitchell & Co.	Direct Sign-up beginning Oct. 16	C. A. Students	Oct. 30, 31, Nov. 1, 6, 7
Coppers & Lybrand	Direct Sign-up beginning Oct. 16	C. A. Students	Oct. 30, 31, Nov. 1, 2, 3
Deloitte, Haskins & Sells	Direct Sign-up beginning Oct. 16	C. A. Students	Oct. 30, 31, Nov. 1
Winspear, Higgins, Stevenson & Co. (Pr. George)	Direct Sign-up beginning Oct. 16	C. A. Students	Oct. 30, 31
Union Oil Co.	Direct Sign-up beginning Oct. 16	**Summer:** 3rd yr. (Masters eligible) and 4th yr. Geology & Geophysics; 3rd yr. Geological Engineering **Permanent:** B. Sc. & M. Sc. Geology & Geophysics B. Sc. & M. Sc. Geological Engineering	Nov. 1, 2
Hudson's Bay Co. (The Bay)	Direct Sign-up beginning Oct. 16	B. Com. B. Home Ec.	Nov. 1, 2
Collins, Barrow & Co.	Direct Sign-up beginning Oct. 16	C. A. Students	Nov. 2, 3
Schlumberger of Canada (Edmonton)	Direct Sign-up beginning Oct. 16	ENG: Mech., & Elect. Geophysics, Eng. Physics Geological Engineering.	Nov. 2, 3

Please check in at the Canada Employment Centre office at least once a week for details and revisions.
Location: Brock Hall, Room 214
Hours: Monday - Friday — 8:30 - 4:30

For Bulletin No. 2. See the UBYSSEY end of October.

DIRECT SIGN-UP INSTRUCTIONS

1. Students may sign up for **one person only**, whether that person be themselves or someone else, i.e. a "buddy" system.
2. The Canada Employment Centre will be open early, at 7:00 a.m. on these days: Mon. Oct. 16 and Mon. Oct. 23. Otherwise opening is at 8:30 a.m. This early opening is for the sign-up with Chartered Accounting firms **only.**
3. Students wishing to sign up for firms **other than** C.A. companies will **not** be allowed into the "sign-up" area until the regular opening time of 8:30 a.m. on Oct. 16 and Oct. 23.
4. All sign-up's will be at Brock Hall, and there will be **2 separate queues** — one lined up for C.A. firms and another lined up for all other firms.
5. The general pattern is that two weeks prior to the campus visit date of the company, there will be a direct sign-up date for that company.
6. The direct sign-up dates of Oct. 16 and Oct. 23 will cover all the C.A. firms, so that students will not have to line up more than twice in order to reach any of these firms.
7. Details of the companies and their "sign-up" dates will continue to be published in regular intervals in THE UBYSSEY, and also distributed to the student employment reps.

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'Tween classes

TODAY

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

INTERNATIONAL HOUSE
Thanksgiving dance with live band, 9 p.m., International House.

MUSSOC
Get-acquainted dance, party, 8:30 p.m., SUB 207.

LE CLUB FRANCAIS
Reunion aujourd'hui, noon, International House.

GAY PEOPLE
Gay disco dance, 9 p.m., Grad Student Centre garden room.

ATA
Annual general meeting, elections, noon, Grad Student Centre garden room.

UBC SKYDIVING CLUB
General meeting, noon, SUB 212.

DEBATING SOCIETY
Qualifying debates, noon, Buchanan 204.

PHILOSOPHY STUDENTS' UNION
General meeting, elections, noon, Grad Student Centre upper lounge.

HILLEL HOUSE
Soviet jewery meeting, noon, Hillel House.

HANG-GLIDING CLUB
Meeting, slide show, noon, SUB 215.

HISTORY DEPARTMENT
Arthur Blanchette, Canadian envoy to organization of American states, speaks on Canada's Role in Latin America, noon, Buchanan 104.

TUESDAY

WOMEN'S COMMITTEE
General meeting, noon, SUB 130.

FORESTRY FACULTY
Photo exhibit Footloose in the National Parks (1920 -1940), 9:30 a.m., Macmillan Building lobby.

SUS
Lecture on The Planet Mars as Explored by the Viking Expedition, noon, Hennings 200.

LUTHERAN STUDENT MOVEMENT
Supper, discussion, worship, 6 p.m., Lutheran Campus Centre.

WEDNESDAY

NORMAN BETHUNE CLUB
Speech, presentation on current uprising in Iran, 7:30 p.m. SUB 213.

DEPARTMENT OF CLASSICS
Lecture Hannibal and the Romans by Prof. P. G. Walsh, University of Glasgow, noon, Buch. 104.

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

THURSDAY

MEDIEVAL SOCIETY
Discussion, noon. SUB 113.

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

SFFEN
General meeting, noon, SUB 216.

SUB ART GALLERY COMMITTEE
Leslie Poole's studio show, 10:30 a.m., SUB art gallery.

FRIDAY

SUB ART GALLERY COMMITTEE
Leslie Poole's studio show, 10:30 a.m., SUB art gallery.

SATURDAY

SKI CLUB
Work weekend, party, Oct. 7,8,9, Whistler cabin.

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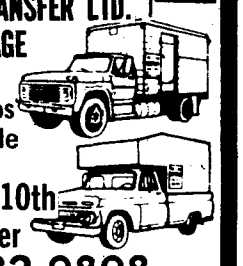
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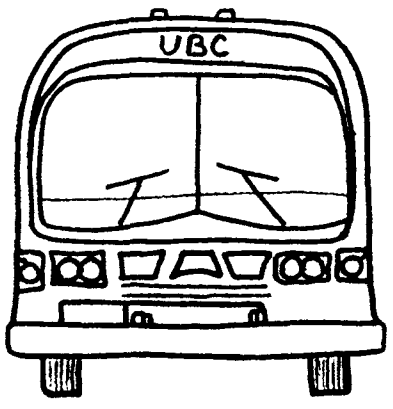

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5 — Coming Events

INTERNATIONAL HOUSE
TONIGHT
Thanksgiving Dance
With The Fabulous CUDJO Band
9 P.M. — Free Turkey Too
$2 Non-Members — $1 Members

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Rochester, Minnesota
Incidence, trends and outcome of disease. Dr. Kurland has utilized the unique medical records system of the Mayo Clinic to conduct a series of outstanding studies on the epidemiology of disease. Saurday, Oct. 7th, 8:00 p.m., Lecture Hall No. 2, Woodward I.R.C.

SEMINAR — By the Director of the Canadian Institue of Ukrainian Stud- Canadian Institute of Ukranian Studies, University of Alberta, Dr. Manoly Lupul, on "Ukrainian Canadians In Our Time Of Political Crisis". To be held on Friday, October 6, 8:00 p.m., Room 157, Law Building.

HOT HOT HOT! CSA's Saturday Night Fever Disco this Saturday, Oct. 7, SUB Ballroom. Everybody welcome.

FREESEE: Romantic versus Classic Art Series. Now showing every Wed., 12:35 p.m., SUB Aud. Free film series.

U.B.C. BOWLING LEAGUE meets Mondays at 6:00 p.m. and 8:00 p.m. in SUB Lanes. Everyone is welcome. For further information phone Chris, at 224-6539. Come out and bowl.

10 — For Sale — Commercial

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

11 — For Sale — Private

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20 — Housing

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30 — Jobs

EARN EXTRA MONEY and help the environment! Greenpeace needs canvassers. Good commission. Contact: Linda Spong at 736-0321.

35 — Lost

LOST — Man's gold watch, in the area of B lot. Engraved on back. Reward. 278-1908.

LOST — A gold wedding ring. 3rd floor Computer Science Bldg. Unusual design. Reward. 521-6876.

LOST — HP-21 CALCULATOR, Oct. 4, CPSC 201. Call Gord, 224-3475.

LOST — MY MIND, in promoting Subfilm's LED-ZEPPELIN "The Song Remains The Same". Now at SUB theatre.

65 — Scandals

GAY DISCO DANCE — All women and men welcome. October 6, Grad Centre, Garden Room, 9:00 p.m.-1:00 a.m. $1.50 with AMS card, $2.00 visitors.

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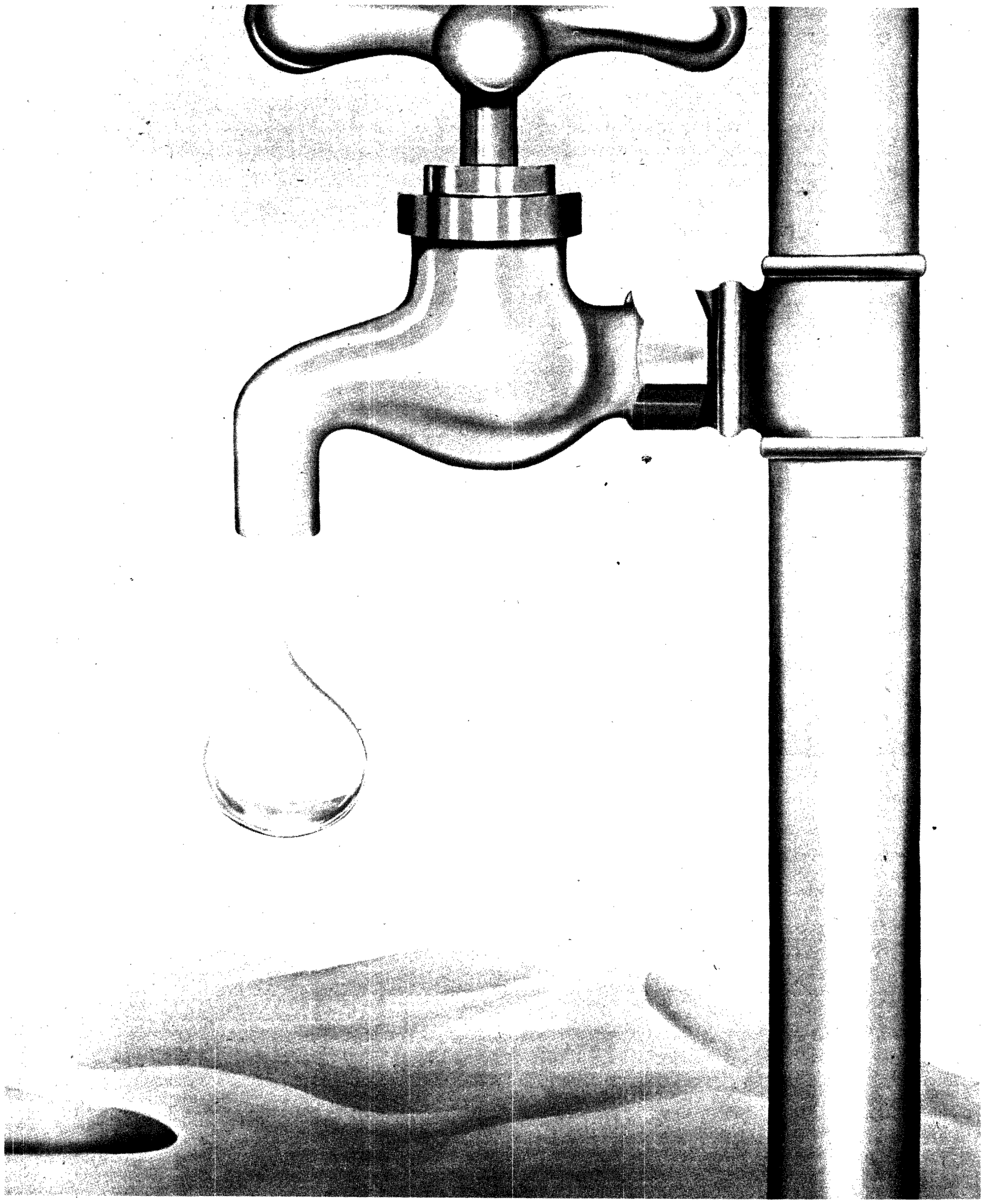
PAGE FRIDAY



INSIDE PAGE FRIDAY

- *The explosive issue of Solar Energy*
- *The story behind the Soft Rock closure*
- *Skycellar artists*
- *VSO and Chamber Choir reviews*
- *film reviews of Foul Play and Madame Rosa*
- *A new short story — Ms. Lucy*
- *and features on Brass Rubbing and the Circle Art Gallery*
- *a review of the Maynard Ferguson and Grappelli concerts*

Solar house provides energy solution

By DAVID MORTON

Quietly under construction in the heart of Vancouver is a small townhouse project that will soon have far-reaching consequences in the housing industry. The project will be unique because it addresses itself to two major issues facing Canadians in the 1970s.

Peculiar to this decade are two phenomena which have drastically raised the cost of living for all Canadians. The cost of land and housing has risen so sharply over the past few years that decent living spaces have become less accessible, particularly to families.

Perhaps a more far reaching problem than housing, however, is the rising cost of fuel. The Arab oil embargo of 1973 caused North Americans to re-evaluate not only their dependence on foreign oil sources, but as well the precarious state of the fossil fuel supply on a world scale.

The so-called "energy crisis" forced many to realize that energy strategists have been predicting for years that we are running out of energy.

The search for a solution to this potentially annihilating problem has resulted in a massive controversy. On one side are gargantuan oil corporations pushing for government subsidies for further exploration so they can increase their short term profits.

On the other hand, there are those who are proposing a restructuring of the entire energy system. By decentralizing energy distribution and by developing the renewable energy sources such as the sun, wind and tides, this group believes the world would be better prepared for the eventual depletion of fossil fuels.

This is a more realistic solution than either the short term concerns of the oil corporations or those proponents of that ecologically threatening alternative of nuclear energy.

Kitsilano Townhouse project is situated on the corner of Broadway and Vine in the Kitsilano area and incorporates solutions to these two problems of high energy and land costs.

The project has been tentatively called Solarplace Co-op, a name which illustrates two solutions. It is a non-profit co-operative housing system. Rather than being subject to the rules and regulations, and oftentimes the whims of a landlord, the tenants in this case own the house co-operatively. It is the tenants who decide monthly rent structures and the policies that run the apartment building.

Members of a co-op join by buying shares in the house which may range from $500 to a thousand dollars depending on the house policy. Monthly rent is charged to the individual on the basis of their monthly income so that nobody can be prevented from living in a co-op if their financial situation prevents it.

But a more unique aspect of Solarplace Co-op is its heating system. In combination with numerous energy conserving measures and a backup electrical heating system, the townhouse will be heated by the sun. The solar system will provide 90-95 per cent of the annual space heating and cooling requirements.

Solarplace Co-op was organized by the members of the Kitsilano Housing Society, an organization which has been active in the area of alternative people-oriented housing for a number of years.

Former president of the KHS and project co-ordinator for the Solarplace Co-op, Jacques Khouri says the project fulfills what he sees as the primary concern of the organization.

"Education is the main purpose. Most people haven't been informed that there are other ways of owning a house as well as living in a house."

Khouri says the elimination of the landlord in the co-op system also eliminates any alienation on the part of the tenant because the tenant is the owner of the house.

"Most people would like to own their own houses, but this day and age just doesn't allow for it. The co-op format allows them to take an active part in the decision making and day to day business of the house. It's the next best thing to owning."

Khouri says the solar component of the Solarplace Co-op fits into the KHS aim of education by bringing the ideas of energy conservation and renewable energy sources into reality. The tenants of the co-op will be responsible for maintaining the working requirements of the solar system such as opening and closing insulating shutters, and conserving heat when it is needed.

Khouri believes that Solarplace Co-op will affect the housing industry by not only proving to investors that such different housing projects can get off the ground, but by influencing developers by showing them that there are different attitudes to developing besides those which involve tax write-offs and capital gains.

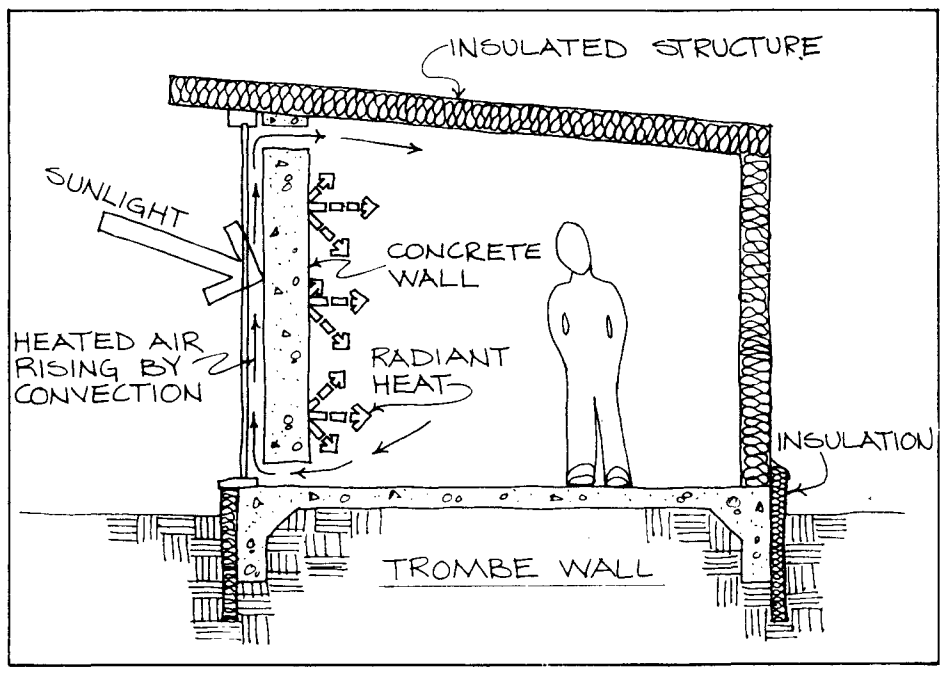
"If you start with a different attitude, you get a different house. For the developer, the process is all the same — you have to deal with the same people, the same building codes and the same investors as a normal housing development.

"But if you start with the attitude that you want to provide inexpensive housing, then the product will be more satisfying to people. If you are willing to get involved and spend a little more time and energy, more human ways of housing will emerge."

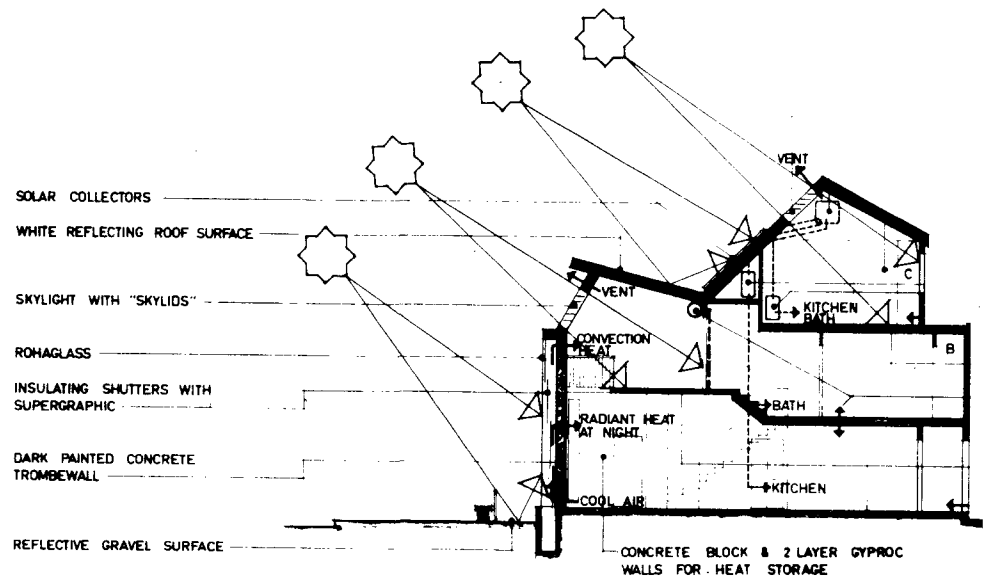
The KHS certainly spent its share of energy and time in getting the Solarplace Co-op off the ground. Plagued by extended delays while research councils and government mortgage corporations considered their plans, on top of the normal building codes, the organization struggled for more than a year before they were able to sign a contract with the construction company.

The KHS purchased the building on the corner of Broadway and Pine in 1976. It was as dilapidated and unkempt as the property itself, which looked like a portion of hurricane-stricken wheatfield. The front yard was used as a lot to sell Christmas trees in the month of December.

The first plan of action by the KHS was to organize the tenants into a co-operative system by implementing shares in the building and creating a tenant's committee. But their long range plans were to add a number of new housing units on the existing property through a relatively new renovation technique called infill.



Kitsilano Townhouses



Rather than tearing down the existing building, as most city developers are accustomed to doing, Khouri kept the old building and planned another structure on the same property where the Christmas trees were once sold. This is infill.

The process by-passes the wastage of present structures which are just as adequate, and keeps the cost of housing down to a more accessible level. A building with some old charm is preserved at the same time.

In the course of designing the infill project, Khouri and architect Klaus Schmidt were faced with a number of problems. City building codes and other bureaucratic stipulations were a small part of them.

They wanted a family oriented townhouse that would allow for a reasonably well contained children's playing space. Nearby Broadway would be hazardous for children, and some attempt had to be made by the developer to keep children off the street.

This was solved by forming a courtyard between the two buildings, the existing one, and the new building which would be built close to Broadway in front of the older one.

Another problem which became clearer to Khouri through the course of running the existing building was the rising heating bills. In the first few months after purchase of the building, money was lost by the society. A good deal of this was attributed to heating costs.

By coincidence, Khouri heard of a series of solar heating workshops being held in the city by solar expert Chris Mattock. Concerned primarily with cutting heating costs, Khouri consulted Mattock about the feasibility of incorporating a solar heating system into the design of the new building.

Not only was it feasible, but the solar system Mattock suggested also solved another problem that Khouri and Schmidt were concerned about.

The building location on Broadway was a disadvantage because of the noise problem. Being situated on one of the city's busiest streets it was sure to be plagued by the constant noise of traffic at all hours of the day.

Mattock suggested that one part of the solar system in the project should be a passive system.

A passive solar system functions through the natural mechanisms of heat transfer. In general, a passive system requires no other form of energy other than the sun to function — pumps or fans are not needed. Any building that has windows with a southern exposure is already passively heated. Passive systems also use structural and architectural elements within the building to act as heat collectors.

One of the more frequent characteristics of a passive solar system is a Trombe wall. This is a concrete wall often one to one and a half feet thick which is painted black on its surface to aid in the absorption of sunlight. It is also south-facing.

Solar radiation passes through a double glazed window which is situated a few inches in front of the Trombe wall, and then is intercepted by the concrete wall. The heated air between the wall and the window passes through vents located at the top and bottom of the wall, and is distributed immediately into the space behind through the principle of convection.

The radiation received by the actual wall appears in the living space about eight to ten hours later as the heat takes this long to pass through the concrete.

turn to PF 8

—peter menyasz photos

SOLAR PIONEERS persist in face of establishment reluctance

Soft Rock Cafe closed by council fears

By MARIO LOWTHER

The signs on the door and windows of the Soft Rock Cafe at 1921 West Fourth Avenue reads "Closed for renovations."

So you think, "Okay, fine. I'll come back when it's open."

I toast your patience. You may have to wait a long time for the Soft Rock to reopen. It may be forever because there is more to their closing than simple renovations.

Soft Rock lost its license recently. Or to put it more bluntly, had it suspended for a period of three months by the Vancouver city council.

Soft Rock's noise level was above the 45 decibel point for the residential zone across the laneway, but the cafe was under the 65 point reading for the commercial zone it was on. Blame the mix-up on city zoning. Residents complained and council imposed a 10:30 live music curfew on Soft Rock.

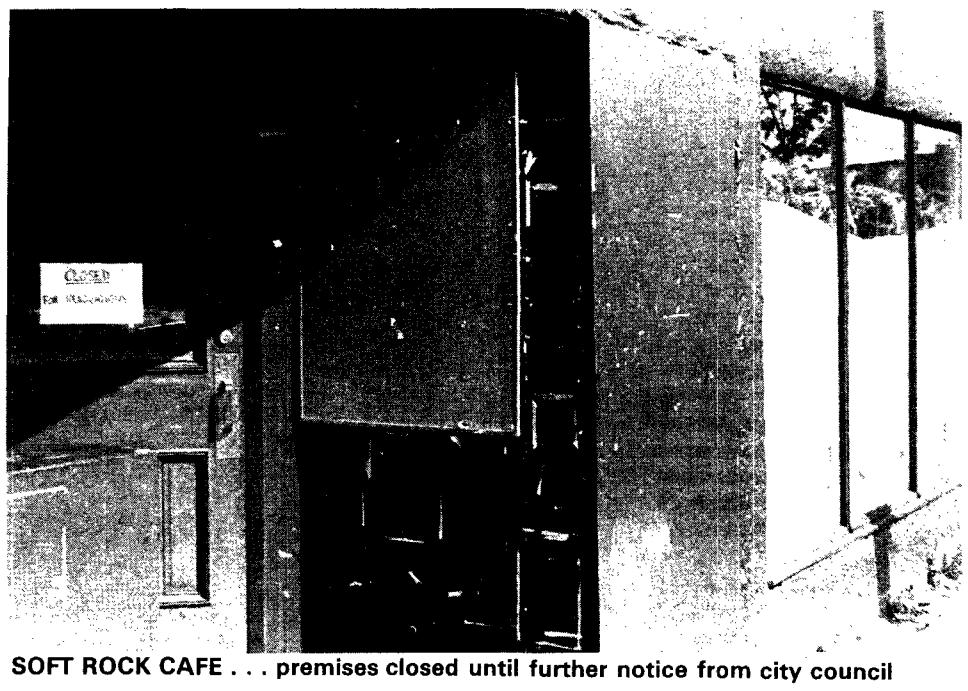
The curfew did hamper the Soft Rock's business, but noise is noise. So the Soft Rock is being soundproofed.

I can't really blame the residents or city council for getting uptight about the noise, nor can I ridicule council's worrying, from day one, that the Soft Rock would bring back the drug scene to a cleaned-up Kitsilano.

Remember that it was only ten years ago that West Fourth was the place to be. Kitsilano's reputation preceded Soft Rock, and the cafe's image seemed to fit right in with that reputation. It would have been nice if nothing had arisen to convince council that their fears were being realized. But cafe patrons were found doing dope in the parking lot beside the cafe and that was that.

I interviewed Patti Fiedler and Elizabeth Coleman, co-owners of Soft Rock, shortly before their license was revoked.

To those of you who never partook in Soft Rock's fashion of brunching — for the six months it inhabited the brown building at 1921 West Fourth Avenue. To you I extend my sympathies. Day and night, The Soft Rock Cafe offered a service unlike that of any other entertainment facility in the city. The sexual competition of discos was never to be seen in the Soft Rock, nor was there the noisy abrasiveness of cabarets, the chaotic inebrity of pubs, or the hurried up, in-and-out scheme of restaurants.



SOFT ROCK CAFE . . . premises closed until further notice from city council

It was all very laid back. You chose from the six coffees, nine teas and other beverages; from the cakes, breads, date squares and bagels. There were absolutely no junk foods. Repast in hand, you sat down at a solid maple table in the large, airy dining or just plain eating room. No floor plan, no rows of tables with chairs, cutlery and napkins at exact spots. You talked, ate or played a game of backgammon, chess, othello, cards or whatever you happened to bring. When you finished, you packed up and sauntered out.

That was it. There were no tips, no bouncers, no weary waiters ignoring you, no smiling managers politely shoving you out the door so the next group could charge forward. It was pure leisure.

The professional people, doctors, or lawyers would change into jeans and relax in Soft Rock's fresh atmosphere. There was no alcohol served. There never had been any. You could bring your neighbor, your kids, your grandmother, your boss, your prof, your parson and dressed as they were in jeans, sandals, cut-offs, dresses, suits, platform shoes, tuxedos. There was no dress code whatsoever.

turn to PF 4

Skycellar artists find home in 'Soft Rock' basement

ALEX . . . enjoys freedom of expression

By PETER MENYASZ

Another oasis of artistic expression is in the final stages of preparation to offer creativity and service to the residents of Kitsilano. In the basement at 1921 West 4th Avenue is a crafts centre now called the Skycellar, a name agreed upon by the artists and artisans, who with meagre resources, but a lot of individual effort, are attempting to create an environment for themselves where their talents can be best used.

Until recently, the sounds of the Soft Rock Cafe could be heard overhead. As a matter of fact, in the last few weeks, the Soft Rock has hung over these people's heads in a very real sense. When the Soft Rock was closed, the new crafts centre in its basement was threatened. However, the artists are certain that they will survive and are continuing their preparations on that assumption.

The founding members of this tiny community represent a cross section of crafts pursuits. One of the first to set up shop was B. Bison Banana, nicknamed "Buffalo." His studio, which he has named Banana Central, specializes in custom-made leatherwork. His business consists mostly of custom-ordered sandals in the summer, but during the rest of the year he concentrates his efforts on large bags and leather clothing.

In his spare time, he is also also experimenting with wood and leather furniture. The work on Banana Central began in April, and took six weeks to complete. Two well-lit benches are the central core of the work area, and the walls are hung with an assortment of tools, materials, and pieces of work in varying stages of completion.

Although he is one of the few remaining leatherworkers in the Vancouver area, Buffalo's commissioned work does not provide a full-time living.

"I'd rather bang in nails a few days a week than have to mass-produce work to pay the rent." And Buffalo's unwillingness to compromise the quality of his craftsmanship is characteristic of the Skycellar community.

Skycellar has a resident artist, Alex. Once an art teacher, Alex now enjoys all the freedom of expression that his studio provides. Alex produces some of his work on a commission basis, but he prefers to create spontaneously. His studio is brightly lit, and filled with a variety of projects that make movement difficult.

Barry is another artist at Skycellar and while not truly an artist performs therapeutic massage. He works mostly with patients referred to him by physicians. His studio is completely soundproofed and will soon be filled with complex electronic equipment for biofeedback therapy.

As well as his shiatsu techniques, or therapeutic massages, Barry has a strong interest in nutrition as a healing element. He also devotes some of his time to working with senior citizens and retarded people.

The Town Waytes are another group in the Skycellar and they provide the music at the centre. The six musicians that make up the ensemble have recreated a Renaissance town band in the tradition of the 16th Century. In keeping with that tradition, each of the musicians can play any of the instruments. Their instruments vary from such well-known ones as the lute, viol, and recorder to more exotic ones such as the shawm, dulzian, cornett, sackbut, and krumhorn.

Most of the members of the Towne Waytes, including leader David Skulski, have been UBC Faculty of Music students at one time. Most of them have also been involved with major orchestras, and for them the group is a form of escape from making a living in the traditional way of classical musicians.

But even with such rare talents, it is not easy for the Towne Waytes to make a viable business of performing, so each of the musicians is forced to maintain a part-time job, at least for the time being.

Their new studio space helps because there is a room where the musicians can manufacture the reeds for their instruments. They are going to use the space to teach music lessons as well.

The Towne Waytes perform anywhere, "schools, churches, even parking lots, wherever there are people to play for," says Marilyn, the manager of the group.

According to the manager, the Skycellar is an ideal location. "We moved from basements to cultural centres, with nowhere to rehearse and lots of complaints about noise. We needed a solid business-like purpose and a permanent location."

Now the Towne Waytes can practice without interruption or complaint and the soft sounds of Renaissance music in the background make the atmosphere better for the other artists.

One studio just beginning to take shape is Carrie's. Her main interest is making clothes although it will be a little while before she will be ready to begin. Specifically, she intends to design costumes for exotic dancers, cocktail waitresses and theatrical performers.

LG Studio is Larrie's creative space and showcase for his varied talents. His primary interest is photography, and he has been actively involved with it for ten years. Larrie was producing giant blow-ups of photographs, but now is concentrating on portraits.

Larrie has a secondary interest in woodworking. He works mostly in yellow cedar, and crafts tables that are absolutely unique. One that stands almost complete in his studio has a laminated top that features comic book covers surrounding a central Wonder Woman motif. Also in the area of woodwork, he makes custom frames for photographs and paintings and he even makes lamps from Phillipine fishing baskets.

"After 2 1/2 years in the bush, I decided that the independence of working for myself creates the feeling of creativity that I need. I think that most of us don't really care if we make money at what we're doing, as long as we're doing what makes us happy."

He is the most optimistic about the future of Skycellar and insists that it "really is a community. All of the people work well together and the atmosphere is definitely very positive," he says.

The atmosphere of the Skycellar is indeed very positive, but this is not difficult to understand, considering the multi-faceted talents of the artists involved. For each of them, the community is at least a temporary escape from mundane life into creativity, and the genuine atmosphere of co-operation and artistic expressions is reflected in the cheerful attitudes of the artists.

BARRY, LARRY, BUFFALO AND LARRIE

They have made plans to completely decorate the common hallways, and Alex is creating a sign for the street entrance.

Skycellar is an interesting place to visit, even with no particular need or purchase in mind, but simply to view the displays of creativity and soak up some of the positive energy that abounds there.

Heartless rendition mars premiere

BY KERRY REGIER

The Vancouver Chamber Choir which is one of Canada's only three professional choirs opened its new season last weekend with a fine but not flawless performance.

Featured on the program were Bach's Magificat and Mozart's Coronation Mass. In writing his Magnificat, Bach carefully balanced the soloists with the chorus, while Mozart aimed at a predominantly choral effect, with solists and orchestra supporting. This may be the reason that the Mozart work came off better than the Bach on Friday, as the soloists and orchestra were weaker performers than the chorus.

After certain loquacious ladies had finished their conference and music was audible, a lack of dedication on the part of the orchestra was the first impression. Bach's soaring trumpets-and-drums opening fanfares have surely brought joy to many faces, but none were in the orchestra that night.

Not even a Bruckner symphony could produce such deadpan expressions in the stringplayers. All the notes, finely and carefully played, were there, but not the heart — and so for the rest of the program.

We might mention here that Berlioz invented the cloth-covered timpani stick almost exactly a century after Bach wrote his Magnificat. Berlioz was looking for a rich, round boom that would complement the thick orchestra of the day. On the other hand, Bach knew only wooden timpani-sticks which yield a clean, clear tap, delicately pointing up the characteristically simple Baroque rhythms.

Rarely do we find timpanists who observe this and Paul Grant was no exception. Berlioz rumbled, Fafnir-like, through the subtleties of the bass. Perhaps Mr. Grant might learn from such orchestras of note as the St. Martin's Academy or the Munich Bach.

This aside, the orchestra balanced well with the choir, producing clear articulation, so important in Bach. Some very fine instrumental solos, notably the flutes, were heard as well.

The vocal soloists were a mismatched group, none complementing the other. All seemed to have their own approach to Bach. Tenor Bruce Pullan was predictably the best. His voice, once at King's College Cambridge, was clean and strong. Of the others Ingrid Suderman's soprano was very fine, expressive, subtle and of lovely tone.

Ray Nurse, a member of the Choir, was a powerful and vigorous bass, giving the distantly martial Quia Fecit an exciting cast although flawed by his odd tone which might have been more appropriate singing Fafnir in Das Rheingold. Alto Marjorie Biggar was bored and boring.

Some surprisingly fast tempi in the choruses were no doubt aided by the small size of the choir and orchestra. The chorus was sharp and precise and it was very pleasurable to hear Bach's original proportions unblown to Romantic grandeur. One irritation, however, which is common to many choirs: the explosive "t". The emphasis in the word "Magificat" is not on the the final "t".

A very important, but largely missing factor was dynamic range. The prevailing mezzoforte tended to weaken this dramatic and exciting work.

Mozart fared better than the Bach piece when the Vancouver Chorale added their voices and the orchestra was enlarged. It gave more a Mozartian dimension to their forces. With these greater resources, much broader dynamics were displayed and some very exciting choral climaxes.

As earlier mentioned, in the coronation Mass the choir tends to dominate the orchestra and soloists. So the best performers, the choristers, were given a chance to shine, while the lesser were placed further in the background.

Though more imagination might have been shown since even peaches and cream can get boring, it was a good beginning to a promising season evidence for the Vancouver Chamber Choir.

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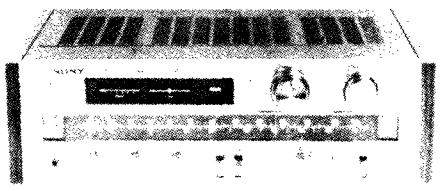

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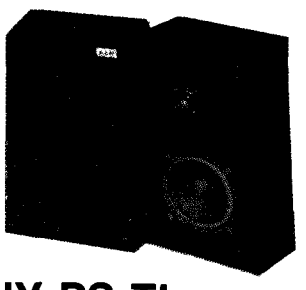

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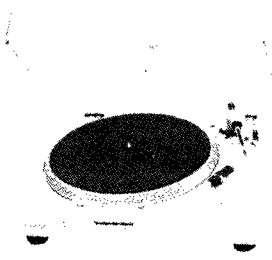

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Soft Rock Cafe

from PF 3

Fiedler summed up Soft Rock as being an international living room. Everybody was welcome.

I realize now how evident the philosophy of the international living room was. My first visit to the Soft Rock Cafe was in early August, on a Friday night.

The first thing I noticed upon entering were two guys at a table by the window, peering so intensely through the steam rising from their coffee cups at a chess board, it would seem they would play right through Armageddon. I thought that such concentration in a restaurant was impossible. I was impressed.

I was impressed by this ethereal place in the heart of what was once west coast Canada's Haight-Ashbury, yet did not carry the overtones of a hippie's drug hangout. Entertainment could be jazz one night, folk or classical the next, with poetry, ballet or nights of mime blended in and never hard rock.

Coleman told me of full, attentive and enthusiastic audiences for every show scheduled and of the bands sending letters that praised this place for "actual vibes." And Coleman told me of the night that the entire audience jumped up and did the bunny hop and that some bands actually cancelled other gigs to play at the Soft Rock.

It was a fascinating place with creative comfort and unique.

The Soft Rock Cafe can soundproof its walls and windows for sound, but it cannot do the same for its patrons if and when it resurrects itself. The onus is on the people who appreciated the international living room style of the cafe to police themselves.

There is no other solution short of inviting some of the boys in blue down whenever they please to bust the offenders, and that would definitely tarnish Soft Rock's image and philosophy of being a place for everyone to go without hassles. The Soft Rock Cafe is too good to lose but with a little work it can come back to stay.

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Tuesday, October 17 — In Room 106, Buchanan Building, at 12:30 p.m.

HISTORY OF IDEAS: EVOLUTION OF CONSCIOUSNESS
Saturday, October 14 — In Lecture Hall 2, Woodward Instructional Resources Centre, at 8:15 p.m. (A Vancouver Institute Lecture)

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Foul Play repeats wellknown format

By THIERRY Le BRUIN

Foul Play, the film being currently shown at the Vancouver Centre theatre, is slim fare.

"Foul Play"
Starring Goldie Hawn and Chevy Chase
At the Vancouver Centre theatre

A nice, and rather naive, female divorcee played by Goldie Hawn seeking a relationship meets a nice young cop, Chevy Chase by way of accidental involvement in an assassination plot against the Pope.

Besides portraying the unfolding of the inevitable love affair, the film depicts a battle between a super team of Goodness stereotypes representing Law, Order, Justice Freedom, Kindness and Sweetness of the one side, and another team of Evil stereotypes on the other side.

In the first camp we find among others the charming homicide detective, the humane well-intentioned fatherly landlord, the sweet heroine, her basically kind-hearted girl friend. In the other camp we encounter a tall albino killer, a middle aged Lady MacBeth who masterminds the entire plot, a weak and complex-ridden twin brother of an Archbishop.

Like its cardboard figures, the situations are on the whole rather uninspiring and tend to verge on the cliche. The heroine unwittingly finds herself in a super sex pad with psychedelic lights flashing on the wall, mirrors, blue movies and mannequins. Another case in point is a sequence showing the protagonists driving through the city at a mad pace in an attempt to prevent the assassin from committing his crime. Have we not witnessed that scene many times before in Bullit, The French Connection and What's Up Doc?

Indeed, Foul Play displays at moments a rather fashionable tendency to rely on spectacular gimmickry, including the odd use of gadgets ex machina, rather than on sheer context and language.

In this universe of one dimensional characters and for the most part flat situations, we witness a rather neat and pat resolution in the favor of the forces of good, the hero saves the heroine's life by killing the assassin.

I found particularly offensive the fact that all the characters who suffered from a physical stigma, such as the albino and the dwarf, were clearly portrayed as either psychopaths or outright losers.

In some respects there is nothing wrong with Foul Play. The acting is reasonably good in spite of whatever personal prejudice one may have against the public images of Goldie Hawn and Chevy Chase. The photography is more than acceptable. And the film contains the odd undeniably funny moments. The characterization of the Pope as a benevolent, paternalistic bon-vivant who taps his foot along with the beat of Opera music may offend some, but is nonetheless successful. And so is the encounter between the heroine and a dwarf bible salesman whom she has previously injured, having mistaken him for the other killer-dwarf.

One of the major criticisms that can be made is not so much that the characters and the situations are contrived, but that we see over-simplified and distorted experience. We have almost come to expect that from most comic thrillers anyway. The criticism is that Foul Play is painfully faithful to a rather commercially successful recipe for film-making.

Even if you will never go to see Foul Play, you have already seen it on numerous occasions and will again.

Seedy reality hailed as rare

By LARRY GREEN

Any film that contains a superb performance by Simone Signoret can be hailed as an event on that basis alone. In Madame Rosa, her tough, witty presence absorbs the character and dominates the film to such a degree that it becomes hard to separate the two. Yet the film is far more than a charactet piece buoyed up by a single star, it is a moving and solid piece of work.

"Madame Rosa"
in French with English subtitles
Starring Simone Signoret and Samy Ben Youb
Directed by Moishe Mizrahi
At the Park Theatre

Madame Rosa as played by Signoret is a dying Jewish Parisienne and former prostitute who remains faithful to her trade by raising the children of whores in a crowded slum. She remains faithful to their parents by raising each child in its parents' religion. Mohammed, Samy Ben Youb, a beautiful Arab boy of undetermined age, is raised a Muslim at her insistence.

As she closes up her home to her charges, Mohammed stays with her and watches her illness grip her mind. Later, as she stumbles from painful lucidity to reverie to insanities, he becomes emotionally bound to the old woman as he has never done to anyone before.

His passage from being the oldest in a house of children to confidante, confessor, and last friend of Madame Rosa, marks the turning point of the picture. It begins with interlocking vignettes that attempt to show daily life in the streetwalkers' slum of Belleville and progresses to longer scenes of intimate dialogue.

Madame Rosa and Mohammed come to understand their love and dependence on one another, and when she dies, he prefers to act out his own death alongside her corpse rather than leave her memory behind him.

The director, Moishe Mizrahi, is an Egyptian Jew who understands the interaction within a teeming melting-pot ghetto. The movement of the actors and the atmosphere he creates feel genuine and alive, a difficult feat for action that is often housebound. This effect was not completely carried off in the Ettore Scola film A Special Day which Madame Rosa beat out for the 1977 Best Foreign Film Oscar this year.

Simone Signoret seems a natural inhabitant of this seedy world, and the gritty reality and dark humor that underlie the film are brought out in her performance with style and feeling. Madame Rosa paints no pretty images and makes no escapes or excuses. Its directness makes it a rare story.

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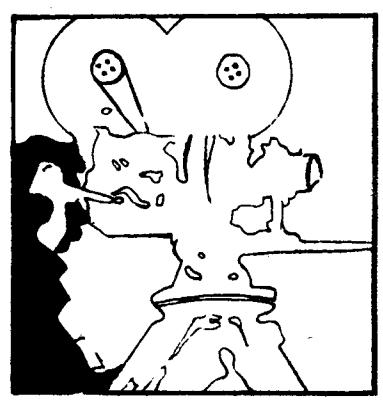

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VSO improvements encourage support

By ROBERT JORDAN

Haydn's Surprise Symphony received a neat and tidy performance by the Vancouver Symphony Orchestra at its second Main Series concert of the season last Monday night. It is one of his most charming, amiable and deservedly popular works. Kazuyoshi Akiyama conducted a rendition that was almost beyond serious reproach.

Technically, all the passage work in the strings was orderly, wind solos delightful and ensemble most cohesive and well balanced. The most serious flaw was the utter inability of the upper strings to play a true pianissimo. This was most blatantly revealed in the important repeat of the first theme of the slow movement.

That the players had also felt somewhat shackled by the proportionate restraint of Haydn's classicism was evident by the tremendous alacrity with which they launched themselves into their role in Richard Strauss' Horn Concerto No. 1.

Martin Hackleman, the VSO's first horn player, was the soloist. His playing if vibrant, exciting and dramatic. However, although exhibiting a surprisingly sensitive control when soft, his tone was also somewhat brash and flatulent in the loud passages. On the whole, Hackleman delivered the essential excitement and verve of the concerto with elan and gusto. Shortcomings were minimal, most of them from the orchestra in the last movement, where the players sounded very busy scrambling around trying to maintain a semblance of order amongst themselves.

In any composer's development, there is the process of shedding outside influences with which to contend. This is accomplished more readily by some than others.

Canadian composer Michael Baker, in his Symphony No. 1, seems to be experiencing great difficulty emerging from the shadows of such composers as Ralph Vaughan Williams, Ernest Bloch and Alan Hovhaness. Little, of any, Baker seemed to cohere and emerge from the perpetually thick and over-orchestrated textures.

This was the World Premiere of the work, commissioned by the VSO and dedicated to Akiyama. The orchestral performance, as far as could be determined from a first hearing, seemed to be at least adequate though enthrallment by the players themselves for the work was not evident from their playing of it.

The piece was greated very warmly by the audience. This was probably in no small part due to or in spite of the sudden blossoming in the full brass of Loch Lomond near the end. What "specific musical need" the composer's own words dictated the appearance of this well-worn melody is open to conjecture. Its rather incongruous presence in the work was quite a disappointment for at least one listener.

Shrewdly placed at the end of the concerto, was Siegfried's Funeral Music and Rhine Journey from Wagner's Die Gotterdammerrung. The orchestra lent itself with great ardour to this glorious misic. music. A most impressive wash and swirl of sound filled the Orpheum.

The brass section shone particularly brightly. In fact, as a section, it was just too powerful for the rest of the orchestra, amost almost too much for the Orpheum Theatre itself.

Improvements in any orchestra are inevitably gradual and cumulative. Such is the case with the VSO. Make no mistake though, results are already apparent. It is well worth going to hear them.

Circle Gallery stimulates diverse art displays

by MAYO MORAN

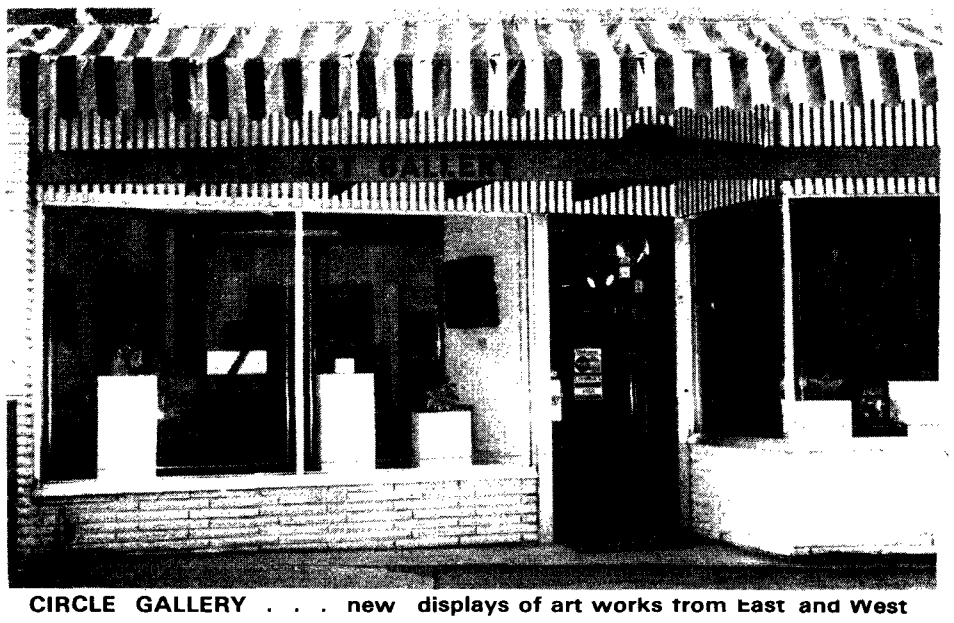
In place of a now-defunct second hand store at 4609 West Tenth Avenue is the Circle Art Gallery, an intimate gallery which houses a range of art from the traditional to the modern. Various genres such as painting and sculpture are displayed in this gallery which is an experiment in blending the culturally and temporally diverse in art.

Vancouver, being a port city which links the east with the west, is, in many ways an ideal location for The Circle Art Gallery. The Circle indicates an encompassing of several traditions and this is proved accurate by venturing inside.

The exhibit includes the ancient traditional Chinese forms of art, in conjunction with the work of many contemporary West Coast artists. The Circle Art Gallery is an attempt to combine traditions from different cultures and different periods, in a manner which is both tastefully and artistically relevant to our own "pot-pourri" culture.

The Circle Art Gallery is in many ways, a reflection of the taste and philosophy of its owner/director, James T.C. Wu. His rich cultural background is obvious upon inspection of the gallery.

While this is his first formal excursion into the business of art, Mr. Wu's interest has spanned over many years. It was calligraphy and other forms of traditional Chinese art which first awakened his interest. However, during the ten years he spent in London, he developed an appreciation for modern and experimental art forms.



CIRCLE GALLERY . . . new displays of art works from East and West

In the period since he first moved to Vancouver six years ago, Mr. Wu established many contacts in the Vancouver art world. It was this active participation which eventually led to the establishment of The Circle Art Gallery in April of this year. One of the main focuses of this gallery is to promote local artists who may be relatively unknown to the public. However, the gallery is definitely a business enterprise, in that careful consideration is given to the potential saleability of the art. For this reason, the art that is available is mostly moderate in size, and, while modern, could not be called truly experimental.

"Showing very large work experimental art should be done by the Vancouver Art Gallery, which is not a commercial enterprise," says Mr. Wu. While the concern of The Vancouver Art Gallery is strictly art, his gallery's concern is with bridging the sizeable gap between business and art.

The Circle Art Gallery, with its simple tasteful decor and modest location, bridges that gap gracefully. The present show is composed predominantly of the works of Raymond Ng. Pieces included in such major exhibits number about thirty, and change once every four weeks.

On October 10, the gallery will feature the works of UBC Creative Writing professor Michael Bullock. In addition to these major exhibits, the gallery also features paintings and sculptures by: Susan Beniston, Paul Chui, Chung Hung, Yukiko Kageyama, Peter Lee, Lin Chien-Shih and Anne Popperwell among others. Some shows from England and Eastern Canada are also being arranged for later this year.

In spite of the quality of the exhibits, the traffic through the gallery has not been heavy. This is partially due to the location, which does not attract many people who are simply passers-by. In addition, the gallery has not been heavily advertised, with ads appearing only in "The Vanguard" and "YVR".

However, the location and the lack of advertising do have certain advantages. As a result of its relative obscurity, it is the serious lovers of art who usually frquent this gallery.

In addition, the artists receive a greater proportion of the revenue from the sale of their art works, as a result of the low overhead. Since the reputation of an art gallery relies on performance, rather than advertising, it is performance which is the primary concern ot The Circle Art Gallery.

If you are interested in what is going on in art, venture outside the campus gates to 4609 West Tenth. The stimulating and diverse display and the intimate gallery of The Circle Art Gallery make it well worth the trip.

Brass rubbings shine with pronounced singularity

By HOLLY NATHAN

Brass rubbing is not a spiritual or sensual experience, as Pat Hindmarch-Watson of the Vancouver Brass Rubbing Centre often explains to curious customers. But neither is it a pursuit for stoop-shouldered medievalists. In fact in North America, where it is becoming an evergrowing activity, objects for rubbing can vary from the usual commemorative brasses of olde England to manhole covers and petroglyphs.

The Centre is located at 4390 West 10th Ave., and boasts a selection of brasses in a more medieval vein. One can create a reproduction of a small, saintly Marguerite de Scornay, an elegant, medium-sized Margaret Peyton or an elaborately armoured seven-foot Sir Robert de Bures. These are but three of the twenty assorted knights, ladies, skeletons and foundations the Centre offers for rubbing although the collection is continually expanding.

Most of the brasses date from 1300 to the early 1500's when the quality of the brass and skill of the work was still quite high. Using memorial brasses to decorate one's tomb was a middle class activity in those days and none of the characters thus represented are world famous historical personalities. However, the brasses provide a valuable commentary on the costume, style and life of the times.

Many original brasses suffered or were destroyed during the Cromwellian raids, but those that survive have become the objects of an England-wide brass rubbing fad. Until recently, English churces served as sites for people to furiously rub brasses hidden under floors, carpets, pews and organs, but repeated rubbing of the originals began to wear them down. Consequently, casts were made of the brasses, reproducing in minute detail both the form and lines of the work and and the stone in which it was set. It is a sampling of these facsimile brasses that Hindmarch-Watson displays in her store, which is the first of its kind in western Canada and rivalled only by one other in Montreal.

HINDMARCH—WATSON . . . brass rubbing craze sweeping North America

The actual rubbing requires limited time and talent although there is room for artistic interpretation as Hindmarch-Watson helpfully suggests.

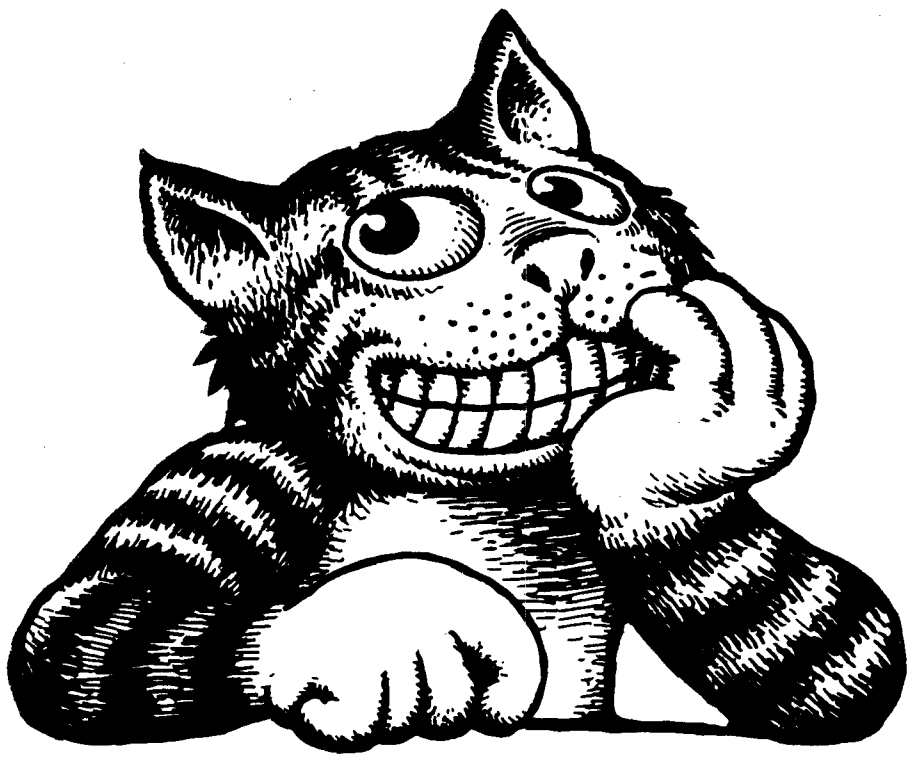
"Rubbing is a form of copying, but a truly creative person can do something with it," she said. "It doesn't have to be a monoprint."

A wide range of colored waxes and papers contribute to making a wall-hanging unique but the subject itself pronounces its own singularity. For a price of between $2 and $18, with a 10 per cent student discount, the Vancouver Brass Rubbing Centre saves customers a cross-continental trip and offers an unusual opportunity for individual input into a reproduction.

The Reticence of Ms. Lucy

Dick Bale is a fifth year transfer student in the faculty of Education. He was born in London, England and has spent the last five years in Canada. "Ms Lucy" is one example of his peculiar dry wit.

By DICK BALE



The cat, with a glint of something in its eye that might have been labelled integrity, and an air of natural superiority having been dragged down by circumstance, stopped licking its paw and raised its head with lazily half-closed eyes as Big Joe entered the fashionably dilapidated dump that he passed off as Home Sweet Home.

"Back at last," mewed the cat to itself. "Have a hard day overcharging people at the Health Food Store?"

This cutting remark, no doubt induced by too many years of living too closely to Big Joe, and not related in any way whatsoever to objective truth, signaled the return of the cat to its task of attempting to clean itself of the dirt that it inevitably accumulated hanging around this place.

Big Joe, unaware of the cat's rather supercilious remarks, came in timidly, uncertainly, like one of those army men who defuse bombs and don't know if the next brown paper package will explode in their faces or just turn out to be a harmless box of chocolates from Auntie Maud on somebody's birthday.

Joe's wife, Juicy Lucy, seated in the rocking chair facing the fireplace, was giving no clue as to the contents of the package; she didn't even bother to acknowledge her husband's prescence by so much as a slight turn of the head or raising of the hand. Apparently Joe still could not be sure whether their minor domestic tiff of that morning — as to how thick he liked his joints rolled — had been resolved or not.

The cat, languishing indifferently at Lucy's feet, scratched its ear and threw Joe a glance that said, "Look at yourself! Why don't you clean up a bit before you come back to my apartment?"

The point was certainly well made. Joe's long hair was tied back so that it wouldn't escape and crawl all over his face and into his ears and up his nostrils. But he'd forgotten to shave for about the last eighty-four mornings, so instead his beard was crawling all over his face and into his ears and up his nostrils.

His Health Food Store uniform, the epitome of mellow, consisted of a tattered old plaid jacket, denim shirt and overalls (to give the genuine working-class look) and the latest natural footwear (with soles shaped like rocks since that's what cavemen walked on.)

Joe hovered awkwardly for a minute by the door, but since Lucy did not deign to open the conversation, he decided that it was up to him to take a step toward the salvation of their relationship, even if it did mean sacrificing his own dignity in the process.

"Why don't you put some more goddamn wood on that fuckin' fire?" he ventured.

Lucy, of course, made no reply, since Joe had been making the same carefully considered remark every evening for years. The cat seconded her policy of turning the other cheek, stretching itself and then curling itself up into a ball as if Joe wasn't even there. Perhaps this affected superiority on the part of the tabby was in reaction to its having been named Shabby when only a defenceless kitten by the same talented, poetic spirit who had decided that Joe was Big and Lucy was Juicy. Joe and Luicy had always made a point of mixing with the best company.

Joe, a superlative tactician, decided that if he wasn't to incur the further wrath of his good woman, he ought to concede once and for all and admit that maybe he had been unjustified in his explosion of anger that morning.

"Look ya bitch, I said I was fuckin' sorry, didn't I?"

Again, no reply. Lucy was in no mood for the parry and thrust of her hubby's refined wit.

Following a pattern common to all those refused attention by both wife and cat, Joe turned to alcohol. Picking his way carefully through the shattered remnants of the plates that his spouse had been playfully tossing at him that morning, he reached the liquor cabinet and poured himself a tall glass of their best gutrot. The cat was now regarding him smugly but Joe resisted the temptation to hurl a half-empty bottle at it. Had it been half-full maybe things would have been different.

"Goddammit ya bitch! Why don'tcha get down off yer high an' mighty fuckin' pedestal an' say somethin'?!" he shouted at the top of his voice, having abandoned all pretense to subtlety and as if the lady in the rocking chair across the room were practically deaf.

But by her decision not to reply, one might also have reasonably assumed that she were dumb.

"Fucking shit!" exclaimed Joe with a remarkable degree of lyrical eloquence. Accustomed as he might have been to coming out from an argument with his spouse as the beaten partner, he had never before met with such intransigent silence and determined not to be on the losing side of a monologue in which he was the speaker. He prepared himself for a massive effort to induce his better half into speech.

"Look, ya jumped-up piece of no-good goddamn horse-shit, don't come on all fuckin' superior to me! Don'tcha remember me? Joe? Ya fuckin' husband! The one that's been married to ya for several years too fuckin' long!"

He took another slug of mouthwash ('78: a good year) to lubricate the logical continuity of his argument.

It looked, the cat mused to itself, as if rather familiar ground was being covered yet once again.

Lucy, though, remained on the defensive, silence her most powerful weapon. For a moment it occurred to Joe that maybe Lucy was unwell. But no, Lucy didn't like to keep to herself the fact that the cross she bore was an awful lot heavier and less comfortable than that of anyone else. But in that moment of concern, Joe, like a man automatically giving a quarter to a panhandler before he can rationally decide not to, allowed a concession to slip out once more.

"Goddammit Lucy, I'm sorry," he said, scratching the fleas in his beard. One day if he had the time he'd have to train them; get an act together and head down to Gastown and play to the tourists in the summer.

The cat bit at its tail thoughtfully and looked back up at Joe, momentarily lost in dreams of greatness...

"Lucy, don'tcha remember the early days ... the first time we met ...?"

So it was the heartstrings approach. How low was he prepared to go?

But the silence continued. Evidently such absurdly maudlin reminiscing was not adequately different from their normal conversational diet to jolt her out of her uncommunicative mood.

A clever interrogator, Joe switched tack once more.

"Well I'm goin' to the fuckin' goddamn bar!"

His patience was all used up, he'd taken as much as he could (he'd had it up to here) and he couldn't take it any more.

He wrenched the door towards him, forgetting in his sublime indignation that it was not in fact completely closed. An interestingly coloured bruise of sorts developed on his forehead where it had arrested the door in mid-swing.

Belittled by the awsome powers of fate which had momentarily turned against him, he conceded for one final time to hold out the hand of reconciliation.

"Aren't we being rather silly?"he pleaded.

"Positively idiotic," thought the cat, momentarily distracted from the absorbing task of cleaning its nose.

The be-rocking-chaired Lucy, curiously enough, was not letting on whether she agreed with husband or with cat, maintaining her rigidly uncommunicative posture in the chair. Joe crunched toward her over plate remnants in an effort to catch her eye, but the consumption of excessive quantities of the aforementioned liquor had made him quite disequilibrious and he was unable to discern the expression on the face of his interlocutor. He decided to sober up over a beer and return in an hour or two.

The exit of Joe now an episode in the past, the cat leapt gracefully up onto the stereo cabinet. It sat, intrigued at human capacity for invention, watching a scratched old record which all this time had almost imperceptibly been playing. The needle was stuck so that the same short passage was repeating itself over and over again.

"Rather like a microcosm of married life," thought the cat, who was really quite perceptive for a small furry creature domiciled, patronised and condescended to by humans. It recommenced the task of cleaning itself, hooking one of its hind paws behind its head in that strange way that cats have. Joe probably hadn't noticed the skipping needle since all the old songs sounded repetitive now anyway. Lucy probably hadn't noticed since she had been dead the last three hours.

Humour and empty virtuosity underscore concerts

By PAUL HODGINS

Why is it that every good concert in this city must be immediately counterbalanced by an equally bad one? Why is it that audiences persist in giving wild ovations at the bad ones as well as the good ones? These are questions I continue to ask myself after seeing both Stephane Grappelli and Maynard Ferguson recently at the Orpheum Theatre.

Grappelli played with the Diz Disley Trio last Thursday to a large and appreciative audience. French-born Grappelli is the undisputed master of that rarest of jazz instruments, the violin. This concert tour marks his seventieth birthday and the culmination of a long and varied career. It is indicative of Grappelli's talent that he has become one of the "grand old men" of swing on an instrument that many purists consider to be unsuited to jazz.

Montreal-born Ferguson unleashed his big band in the Orpheum on the following Sunday, Oct. 1. Ferguson has gained fame and considerable fortune as a screech trumpet player whose blasting high notes and pyrotechnical showmanship have become an almost patented trademark. His most successful recent hit was the brash and brassy arrangement of Rocky that almost everyone is familiar with.

The secret to Grappelli's success, besides his 50 years of experience, is his total lack of musical pretentiousness. Nothing is forced; nothing is overstated. Playing with a trio consisting of two miked acoustic guitars and string bass, Grappelli's violin balanced perfectly. I was surprised to find this ostensibly small sound filled the Orpheum without any trouble. And while Grappelli held the limelight for most of the evening, there was plenty of room for everyone to solo extensively. Disley himself,"Yorkshire's finest" and the leader of the trio, was an unobtrusive but rock solid rhythm guitarist. While leaving most of the virtuosic single-line playing to his younger and wilder fretboard counterpart, Disley ultimately impressed with his own assured and full-bodied chording.

In Maynard Ferguson's menagerie he would have been a pussy cat. The battle of musical egos on Sunday night was resolved according to which player was closest to the solo mike. Most of the time it was Ferguson. He started the evening with a characteristically high, harsh solo, leaning well back in his wide-lapelled leisure suit to make sure we knew it was hard to play. Yes, I know that's his style. Yes, I know there are just as many fans as critics. But bad sound is bad sound, no matter what its register.

And that, more or less, was the story of the evening — empty virtuosity, and lots of it, masquerading as creative jazz. Solos were fast, high, and loud. Some, notably the flautist's, remained nearly the same since Ferguson's last concert here. The trumpet section was allowed to show off, one man at a time, at the end of the evening. Kind of like a competition. Ferguson jokingly referred to them as the guys so good he was "just about ready to fire them all." They didn't laugh.

Grappelli and his trio stuck mainly to older jazz standards. There were Gershwin tunes such as Fascinatin' Rhythm and The Man I Love, as well as a clever, witty version of Chattanooga Choo-Choo. We heard some recent material as well, including a piece written expressly for him by fellow jazz violinist Jean-Luc Ponty. Solos were never long and always in-

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Co-op uses active solar system design

from PF 2

Through this process the interior of the building is space heated by a combination of radiant heating and hot air heating.

By placing a Trombe Wall on Broadway, at the south end of the KHS property, Mattock suggested the building could have a solar heating system and a thick concrete wall to act as a noise buffer to the street traffic at the same time. Two problems solved at once.

The Solarplace Co-op also incorporates an active solar system into its design. Active systems are those using the familiar solar collector panels and other associated hardware such as water pumps. They also differ from the passive system by maintaining the conventional distinction between structural, architectural and space heating functions.

Combined with the passive system and a small backup electrical heating system, the heating system will eventually provide eight units with cheap renewable heating and hot water.

When the designs of the new building were complete, Khouri submitted them to the National Research Council who eventually approved a seventy thousand dollar grant to the KHS to carry on with the project. The provincial government followed through with a grant of the same amount as a result of the N.R.C.'s approval

But in order for construction to begin, the KHS needed the support of the Central Mortgage and Housing Corporation, the federal body of funding for such projects. It was the CMHC that held the key to allowing the Solarplace Co-op to become a reality. Only through mortgage money could the project be completed.

Dealing with the CMHC, its bureaucracy, its red tape, its constant change of decisions and design specifications, constitutes the major part of the struggle by the KHS to get the Solarplace Co-op off the ground.

For close to a year, Khouri, Schmidt and the construction contractor went without salaries because any payment they received depended on the CMHC's support.

The development group was constantly called upon by the CMHC to explain various aspects of the building's design or of the solar system itself. It was constantly told a decision was not far off only to receive word shortly afterwards that there were further things that needed explanation.

In June, 1978, the CMHC finally approved the project, the construction contracts were signed and construction was begun immediately. Its completion date is set for April, 1979.

Already, the City of Vancouver has taken an active interest in Solar Housing as a result of the KHS Solarplace Co-op. Also under construction in the city is a housing development in Champlain Heights that is based on Solar design. The city has hired Chris Mattock to act as the project co-ordinator as a result of his involvement in the KHS project.

With such an immediate response by a government body, it is conceivable that more widespread use of solar heating systems cannot be far off.

Future projects of this nature will be better off because of what has been demonstrated by the KHS in this project. In the past, building inspectors and lending institutions have tended to create mythological obstructions to such projects to cover their skepticism.

The KHS has broken ground in this area by proving to these institutions that new housing developments do not have to be large money-making ventures as are the conventional less humanistic projects. The Andre Molnar developments, for example.

Banks and other lending institutions are only concerned with making their 10 per cent interest on loans or mortgages. Any organization as committed as the KHS, is capable of returning the interest. The climate has improved because the organization has shown this.

"If the people can control housing the way we have," says Khouri, "then there would be more satisfying housing for people. If you fix the costs, it has to be more reasonable for the average person. This is definitely an alternative that more people should know about."

Jazz sound

from PF 7

ventive, imbued with a constant undertone of humour. Grappelli has a talent for making you laugh with his music.

The moment of truth in any concert is the encore. It leaves us with that all-important final impression. Grappelli treated his audience to a delightful surprise: "And now I would like to play the piano for you". He demonstrated an incredibly beautiful and facile style reminiscent of Art Tatum. The appreciative audience was treated to at least two quick encores of the violin as well. Ferguson had a "surprise" of his own for the encore — what else? — a loud, fast version of Rocky.

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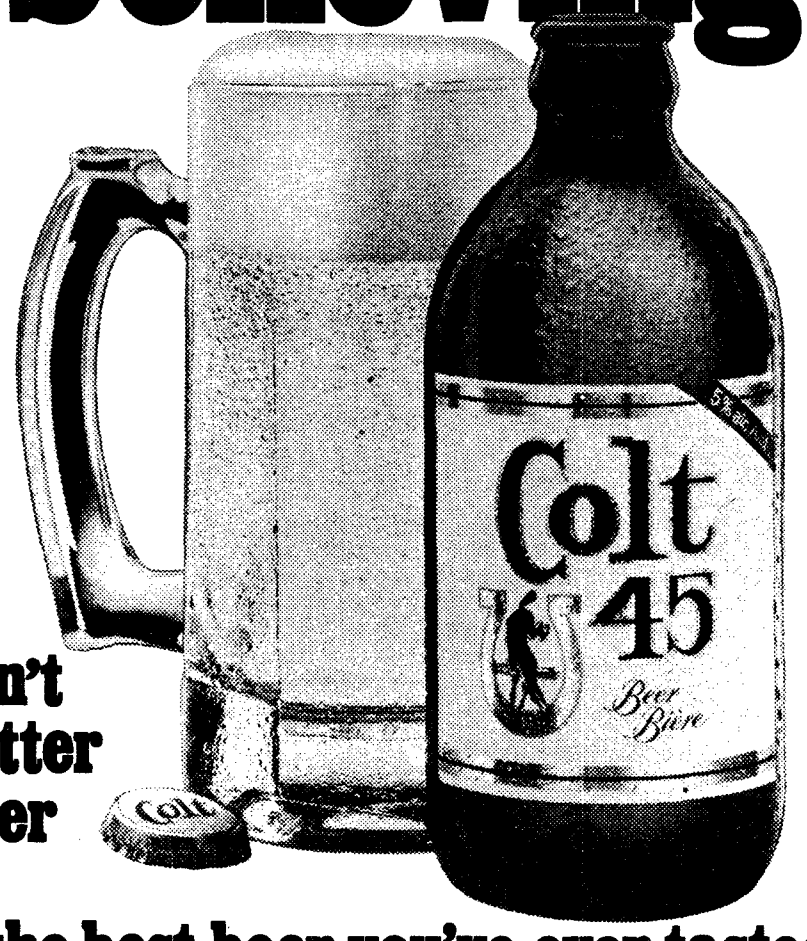

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VISTA

BY MARY-ANN BRUNORO

Waiting for something new and different to happen? Then don't miss the DOA concert this Friday, Oct. 6, at SFU, South Court Lounge. Also featured will be The Dishrags and The Pointed Sticks. All three are new wave/punk rock bands. The concert starts at 8 P.M. and admission is $2.50. No age limit.

You might want to see a good movie this weekend but if you've seen all the ones on Theatre Row or if they are a bit beyond your budget, you should take advantage of what different film societies in Vancouver have to offer.

The Pacific Cinematheque, 1155 W. Georgia Street is a non-profit educational society devoted to the appreciation and study of the film medium. An international selection of movies is offered this week: Fri., Oct. 6 — Lubitsch's **Trouble in Paris,** U.S., 1939 Oct. 7 — **Sunday Too Far Away,** Australia, 1975; Oct. 9 — Visconti's **Senso,** Italy, 1954. Running through October and November on Wednesday nights, is the series Soviet Montage, a selection of Russian films from the 1920's. Showing this Wednesday, Oct. 11, will be Vertov's **Man with a Movie Camera.** showtimes are usually 7 & 9 P.M., admission is $1.50 or $5.00 for an annual membership.

The Ridge Theatre, 3131 Arbustus Street, which changes its double features every few days or so, offers a fine array of movies, both old and new. Oct. 6 & 7 — Truffault's **Day for Night** and Fellini's **Amarcord,** Oct. 8 — **The Turning Point** and **The Prime of Miss Jean Brodie.** Showtimes are 7:30 & 9:45 PM, respectively. Admission is $2.50 per double feature. And of course there are always the Subfilms shown in the Sub theatre. This weekend's feature — **Led Zeppelin: The Song Remains the Same,** Fri. & Sat. 7 & 9:30 PM, Sun. 7 PM. $1.00 admission.

Oct. 2-10 has been designated **Venice Lives Week** by a special committee formed to publicize the restoration of Venice. In conjunction with the other events organized, the Towne Waytes, a musical group which specializes in Renaissance music, costumes and all, will perform at the Italian Cultural Centre, 3075 Slocan Street, on Oct. 6, 8:30 PM The concert is entitled **La Serenissima — Music of the Italian Renaissance.** Tickets: $3.50 for students.

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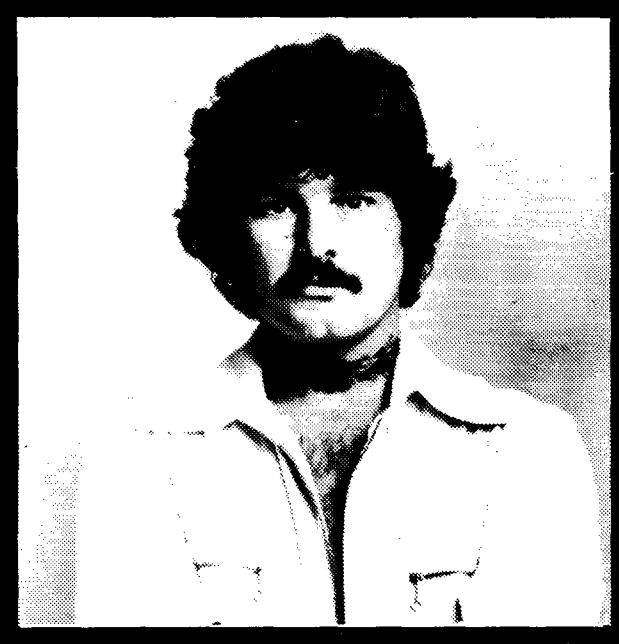

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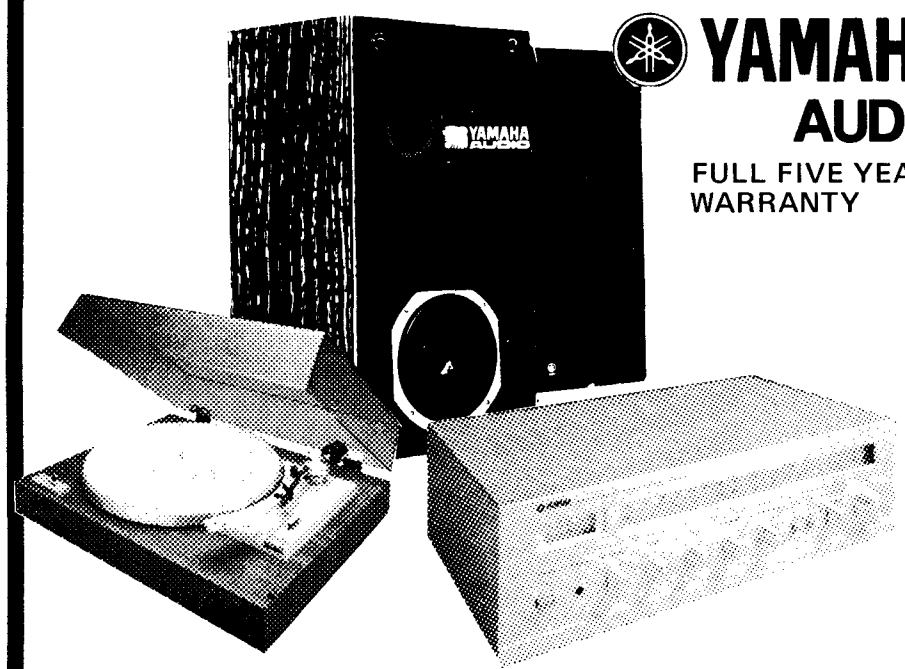

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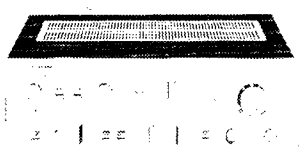

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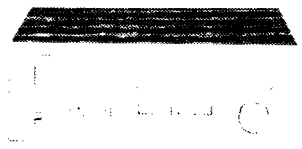

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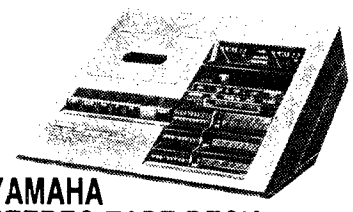

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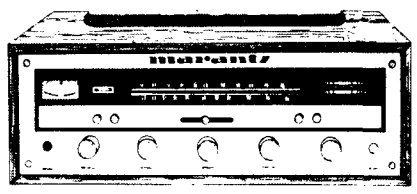

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