THE UBYSSEY

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POLAND

By Tony Jochlin
of Canadian University Press

A group of two dozen people, most of them in their mid-twenties, sat on the floor of a small Warsaw apartment. Some eagerly take notes, others just listen, their eyes fixed at one corner of the room where an older man elaborates on an important point he has just made.

The man, an acknowledged scholar, was giving a history lecture on Polish-Soviet relations. The rest of the participants are students of a clandestine university known as Towarzystwo Kursow .Naukowych, the Society for Academic Courses. Every half hour two listeners would quietly leave the room to replace two others standing at the front door. They are on lookout for the People's Militia.

For the better part of the last decade, this is the way Polish students have filled the gaps in the contemporary history of their own country, and so learned the secrets of officially forbidden knowledge. This is how they learned there is more than one correct version of scientific interpretation and that the victorious path of proletarian revolution is full of weeds and brambles.

Polish universities have been under total control of the central administrative and political apparatus of the state, as affirmed by the higher education bills of 1949 and 1969. The party policy of imposing a Marxist-Leninist interpretation on virtually every aspect of academic inquiry led to distortions and falsifications, especially in the humanities. As intellectual rigour declined, so did the morale of its adherents. Student and instructors grew apathetic and cycical. Students mistrusted their teachers whom they saw as tools of indoctrination.

At the same time, the inconsistencies in official teachings became so obvious they stimulated interest among students in searching beyond the "approved truths." The public felt for years that the authorities' claim to superior knowledge was illegitimate, but it was scholars and students who were moved to intellectual defiance.

But breaking the barriers of fear and falsehood was not easy. Some aspiring scholars like professor Leszek Kolakowski, protected by their growing international reputations, were given the choice of leaving the country. Others like Jacek Kuron and Adam Michnik — both activists of the Social Defence Committee — had to face interrogations, arrests and prison terms. Still others like Stanislaw Pyjas, a student from Krakow University, were brutally murdered by Militia goons.

With each new act of repression, however, the movement for liberalization was strengthened and soon acquired a momentum of its own. When the workers in Gdansk went on the strike which spawned the Solidarity free trade union last fall, students did not lag behind.

Even before the new academic year started in October, students in Warsaw, Gdansk and Krakow began to organize new independent student unions. On the first day of classes, thousands of students across the country joined the Niezalezny Zwiazek Studentow (NZS), the Independent Student Union. Branches were established at all major universities.

With typical lack of perception, the authorities attempted to calm the situation by offering higher scholarships. Students accepted the offer, but continued to press for further reforms. They wanted an almost complete revision of the law governing higher education, particularly regarding registration of student organizations, selection of department heads, admissions and dismissals of students. They demanded increased autonomy for universities, the right to independent student publications and free access to all library materials. The students' complaints:

- For years the only legitmate student organization at Polish universities was the Socjalistyczny Zwiazek Studentow Polskich, or Socialist Union of Polish Students. It was under party control and claimed the right to exclusive representation of all students.

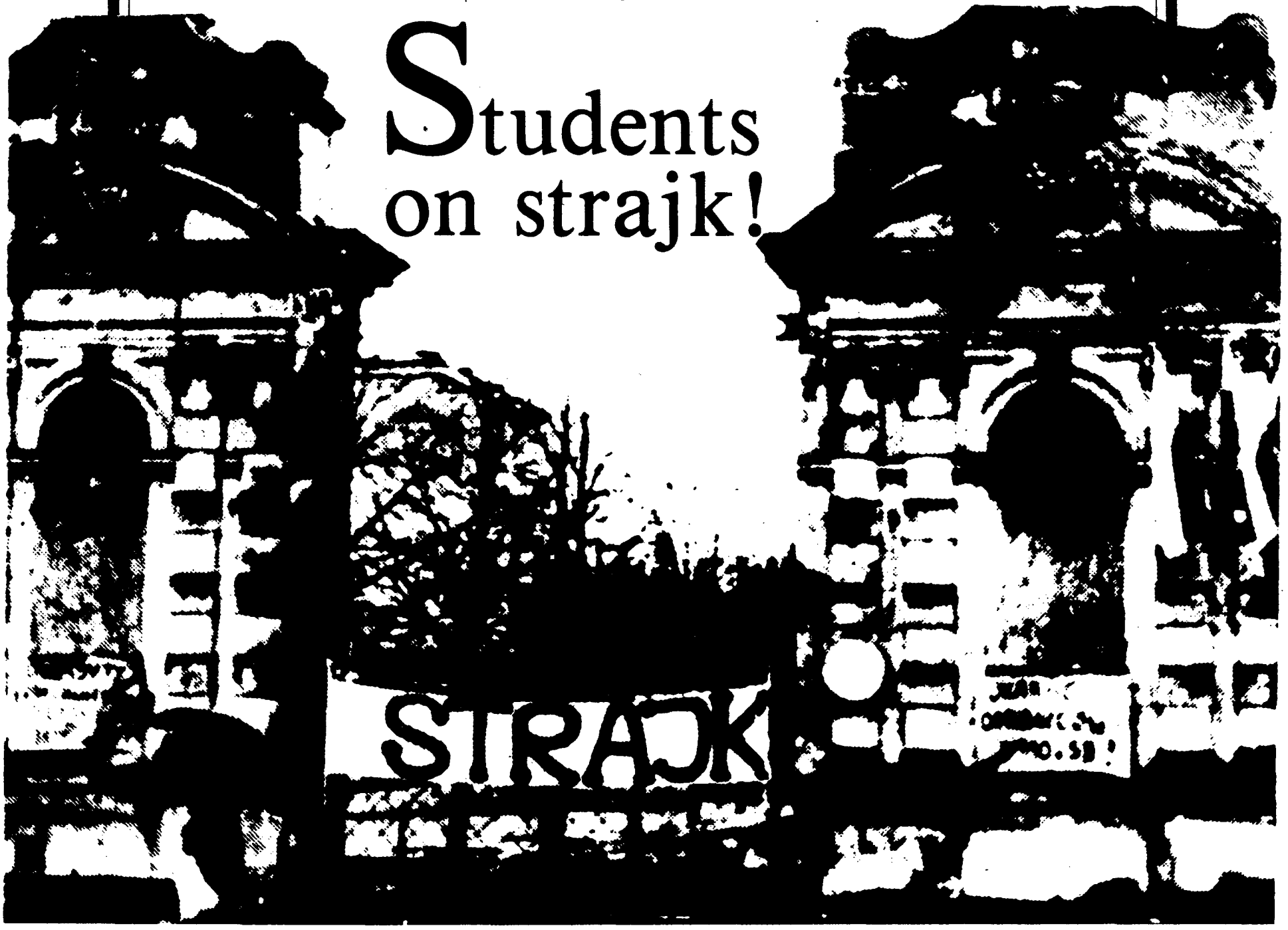
- University rektors (the equivalent of university presidents), deans of departments and other university officials were political appointees with frequently dubious academic credentials. For all practical purposes, the university community had no say in the matter of their selection.

- The point system. Students were admitted on the basis of a system whereby more than half the number of points required were granted for socio-economic background. For example, if in a particular program 12 points were required for admission, a student whose parents were of "working class" background would automatically receive seven points. A student whose parents belonged to the "intelligentzia" — which included clerical workers — could not claim any additional points. Often it was actually the points awarded for background rather than academic potential that determined whether a student was admitted to a university.

This gave rise to sometimes hilarious situations when parents would transfer from their office jobs to manual labor so their children could be placed in the proper economic category and be awarded a substantial number of admission points.

Even more disturbing was the practice of "rektor's pick" by which rektors and other department heads could fill up to 20 per cent of the course positions at their own discretion, regardless of academic standards.

See page 6: POLISH



Student strike banner graces gate to Warsaw University

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KAMLOOPS, David Jones, Suite 200, Royal Bank Building, 186 Victoria Street V2C 5R3, 372-5551
BURNABY, Colin MacKinnon, 5021 Kingsway—434-9194
VANCOUVER, Rhico Hove, 1075 West Georgia Street V6E 3G1, 682-4711
VICTORIA, Ian Cairns, Suite 720, 880 Douglas Street V8W 2B7, 383-4191.

Growing places.

The children shown above are playing on what used to be a tailing pond near Salmo, B.C.

Tailing ponds are found near most mines. They hold the sand-like tailing—the result of grinding rock down to a size small enough to release the mineral—and help to protect the environment by depositing the sand in one small area. They also collect water for use again and again in the concentrator.

The tailing was originally mined from many feet below the surface and contained no plant nutrients. But the thick cover of grass shown in the photo resulted after Placer applied selected seeds and booster applications of fertilizer.

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. . . an action
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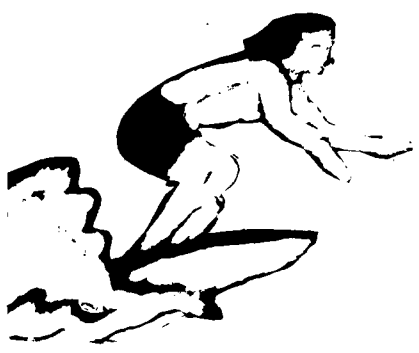
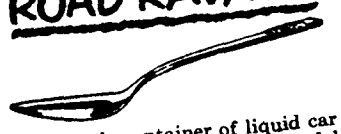


EMMY Award - Best Cinematography

FRIDAY, SEPTEMBER 25th at 7:00 p.m.
In the Buchanan Bldg. — Room 104
FREE ADMISSION

Why "Thin Skin" liquid waxes can't stop
ROAD RAVAGE



In a whole container of liquid car wax there is less than a spoonful of *real* wax—the rest is just liquid. No wonder they fail to give lasting protection! But Simoniz is *not* a liquid. Every can contains 100% tough, durable Simoniz. That's why it lasts so long—protects up to 6 months.

Plugs please crowd

By ERICA LIEREN

Only a masochist would sit through an hour and a half of non-stop commercials. Right? Wrong.

Not only did I, but a capacity-plus crowd at the Vancouver East Cinema, sat through 90 minutes of plugs for products ranging from beer to bibles to mayonaise, but we enjoyed it. Immensely.

The occassion for this celebration of the oft underappreciated talents of the world's advertisers was the 1980 Cannes International Advertising Festival, which included prize-winning samples from the years 1954-1980.

The first section of the showing was devoted to vintage greats from the 1950s and 1960s. Precocious animals seemed to dominate the reel. Viewers were treated to a virtuoso herd of cows performing l'Opera Boeuf, an early bovine version of the Purina Cat Chow chow-chow-chow dance, for a French soup commercial. There was also a pasta commercial which included a cast of 200,000 eggs and a typing chicken.

Perhaps the most memorable of the early winners was a 1960s commercial for Levis which must surely have been the inspiration for the GWG Bum Bum ads. Because that's what the entire ad was about — bums — coyly clothed in Levis, of course. Little ones, big ones, in-between ones, decorated, patched, and obviously prized for their fadedness, Levis 1960's bums flaunted peace signs, love sings, and embroidered flowers. It was an interesting contrast to the designer jeans mentality which prevails today. A pair of new-blue Calvins may be cool, but faded Levis were fun.

The first two examples of the 1980's state-of-the-art, Kawasaki and Coke, were representative of the overall change from a relatively low-key appeal to the consumer, to the aggressive tone which runs through many contemporary commercials.

Both were examples of the North American hard-sell, using pulsating music and fast-paced, hard-hitting visuals. Other examples familiar to the North American market included Jello (with Bill Cosby in his classic incarnation as the Jello Pudding Pincher), Pepsi, Coke, Channel No. 5, and James Garner's spots for Polaroid.

An American ad for BASF cassettes was also memorable because it provided a new twist to an age-old story. The mini-drama takes place in an army boot camp where John Private has just received a tape from his girlfriend back home. He's all excited, and his friends and drill sergeant gather round to hear what they suppose will be a loneliness-assauging love letter from said girlfriend. Instead, poor John and co. are treated to the girlfriend singing about how, in John's absence, she has found another guy. The point is, that on BASF, "even the bad times sound good."

The British livened up their ads with celebrities in several cases. Clarence the Gourmet Rabbit (any relation to the Paddington Cat?) made an appearance with his owner in a commercial plugging Hellman's Mayonnaise.

As for the more widely known stars of stage and screen, we were treated to Dudley Moore of the "10" fame as a working class stiff and a punk rocker in two separate versions of a spot for Barclaycard, the U.K. version of Visa.

In the first, Moore's character is short of cash for the washing machine his stereotyped nagging, curler-festooned wife wants him to buy, and in the second, Punk Dudley (a contradiction in terms it would seem) has to forego his purchase of the latest discs by Susie and the Stinkpots, the Electric Cauliflowers, and Guttersnots. And none of this would have happened, you see, if he'd only had a Barclaycard.

As well, John Cleese makes a typically drole appearance for Planter's Pretzels. It takes one to sell one.

Another British ad, this time for Sausages, features a dear old grandfather feeding a screaming baby bangers, and admonishing the kid to "eat your nice porky-worky." Fade to black and a cultured BBC type voice telling viewers to "Buy Wall's Sausages — they're made from prime porky-worky."

The Japanese Shishedo commercials were the longest and perhaps the most interesting of all, each one a mini play, complete in itself. The images were bizarre, confusing, almost surrealistic, but very beautiful. It's a totally different concept in advertising to anything seen in the West.

Some entries were not without their redeeming social value. A Swedish ad for prophlactics elicited more than a few surprised chuckles from the audience. It features a semi-nude woman on a bed with her naked lover, busily informing him that she has stopped taking the pill. "Now," she says, "we are going to use these." She proceeds to stretch the contraceptive device tautly and snaps her beau on the derriere with it, like a rubber band.

Another ad starts out with what looks like a plug for some sort of eye makeup; the screen is taken up by the head and shoulders of a beautiful woman swathed in a fantastic white fur coat, with only her eyes peeking out from behind the soft luxuriance of the fur.

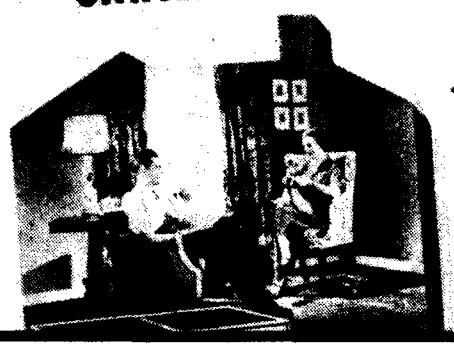
Gradually, the woman lowers the fur coat from around her face to reveal a female vampire, with a trickle of blood running down her chin. Simultaneously, images of a baby harp seal being bludgeoned to death are flashed on the screen. "Save Wildlife from Human Greed" is the message.

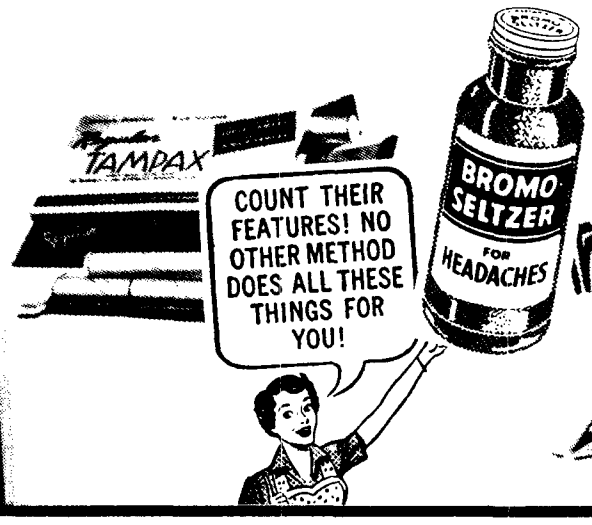
Commercials, as we all know, have the capacity to be sexist as well. There was one for Renault which featured a beautiful woman reclining on the roof of a car, and a voice telling us that "she's beautiful, and comes in a great new shape." Sex is still used to sell ads.

A more ominous undertone is evident in an ad for Prestel, the British equivalent of the Teledon video display system which uses your home television screen to disseminate information. The Prestel spot comes across in an offensive Big Brother fashion, with a computer image of a beckoning finger on a television screen admonishing to watch and learn.

But funny or serious, the commercials in the Cannes Advertising Festival are all interesting. An unlikely evening's entertainment but definitely worth catching the 1981 version when it comes around next year.

LOW COST OIL HEATING for SMALL HOMES





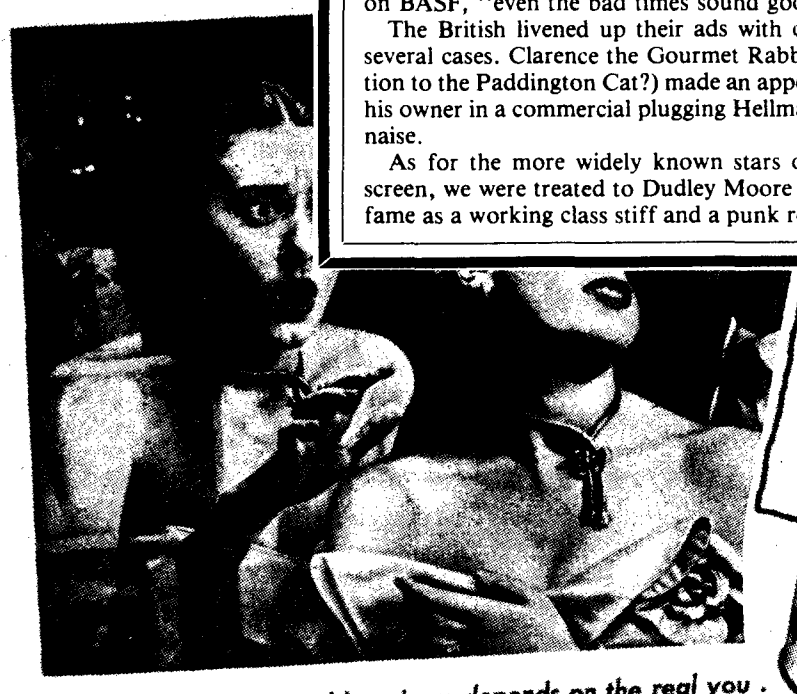
Forget the Time of month

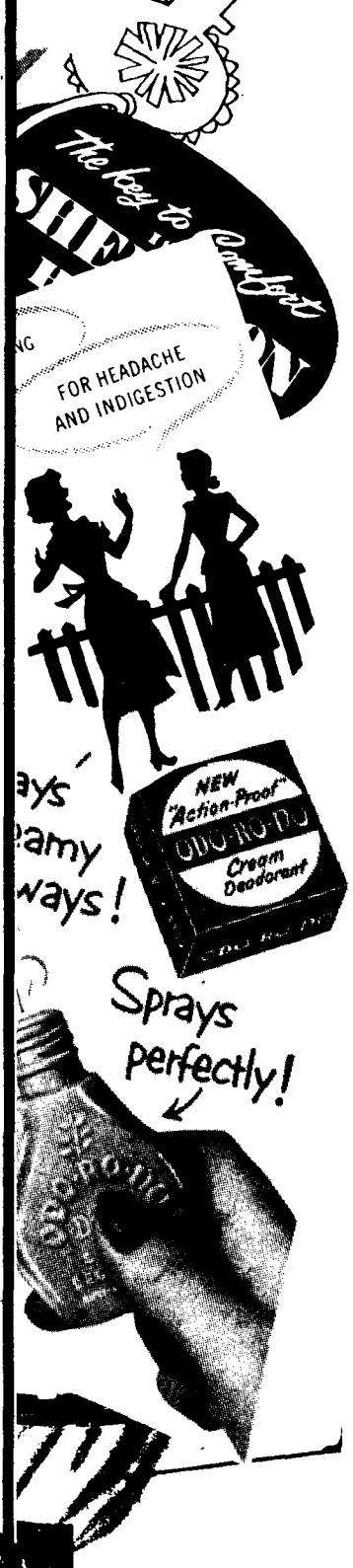
*Tampax takes care of vacations and week-ends

TRIP TO TORONTO

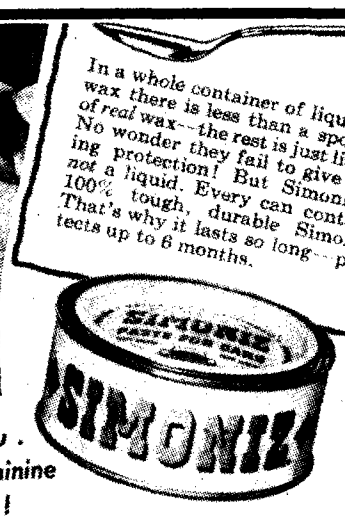
OR FLYING TO PHILLY...*

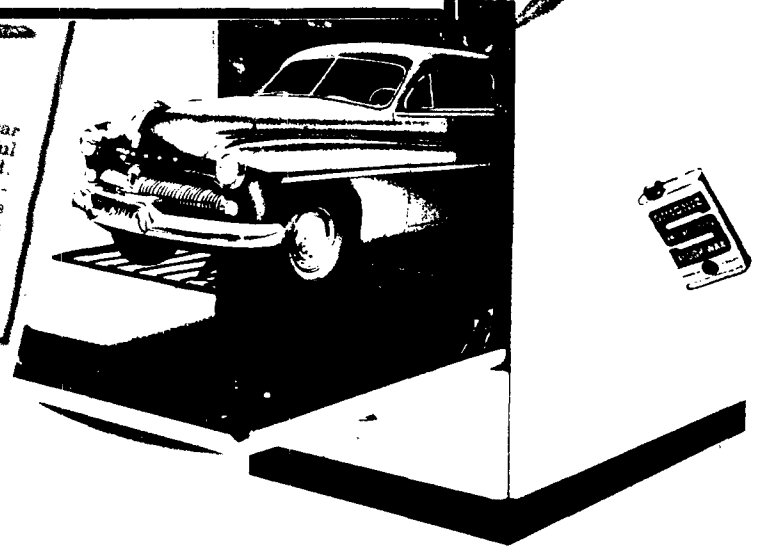
That Other Wreck





In a whole container of liquid car wax there is less than a spoonful of *real* wax--the rest is just liquid. No wonder they fail to give lasting protection! But Simoniz is *not* a liquid. Every can contains 100% tough, durable Simoniz. That's why it lasts so long-- protects up to 6 months.





Your married happiness depends on the real you . confident you, never doubting your intimate feminine hygiene. Don't risk becoming another you!

Film styles and quality varied

STUDENT DIRECTORS . . . technical success

By WENDY CUMMING

Complexity and originality did not highlight the UBC advanced student films shown at the Robson Media Centre last week.

But the students created a wide variety of technically successful films through good use of lighting, sound and visual effects.

UBC student films
Various directors
Robson Square Theatre

Students screened a wide range of film styles and topics including fiction, documentary and animation. Variety perhaps best coins the event.

Brewery, for example, opened the show as an innovative documentary explaining the beer-making process. Director John Cook maintains a live screen throughout the film, beginning with slow, steady camera movement in the factory and around the various machines. Subtly, the tempo increases; the beer bottles are filled and placed systematically down the chutes to be packaged and loaded onto trucks.

Indeed, not only our sight, but also our taste and hearing are successfully manipulated. In the final scene, for example, the sound of a beer being opened and poured enticingly into a glass connotes images of sweltering summer afternoons, when "everyone could do with a beer."

In contrast to this upbeat beer documentary, Shades of Endless Night treats a more dramatic subject: the reality of a woman's nightmare. In short, the woman's dream develops into reality, first with an obscene telephone call, second with a frightening encounter at the bus stop and finally with a rape scene in her apartment.

This overwhelmingly stark reality is well depicted by director Paul Johal's use of black and white film. Integrated with a mysterious musical score and intense closeups, this blatant reality exposes the character's pervasive emotional responses: fear, anger and confusion.

Spectrumsspectrumsspectrums, in comparison, with its vivid use of color, explores the depths of the viewer's senses. Through quick-paced choreography, everchanging facial expressions and a multitude of brilliant colors, a group of female dancers are synthesized into a kaleidoscope of colors. Ultimately, the dancers are seen as a moving mass of green and blue and yellow. Thus, our perception is wonderfully twisted; we wonder if we ever saw the individual dancers.

Perception is equally important in the animated films, specifically in A Brief Departure, which centres on a man in an easy chair.

He takes a trip, and as each image magically transforms into the next, we are persuaded to follow, momentarily suspending our disbelief. A more extraordinary animated adventure, Will Orlecki's The Prince Eggor Ballet produces an hilarious performance starring dancing eggs. And of the Pas d'Oeuf, the most striking piece, what can be said? Perhaps it will change our views of classical ballet.

Unfortunately not all of the student films were directed with such innovation or expertise. Nuances, for example, the story of a woman dealing with a broken relationship, treats a cliched theme with a series of ever dramatic and uninspiring monologues.

Students screened a wide range of film styles

Again the problem of an unoriginal plot appears in Clearing, about a lonely old man who befriends a young boy, a story which becomes totally predictable as it unravels.

However, For The Next 60 Seconds which closed the evening's program, is a neatly packaged, four-minute satirical film on the nuclear defence warning system, directed by John Penhall.

While a young man remains glued to the television set, engrossed in a series of explosions, the TV is cut and the emergency test is aired. Suddenly an actual explosion occurs and the following outdoor scene depicts total devastation, save the TV set from which the nuclear emergency warning still emanates.

With careful editing in its few short scenes, the film follows a quick natural rhythm. And the use of only one actor creates a simplicity which enhances the film's overall effect. It comments directly on the absurdity of modern society.

Faye glossy but empty

By SHAFFIN SHARIFF

Because Faye Dunaway bears a natural resemblance to the late Joan Crawford, she doesn't need dollops of makeup to make her look like the actress.

The similarity between Dunaway and Crawford is both striking and startling. One would have thought, then, that Mommie Dearest, based on Christina Crawford's account of life with mother Joan, would have been as believable in conception and execution as in detail. It is not.

Mommie Dearest doesn't accomplish anything but attempts to create a whole new fashion industry. The attention to costume and set design is impeccable. The rest of the film is a mess.

Mommie Dearest
Directed by Frank Perry
Playing at Capitol Six

The lavish decor and elegant wardrobe Dunaway wears in the movie are impressive at the beginning, but they bore after a while. Ten minutes into Mommie Dearest, and you know this is an incompetent picture. Dunaway doesn't portray Crawford; she mimics her.

Dunaway's performance is almost a parody. There is anger and confusion in her eyes as she hops from setting to setting, but nothing lets you know that Dunaway has an inkling about Crawford's motives.

With a slightly throaty voice and eyelids that seem glued to her eyebrows, Dunaway's Crawford is like a Mexican marionette — glossy exterior but empty inside.

Mommie Dearest concentrates on Crawford's mistreatment of her stepchildren, and daughter Christina in particular, without examining the psychological motives for her behavior. Mommie Dearest isn't about Joan Crawford's life; it's about a big bad actress terrorizing her brood.

Mommie Dearest offers no convincing explanation about Crawford's behavior. Instead, it opts for easy answers: the insecurity and pressures of stardom.

The film tries to present Crawford as a confused, insecure woman, but everything Dunaway does seems false. Dunaway's Crawford is an actress without any discernible character traits. Crawford's outbursts — like uprooting her garden in the middle of the night, or making Christina eat the same piece of raw meat for two days — seem ludicrous. One's first reaction is not sympathy for the pathetic creature on the screen, but to ridicule.

There isn't a single pleasurable surprise in the whole movie. There are no scenes or recreations of Crawford's famous scenes in films like Mildred Pierce to lend the movie authenticity.

Mommie Dearest takes a cold, literal approach to its subject. The filmmakers aren't content with having Dunaway play Crawford with a minimum of makeup. Every detail on Dunaway's face is so accurate that after a while, you begin to wonder if she's wearing a mask. There is no movement in her facial gestures, no subtlety of emotion; everything is bold and obvious.

The advertising campaign for Mommie Dearest is aimed at promoting the film's elaborate fashions and makeup. At the media preview for Mommie Dearest, patrons were given coupons for Glemby International Hairstyling. Paramount is also aiming at other promotional gimmicks, like window displays and fashion shows. So much for an accurate depiction of Joan Crawford's life.

DUNAWAY . . . who fucks whom?

Christina Crawford's account of her childhood years may or may not be true. As Diana Scarwid plays her, Christina is doll-like and gentle — and about as lifeless as her mother. Nothing in Mommie Dearest allows you to understand the relationship between mother and step-daughter; it's just a series of screaming fits and child beatings.

Towards the end of the film, when Crawford asserts her determination to remain on the board of Pepsi-Cola's male-dominated board of directors, she shouts, "Don't fuck with me, fellas!" Who's fucking whom?

the CROSS and the SWITCHBLADE
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Robin Wood

talks about politics in film and today's flatly reactionary movies

Robin Wood is regarded as something of a radical within Toronto's York University film establishment. He is known to show up for his class lectures sporting T-shirts demanding liberation for minority groups or proclaiming — in a display of harmony with struggling causes — Gays Against Racism.

Wood is a professor of film studies at York. He is an accomplished author who has published books about directors Alfred Hitchcock, Ingmar Bergman, Howard Hawks, and Satyajit Ray. Wood has also co-authored books on directors Claude Chabrol and Michelangelo Antonioni and is a current contributor to Movie Magazine.

The Ubyssey's **PAUL KAIHLA** *spoke with Wood when he was in Toronto last summer. The movie critic outlined his philosophy of film and current trends in the industry.*

Wood speaks of the revolution in film criticism instigated by the work in the French film journal Cahiers du Cinema, as one of the major influences on his writings.

Could you elaborate on what semiotics is?

It is the study of signs, communication in terms of signs, the analysis of all cultural objects in terms of their construction of signs, and the way they're read as signs.

Crucial to this whole movement was the influx into film criticism of notions of ideology and of course behind all this, the enormously important influence of Marxist theory — which I think is fair to say, is behind all progressive film criticism since the late sixties. They often wouldn't realize that in Canada, but there seems to be very little progressive Canadian film criticism.

How were the 1968 strikes a turning point?

"Just very simply, it's because during the students' and workers' strikes in May 1968 in France there was an enormous emphasis on filmmaking and filmmakers. And the leading French filmmakers, particularly Godard, were actually involved in all that was going on, and the entire editorial and writing staff of Cahiers threw their weight into that. Cahiers has been the most progressive film magazine in the world probably, and the most influential.

Let's take a film that was a part of that revolution, Godard's Tout va Bien. How would you analyse that in terms of semiotics?

It's a new type of film. I mean the application of semiotics to film has nothing to do with the object being studied. The difference is that Godard in Tout va Bien is himself absolutely aware of film as a system of signs and he uses it in that way all the time — foregrounding the medium throughout. As against the traditional attempt to create the false illusion of reality, which was generally a way of concealing ideological positions.

How do you respond to the tendency of critics to dump on films that have didactic elements?

When you talk about critics I think it's most important to make some distinctions. The great enemy of serious film criticism, in fact of serious discussion or raising serious issues, is the entire machinery of the bourgeois press.

It's not only that the critics who write for the papers like the Star and The Glob and Mail are on the whole bad critics, it's that you can't write serious work in those circumstances. And of course they have an enormous influence, a negative influence, preventing serious work from being done, preventing serious reflection — which of course is part of the entire bourgeois capitalist machine which depends upon preventing people from thinking too much.

I would include in that even such supposedly illustrious critics as Pauline Kael, who is part of the same machine. She writes for a trendy kind of club who are complicite with her views and enjoy her little jokes and her supposed witticisms.

That's the level on which that sort of criticism operates.

So you would like to see more political purpose in film?

Every film has a political purpose, it's more a question of how visible or how concealed it is. If you mean would I like to see films become more consciously political — yes, I guess I would.

'Eye of the Needle shows a degree of political awareness'

I don't think that every film ought to be every time. I think for instance that filmmakers today should be aware of the major issues in culture: the dissatisfaction with existing social and political institutions under capitalism; feminism, gay liberation, the whole issue of sexuality in fact, the position of women in culture. All these issues I think a filmmaker should have some kind of awareness of. In which case we wouldn't be getting so many films of the kind of flatly and boringly reactionary nature of Urban Cowboy, Ordinary People — all this kind of syndrome.

I don't know that there are a great many films that I admire lately, but a few that do show a degree of awareness of these issues without being overly political films are Heaven's Gate, Blow Out, Eye of the Needle.

Do you think The Stunt Man fits in this category. How do you interpret it?

I would have to be more interested in it before I tried to interpret it. I found it a really aggravating and annoying film.

Why was that?

I have an inherent dislike of films that seem to be shouting in my face all the time. I found it extremely crude, extremely silly in its playing about with all the sort of appearance I suppose the disastrous influence of Fellini is somewere behind that — probably the most pernicious influence on modern cinema. His own films being largely so obnoxious in themselves, and they've spawned this host of progeny of obnoxious films, All That Jazz through Stardust Memories to The Stunt Man. The films always look as if they're proposing some kind of serious issues, but the serious issues always seem to disintegrate when you try to find out what they are.

Then what kind of period is film in now?

A period dominated by infantile regression, I suppose would be the key thing.

Any more so than say 10 or 20 years ago?

I think so, overall. I don't mean that there are no intelligent films being made, but there does seem to be a deliberate return to a kind of infantile nonsense. Obviously the Star Wars and its offspring The Empire Strikes Back, Raiders of the Lost Ark, Superman, though the Superman films, I think, especially Superman II, are somewhat superior to the rest.

These films are basically concerned with reassuring people. And of course in order to do that, all serious issues have to be completely suppressed within the films. And what happens is a return of the most blatant, and one had imagined, outdated American ideological assumptions, like the dreadful racism of Raiders of the Lost Ark where you're confronted by the American heros, the Nazi villians, and the stupid Arabs.

It's a thoroughly racist movie and it's amazing to find a film like that being made and applauded all over America.

As the technology of filmmaking progresses, the content regresses.

Yes, yes. This is the most blatant use of entertainment within capitalism, to keep people happy, don't let them think.

It does seem to be getting more difficult to get serious films set up. Films have to be very expensive and completely mindless to be box-office certainties, at the moment.

Do you see another revolution or evolution in film coming?

I suppose it's quite possible that Reagan will produce the same kind of situation in the States as in Britain, within the next few years. And what you might have then is a resurgence of the kind of public awareness that happened with Vietnam and Watergate in the States, where at last issues couldn't be swept under the carpet anymore.

They were there and out in the streets. I mean I think that has to happen first, and then the films will develop out of that. The films I would like to see being made will develop out of that anger. But the anger has to come first and it has to be a popular anger. There has to be an audience for angry films.

Gallipoli too predictable

By CHARLES CAMPBELL

Early in Gallipoli the two main characters meet after competing in a track and field event. Archie, the naive but adventurous farmboy, wants to enlist and fight Gemany's Turkish allies. Frank is too reluctant and self-interested to get involved. But when they board the freight train bound for Perth together the audience knows Frank will change his mind. The only question remaining at that point in this predictable story of misadventure is which one will be killed first and how.

Gallipoli
Directed by Peter Weir
At Denman Place

Not that the film isn't engaging. Australian Director Peter Weir's masterful talents as a director have made sure of that. The first scene where Archie prepares to sprint is transfixing; Archies feet padding an outback road at dawn, his body crouching like a leopard with his sinewy fingers outstretched on the moist soil.

There are other brilliant scenes such as the one where Archie and Frank talk to an old man in the desert. "What war?" asks the old man. "Against Germany you say . . . I knew a German once."

Certainly Weir has coaxed fine performances out of Mark Lee as Archie and Mel Gibson as Frank. But unfortunately Weir was unable to apply the talent he has as a director to the script which he co-wrote. The characterization of Archie and Frank doesn't go much beyond fairly basic country/city stereotypes.

Archie is an innocent and vaguely patriotic 18 year old who goes to fight the romantic and adventurous war he reads about in the newspaper. Frank is presented as the slightly jaded know it all city boy.

The storyline wobbles between realism and romance. Careful attention is paid early in the film to establishing motivation in Archie and Frank. Weir obviously wants us to see them as fated characters. But as the film progresses that illusion is destroyed by wooden dialogue, cliched situations and too much coincidence.

Weir drew much of his material from the diaries of Australian soldiers who actually fought at Gallipoli and it shows. Unlikely incidents get into diaries in the first place and Weir has knitted them together in a seamy way.

Even the music is borrowed — from another recent film on Turkey — Midnight Express. The same Jean Michel Jarre music that accompanied Billy's escape from a Turkish prison accompanies Frank as he runs on the messenger service through the trenches at Gallipoli. It works both times but one wonders if Weir couldn't have used his imagination.

The cinematography provides a romantic postcard vision of the past that fails to illuminate anything except the technical talents of Russel Boyd. While a great deal of care has been taken to recreate the turn of the century atmosphere, the scenes are pretty to the point of being obtrusive. Not a desirable thing in a film that wants to be realistic.

All in all the film lacks thematic unity that leaves one wondering about what the film could have been. It hints at but does not explore several worthwhile issues; Australia's colonial relationship with Britain, the romance versus the reality of war and the naive motivations of those who fight. Instead the primary focus is simply an adventure story which concludes with a meaningless death.

In the decade that has produced Soldier of Orange, The Deer Hunter and Apocalypse Now, movie audiences deserve something more.

Polish students stage sit-ins, strikes

From page 1

● The problem of autonomy was associated not only with the oppressive imposition of the Marxist-Leninist viewpoint on all studies, but also with the inflexibility within specific programs. Each program included a mandatory course in Marxist political economy.

● At most universities, student publications consisted entirely of pamphlets published by the official socialist student union. Independent student newspapers did not exist.

● University libraries had a system of restricted accessibility to reference materials. Students as well as politically unreliable faculty members were denied access to a considerable volume of books and periodicals. Practically everything that might cast the slightest shadow of doubt on the historical correctness of the Marxist perspective, or which contained any critical allusion to the Soviet Union was labelled "forbidden" and taken out of general circulation.

These issues constituted the core of the student demands for reform. Official registration of the Independent Student Union was the most pressing matter since that would, in large measure, determine the future of the students' success.

The founding meeting of the national NZS took place in November, 1980. The Warsaw provincial court refused to register the NZS on the grounds that it was not a labor union. In response, students at Warsaw University staged a two-day strike, and appealed the decision to the Supreme Court of Poland. Although that drastic measure did not immediately win the official approval of the NZS, it did bring about some important changes for the students in Warsaw.

According to the agreement signed at the conclusion of the strike, students will have the right to overrule any appointments to high administrative posts. Also granted was increased flexibility in course selection, which implied the right to substitute the compulsary course in Marxist philosophy with an alternate course in social change.

The greatest drawback of these unprecedented concessions was that they applied only to the University of Warsaw. This situation could not last long since students in other cities wee also in a reform-oriented mood.

On Jan. 22, 1981, students of the central city of Lodz began an almost month-long sit-in protest to press their demands. The crucial difference between the Warsaw and the Lodz strikes was that the latter represented the interests of all Polish students.

A list of 49 demands was submitted to the authorities. Besides those already conceeded to in Warsaw, the list had demands of a more political nature, including relaxation of censorship, prohibiting police from entering the campuses, the right to student strikes, free access to printing facilities, rewriting of books in accordance with established historical facts, release of political prisons, bringing to justice those responsible for the suppression of workers' movements in the past, and commemoration of previously forbidden anniversaries.

Faced with the list of, in their view, outrageous demands, the officials stalled negotiations with technicalities and trivial arguments. At one point their side-stepping tactics caused a nation-wide student alert. Strikes broke out at several major institutions and many more minor ones. The number of students participating in the strike was conservatively estimated at more than 100,000. During those critical days the atmosphere on campuses was emotionally charged. Students brought sleeping bags and occupied university premises day and night.

At 5:30 p.m. on Feb. 18, higher education minister Janusz Gorski signed an agreement with the students. The government finally recognized the independent union as such and agreed that strikes may be called in exceptional circumstances where a majority of students on any particular campus support the decision. In return, the students pledged allegiance to the national constitution.

The authorities also consented to the demand that one third of the senate at every university be composed of student representatives, and that they have equal voting power in all matters except the granting of degrees and diplomas. Elections of university officials are to be conducted by secret ballot.

The discriminatory system of admissions was to be abolished pending new legislation on higher education. The requirement of one month manual labor for first year students during holidays has already been abolished.

Individual departments have been granted considerable autonomy in establishing study programs, course requirements and methods of evaluation. The mandatory course in Russian language was eliminated. The police were prevented from entering the campuses unless they received explicit authorization from the rector.

The reform process will probably continue for as long as the parties involved are able to find room for maneuvering. The new element of pluralism in student relations, with both the independent and the socialist unions being able to legitimately function in the same environment, should provide a measure of authentic democracy to campus life. But Poland's political instability makes it difficult to predict what limits will be set to academic autonomy in the future. With their ultimate weapon of strike though, students should be able to defend their gains.

Tony Jochlin is a Polish refugee and a recent graduate from Simon Fraser University, who now lives in Burnaby, B.C.

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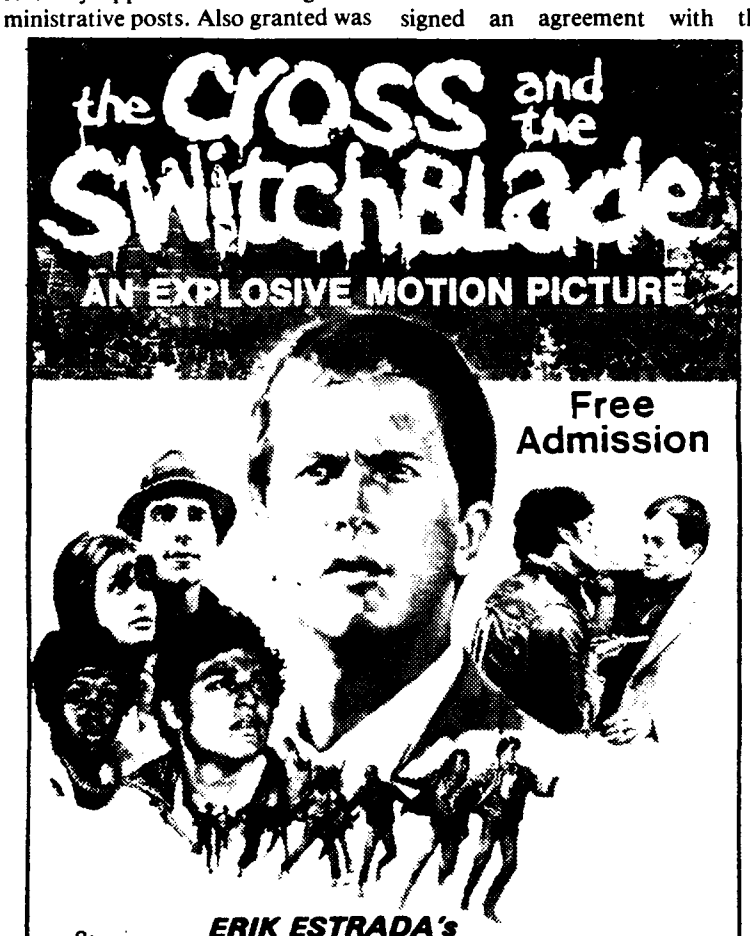

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Violence in the home

The physical and verbal assault on women

By MARIANNE VAN LOON
of The Peak
for Canadian University Press

Jeanie, a gentle, petite woman in her mid-thirties was a battered wife for 13 of the 15 years of her marriage. The 1980 National Film Board film Loved, Honored and Bruised tells her story.

The first two years of Jeanie's marriage were peaceful. She had no forewarning of what was to come. Shortly after the birth of the first child her husband threw a teapot at her. And so the abuse began. Over the years he became more and more abusive, beating her physically and assaulting her verbally.

Jeanie's husband says, "I don't see myself as a very violent person you know. I mean, I'm a very timid person inside . . . when I get mad it doesn't last long. I get mad and it's done with . . . what I'm mad at is not Jeanie at all. She just happens to be there."

For Jeanie it wasn't so simple. She was isolated on a prairie farm with only her children and husband for company. Under his abuse she found herself "acting like a doormat, having no self-esteem. He was always telling me to leave, knowing with five children and no transportation that I couldn't. I never told a soul. I was so ashamed."

Finally one day her husband became especially violent.

You reach a peak of despair and you realize, it isn't my fault — he's nuts

Fearing for her own and her children's lives, she set out on the eight miles from the farm to the nearest bus stop. A neighbor woman, who knew all along what was happening, picked her and the children up and took them to the police station. Jeanie and her children eventually ended up at a shelter.

There she discovered other women like herself and she no longer felt unique. But the fear still remains. "I can never convince myself that he is never going to do it again." After 15 years of marriage she obtained a divorce from her husband.

Martha Royea, a small, self-assured woman, sits at the front of the room in a student's desk at Simon Fraser University to speak. "I was in a battering relationship myself for 15 years," she begins. And now, through the Battered Women's Support Services, she is helping others who are in that situation.

The definition of battering assumes a power differential, an aggressor and a victim. Women's and men's roles have a lot to do with the fact women are generally the victims.

Battering usually occurs in the family home, in relationships where one person has more power, and abuses it. It is most common from the hours of 5 p.m. to 6 a.m., on weekends, and during holidays. During these times there is no place for the battered women to turn to, since the offices of agencies who deal with this problem are closed.

Although the victims are generally women, (wives, fiancees, girlfriends), children, particularly female children, are frequently abused when the woman is not "available." Furthermore, female children try to take responsibility for their mothers, and this is a lot of pressure for a young girl to cope with.

Men who batter are also victimized by their behavior. Their guilt becomes ever harder to deal with, and they handle it by being more abusive.

There are several myths about wife beating. According to Royea, the first is that violent abuse is a lower-class phenomenon. She says studies in Canada have shown that it is actually slightly more common in the upper-middle-class than in lower classes. As well, the belief it is mostly European and non-white men who abuse their women has been proven false. Wife battering occurs in all cultures, and in all social classes, maintains Royea.

Another theory is that men are provoked into battering. This is not true. Men who batter are irresponsible. According to Royea, "they don't find or don't want to find any other way to deal with their feelings." The potential for all men to batter women exists — not in their personalities — but in the system that allows them to get away with it.

Why do battered women stay?

As in the case of Jeanie, fear and isolation are factors. Women often stay out of love and commitment. They keep thinking "If only I could find the secret."

Religion is a factor which Royea feels has been under-emphasized. Marriage is a "promise to God," and even women who are not extremely religious may feel bound by it. Some women don't want to give up, saying, "I've never failed at anything in my life. I couldn't face it."

There is a feeling, especially in social agencies, and in the court system, that a bad father is better than none, to which Royea says, "Baloney!" Often there are no alternatives for a woman with children who wants to leave her husband. She is socially and economically dependent on him. Another factor Royea mentions is the lack of outside help. It is not usually as easy to leave as it was for Jeanie in the film.

Hostile dealings with police and court workers are frequent. As well, family and friends are often disbelieving. Royea described her own situation where her husband led her family to think she had a drinking problem. "No one believed me, but everyone believed my husband. He was an excellent liar." Her own mother advised her, "Well, dear, try to be patient." Royea's family doctor prescribed Valium. "He refused to get involved, and I couldn't get any information out of him," she says indignantly.

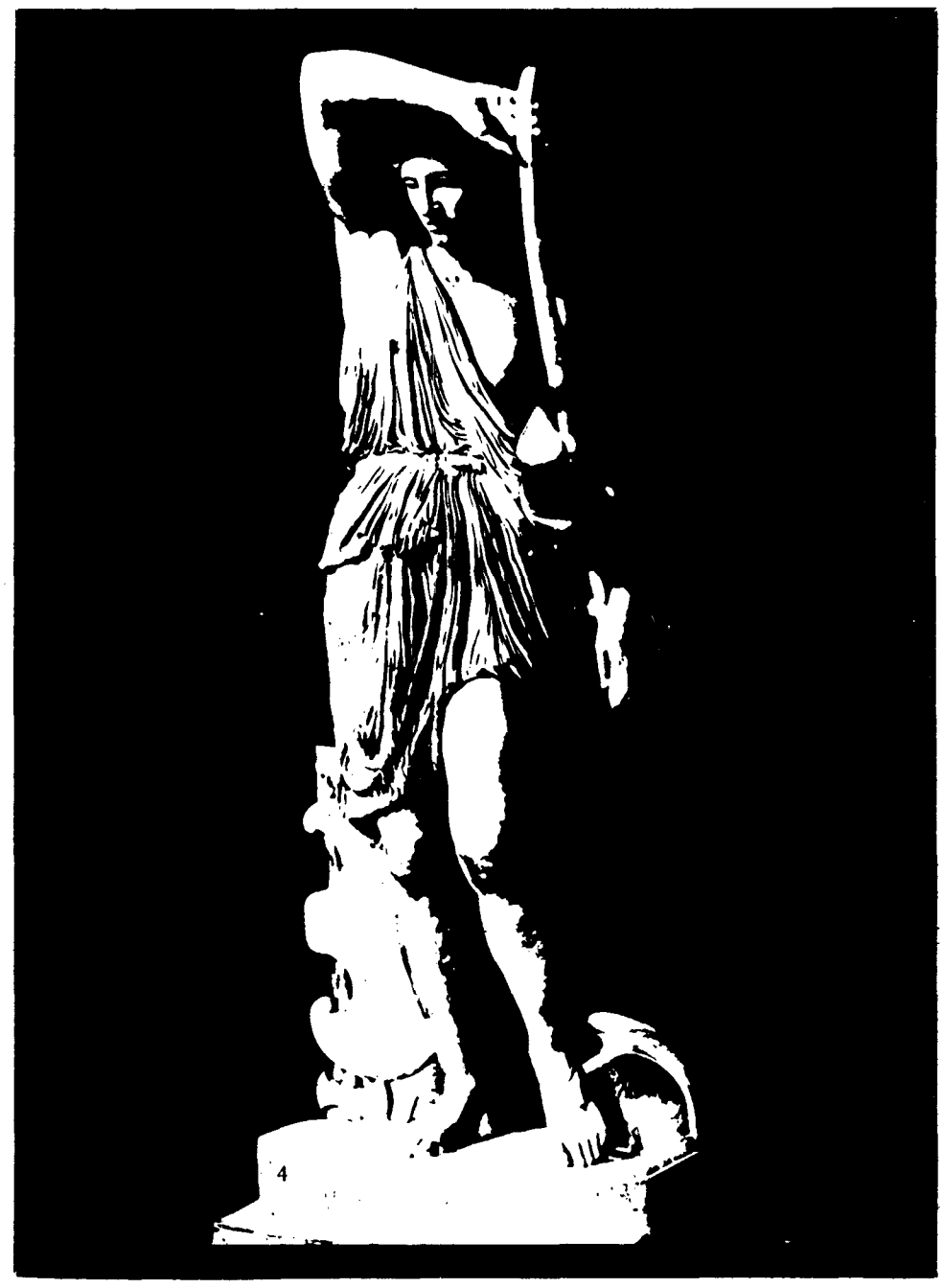
The legal response is inadequate. "Police try to talk you out of laying charges," Royea says. "You are required to be very strong. The police test you, but in this situation you can't be strong when they lay this kind of flak."

Royea described what happens to make a woman finally leave. "Eventually, you reach a peak of despair, suddenly there is a slight shift, and you realize, Jesus Christ, it isn't my fault — he's nuts."

After the woman leaves, she faces problems besides worries of financial support. An American study shows that 61 per cent of these women are harassed and assaulted by their husbands even after the divorce.

Royea emphasized that abuse other than physical assault is equally as battering. "There may be no basis for the name calling, but it gets into your head anyhow." The man may also read mail, monitor the phone, snoop and check up, so the woman has no privacy anywhere. Unrelenting criticism, accusations of behavior that he is guilty of, persistent lying and provocation, incest and threats are other tactics commonly used. When all else fails to elicit a response, a wife batterer may turn to tears, begging forgiveness and pity. "Marriage becomes a concentration camp. At some point there is nothing left to credit yourself with except the capacity to endure. The only thing you can identify with is being a victim. How can we expect women to take power over their own lives? They need to be rescued."

Royea offers advice on how to decrease the incidence of wife battering. "Educate yourself. It is a social pattern. Examine roles, and be aware of how you bring up your kids. Interfere or report violent incidents. And don't take a chance and disbelieve any woman who tells you a story. It could be true."



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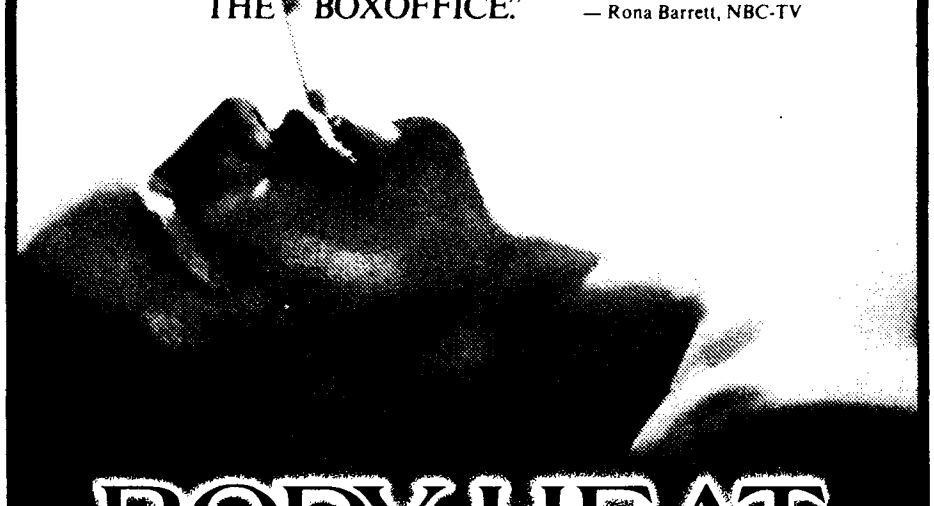

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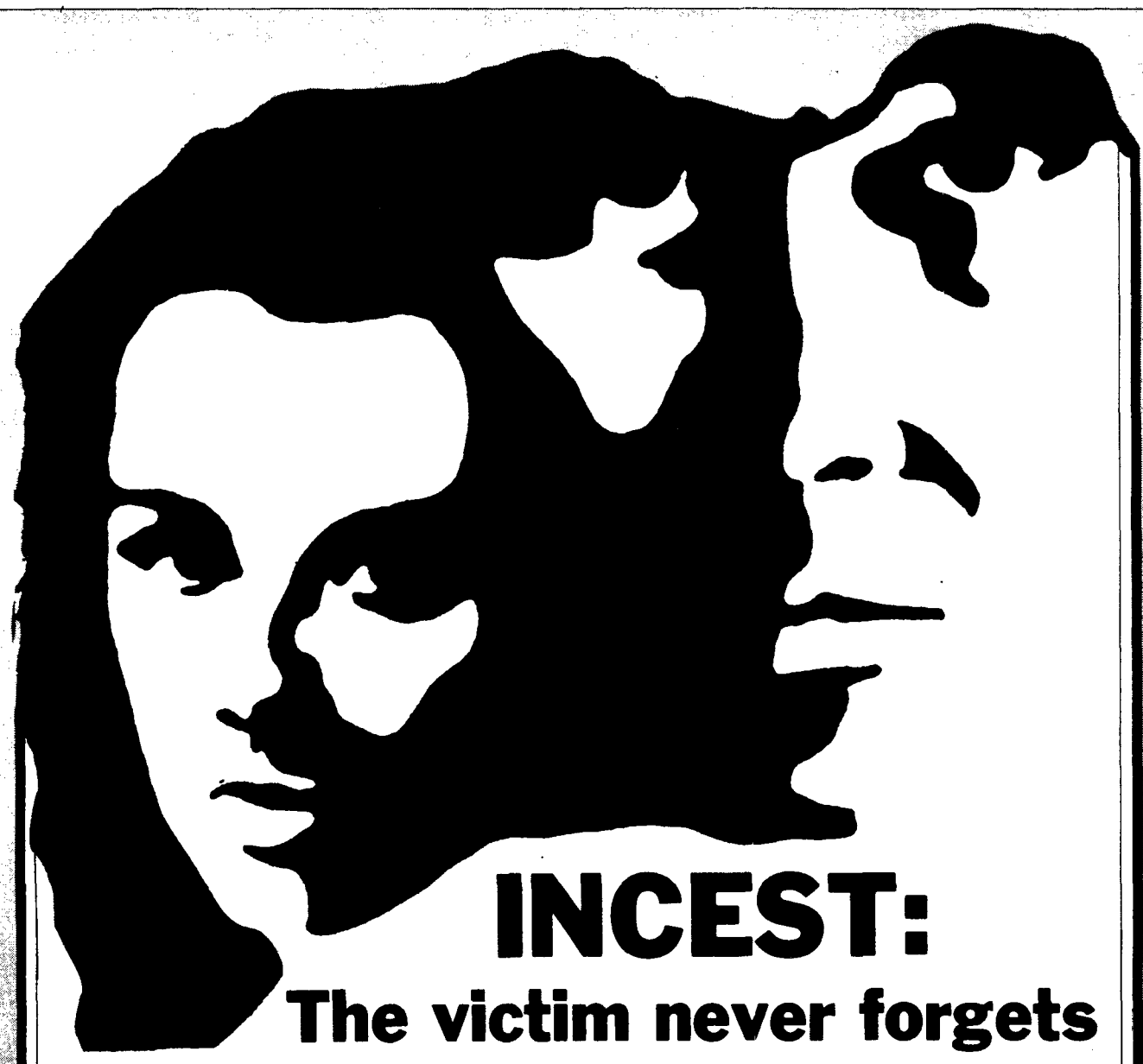

INCEST:
The victim never forgets

By HELENE LITTMAN
of The Peak
for Canadian University Press

"I thought he was teaching me something at first," the woman said thoughtfully, "but I realized very soon after the ball had gotten rolling that this was very unique. I went to school feeling like shit."

"I walked around for years feeling something was wrong with me," the second woman added.

"I was told to stay away from strangers with candy," the third woman said ironically, "so I stayed away from strangers with candy."

For the three anonymous women in the film Incest: the Victim Nobody Believes, sexual abuse didn't come from the lurking pervert of popular folklore. All three were abused by members of their immediate family: fathers, grandfathers and brothers.

And all three were left with feelings of guilt, anger, confusion, and fear that showed clearly as they discussed their childhoods.

"In my first year of marriage," the third woman said, "I couldn't stand my husband touching me." Suddenly she realized her husband's touch on her shoulder reminded her of her father years ago. "My father was very gentle on purpose," she said. "He was very gentle while being abusive. I felt it was wrong, yet I didn't know what was wrong since he was so gentle and nurturing."

"I knew I was a useless person," the first woman said, a strained smile crossing her face. "I felt I was finally doing something to keep the family together, so my father wouldn't have to stay out late drinking or go to prostitutes. I really bought that load of shit."

That suppressed hatred, the "protective, caring shade drawn over anger," spells trouble for the incest victim, said clinical psychologist Mary Ann Carter, speaking at a Simon Fraser University Women's Centre seminar.

Women who cope with childhood incest learn to focus their anger and hate on the men who actually abused them, rather than on all men, Carter said. And they need a supportive family and supportive male relationships later, she said.

But even if every case of incest doesn't irreparably warp the child's values and self esteem, it is morally wrong, Carter said.

Children are incapable of consenting to a sexual act since they aren't free to say "yes" or "no" to an adult, Carter said. Children are taught early to accommodate themselves to parents' wishes, not to refuse, but to obey.

And they lack the proper information to make a reasonable decision. Often they know the mechanics of the reproductive system and they don't know society's view of the act, or how to judge suitability of their sexual partner.

The adult, Carter said, must be held totally responsible for their actions.

Public attention has focused on incest recently, but the actual rates of abuse haven't increased in the past 20 years. The extent of the problem has never been accurately measured, but existing studies indicate incest is widespread. Carter cited one survey of college students where one out of five women, and one out of 11 men reported they were abused as children.

Abuse of children by men is more common than abuse by women, Carter said. This partly reflects differing social roles, Carter said: men are expected to exercise power while women are taught to nurture their children.

Although Carter stressed there is no absolute common denominator in all incest, she identified some trends.

Father-daughter incest is relatively common, especially with stepfathers. Incest often begins when the child is eight to 12 years old, and continues into the child's teen years. Often the family is socially isolated and the abusive parent has low self esteem, feels they can't get a caring relationship from spouse or peers. The marriage is often unhappy, and the wife of an incestuous father may be absent much of the time, ill and poorly educated.

Solving incest begins with treatment of the whole family, Carter said. Incest is a sign of a "pathological" family where all relationships are severely distorted. The mother will often not believe the daughter because she feels her husband's actions reflect on her own inability to satisfy him. Often she has also been abused as a child.

And the abusive parent may threaten the child and make the child feel she is betraying the family by speaking out.

If someone suspects a child is being abused it is important to talk to the child, Carter said. Two questions she says have proved effective in her practise with children are, "Has anybody ever touched you in a way you don't like?" and "Do you have any bad dreams?"

After the child has revealed the abuse, either the police or a social worker will intervene. If the case is taken through criminal court, abuse will have to be proved medically. The child may be taken into protective custody. But that may be traumatic too; the child is punished for being victimized. Often an offending adult is let out on bail for several months pending trial.

Although more education on sex and psychology would help both adults and children prevent incest, Carter said the Vancouver school board recently rejected a 10 minute film on the subject. The animated film, aimed at younger school children, mainly stressed the wide variety of support services outside the home that a child can turn to for help.

False odor of accuracy

false record of one life
filed in one world drawer steaming
no end of material will cover this file.
not consulted for as long as the corridor
existed.
existed.
existed.

do you see the green metal drawer?
smell its contents and be convinced
that file clerks back then
kept records of their own social activities
for their own amusement and edification,
not because they were required to be that way.

you can tell it's true,
there are file cards everywhere.
they're all filled with the stories and adventures of the clerks.
always the most interesting entries
are the last entries
in any one clerk's
particular file. some have whole drawers.

one man was killed by a large bus
while walking across the nearest large street
on his way to get a package
of even more file cards.
even more.
because that's the kind of guy he was.

mute green receptacle
a thousand worlds of dust
false door to a drawer.
false odor of accuracy.

* * *

in the quiet halls of the sun
the ochre carpet spread before
a veil of forgetting,
jasmine warriors wrestle tides of wind
smoke curls from the nostrils
of alabaster tigers.

limping footsteps break the calm —
the gardener wants to get out of the pouring rain
he waves his cane
and sprinkles rain drops
on the silk curtains.
he snorts,
and the smoke vanishes
replaced by damp human breath.

—steve mclure

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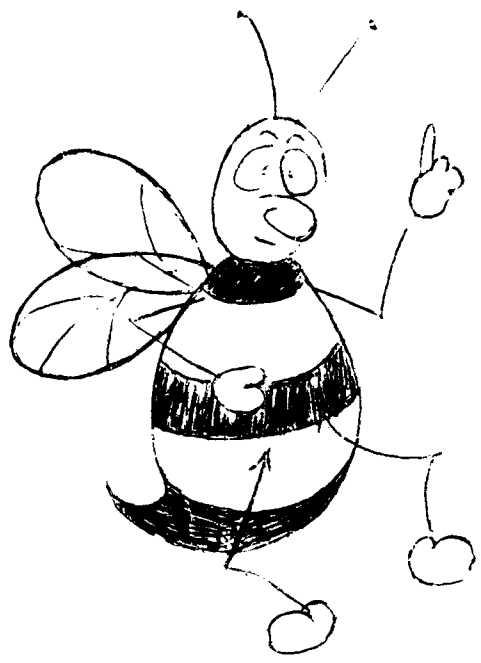

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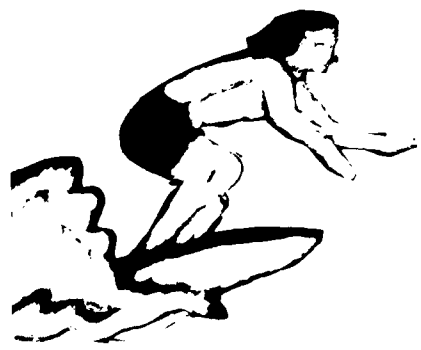

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CORONET 851 GRANVILLE 685-6828

RESTRICTED — WARNING: Violence throughout. —B.C. Director

SHOWTIMES: Dragon — 2:00 5:00 8:10; Snake — 3:25 6:29 9:50.

SNAKE FIST FIGHTER and Bruce Lee — SUPER DRAGON

CORONET 851 GRANVILLE 685-6828

RESTRICTED — WARNING: An extremely gruesome and disgusting picture. —B.C. Director

THE TEXAS CHAINSAW MASSACRE

SHOWTIMES: 2:00 4:00 5:45 7:40 9:40. Directed by TOBE HOOPER

park CAMBIE at 18th 876-2747

DUSTIN HOFFMAN MERYL STREEP
MATURE — WARNING: Occasional nudity and swearing. —B.C. Dir.

SHOWTIMES: 7:30 9:30.

Kramer vs. Kramer

dunbar DUNBAR at 30th 224-7252

MATURE — WARNING: Some coarse language, nudity and suggestive scenes. —B.C. Director

BILL MURRAY IN STRIPES

SHOWTIMES: 7:30 9:30.

broadway 707 W. BROADWAY 874-1927

RESTRICTED — WARNING: Frequent violence; some nudity and suggestive scenes. —B.C. Director

SHOWTIMES: 7:30 9:30.

HEAVY METAL

broadway 707 W. BROADWAY 874-1927

RESTRICTED — SHOWTIMES: 7:00 9:05.

endlesslove
brooke shields martin hewitt

WARNING: Some nudity and sex; occasional violence. —B.C. Director

VARSITY 224-3730 4375 W. 10th

MATURE — JEAN-PAUL BELMONDO GENEVIEVE BUJOLD

Phillippe de Broca's incorrigible

SHOWTIMES: 7:30 9:30.

French w/English subtitles

MOSCOW . . . doesn't satisfy entertainment appetite

Moscow goes soapy

By STEVE RIVE

Moscow Doesn't Believe in Tears may somewhat satisfy our curiosity to experience everyday life in the Soviet Union — but it remains too firmly rooted in convention to be a really great film.

Although the film is technically well made and well acted, overall the film is bland and when it's over you feel neither angry nor enraptured.

Moscow Does Not Believe In Tears
By Vladimir Menshov
Play at The Bay

The story concerns three young women friends who come to Moscow in the late 50's to make their fortunes. One, Antonina (Raisa Ryazanova) chooses marriage and raising a family; Liudmila (Irina Muravyova) dreams of the glamourous life of a high official, and sees marriage as the only means of social climbing; the third, Katerina (Vera Alentuva) wants to be an engineer and is eventually successful as she becomes an "executive" with a large government enterprise. The film is largely concerned with Katerina who must raise a child alone while working in a field which is not traditionally open to women after she is jilted by her lover when she becomes pregnant.

The film continually promises more than it delivers. It raises important and interesting questions only to drop them before they are really explored. For example, the problems of a woman trying to make a career in a traditionally male occupation could be used to examine feminist issues.

We also never see how Katerina attains her high position. The film makes a 20 year jump in time just after Katerina's baby is born. We see her only as a poor student with a baby, and then 20 years later as a powerful executive with a grown daughter.

The film dabbles with the idea of equality for women, only to assert their subservience in the end. When Katerina finally falls in love as a mature woman, the man she meets, Gosha (Alexei Batalov) seems at first different from the other men in the film.

He cooks, he is interested in more than sports and drinking, and he derives real satisfaction from his work. But Gosha demands that Katerina never raise her voice at him nor question what he does because he is a man.

Gosha's view of women, their role and duties, is as rigid as Katerina's former lover who tells her that getting an abortion is "womens' business." The film satarizes Liudmila's attempts to get ahead by catching the right man and clearly shows the irresponsibility of Katerina's former lover; but these unenlightened attitudes are shown only as part of the past. The implication is that today it is alright for a woman to have her own career, but at home she must defer to her husband.

The one logical area of conflict, the process of Katerina's social climbing, is passed over so the audience must look elsewhere for a problem; something which arouses our interest.

Political or social conflict is impossible because the film is firmly set in the apolitical world of the soap opera (except for one veiled reference to the Stalinist era) where personal relations are the primary concern.

There is nothing wrong with this setting per se, but unfortunately the film's political timidity is accompanied by an emotional timidity which is reminiscent of 50's style television.

We rarely see more than the surfaces of people. When Katerina finds herself pregnant and alone we see her cry but we never discover her feelings. Antonina marries happily and remains that way throughout the film. Although we see a few Walton style family quarrels we never find out why Antonina's marriage works or why Liudmila's fails.

Katerina and her friends are good, the villains are clearly bad, this makes the characters flat, uncomplicated, and ultimately uninteresting. The fault seems to lie with the script although the actors manage to do quite a lot with these meagre roles.

Given the state of international relations it is impossible to see any Soviet film without looking for subtle propoganda and the expression of specifically Soviet biases.

The film however avoids any overt or heavy-handed message and its detailed depiction of daily life does not seem to exaggerate the affluence of the characters — given that they belong to the upper classes of Soviet society.

Indeed, Katerina's rather cramped apartment comes as a shock when we realize that hers is a luxury executive suite. The only propoganda in the film is of the tv sit-com type where people tend to live in "nice" homes, and work at "the office" in some vaguely executive job.

The film quite candidly deals with the Soviet social hierarchy and with the individual's ambition to get ahead. Like American television, lip-service is paid to the notion of taking pride in your work whatever your social rank, but the idea is never really taken seriously. It is significant that the class system is accepted: it inspires envy, never resentment. Luidmila, who wants the trappings of success without personal achievement, is always shown as the buffoon.

The message seems to be that, yes, there are classes, but there is room at the top for those who perservere and who can earn their place. In fact it is surprising the way in which the film sticks to the old Hollywood conventions — right down to the dictum that pregnant women crave pickles. Katerina's former boyfriend puts in a predictable appearance 20 years later, and threatens to upset the course of true love with Gosha, but we never doubt the eventual happy ending.

A film which is set in the Soviet Union is going to hold interest independent of its artistic merit. This is because of our curiosity about a people we know only through the images of the tv news.

In this respect the film is satisfying and, despite its length (two and a half hour length), it holds your interest. It is fascinating to see what it looks like.

Berton famous again with brand new Flame

By VERNE McDONALD

Pierre Berton has another laurel to rest on.

Flames Across the Border will without doubt be hailed as a worthy historical work (which it is not) and will earn its author yet another small fortune.

Flames Across the Border, 1813-1814
by Pierre Berton
McClelland and Stewart, 492 pp.

It will sell because it is readable and interesting, and because Berton has done what he's best at. As with his earlier dramatizations of Canadian history, he walks a fine line between acknowledging less pleasant facts and appealing to latent jingoistic Canadian nationalism.

'The book is glib and chatty with tired phrases'

Though he makes it a point to include pious homilies on the senselessness and violent stupidity of the War of 1812, he also makes it a point to extoll the virtues of heroic Canadian warriors. And while he superbly portrays the human side of the war by stringing together hundreds of vignettes and anecdotes, he is almost casual in dealing with larger issues.

The result is neither fish nor fowl, neither history nor historical novel. Berton is careful to use only first hand facts and accounts of dialogue for the bones of his work, but cannot resist using artistic license to add flesh to his narrative and embellish the events.

The entire book reads like a magazine article, glib and chatty, with tired turns of phrase and a nearly audible switch to pretentious profundity whenever the author wants to say something serious. Though Flames Across the Border irresistably draws the reader with its facile prose and excellent research, it is uneven and eventually, untrustworthy.

Not that Berton is without valid points to make. He proceeds from the suspicion that when both sides claim victory in a war, someone is lying. In the War of 1812, it seems everyone is.

It seems the senior military officers on both sides were too ill, too inexperienced or too incompetent during most of the major battles to win. Little was accomplished but carnage, destruction and death, while official reports spoke of decisive victories. Though the war between Canada and the U.S. has been dismissed in history books as a series of skirmishes, Berton presents us with a litany of continuous raids and retaliations that ended up affecting entire populations and left both North American governments close to bankruptcy.

Though the claim is sometimes made that the Second World War was the first in which mass terrorization of civilians was used as a tactic, Flames Across the Border contains abundant accounts of butchery along what has become the famous undefended border.

BERTON . . . on laurels.

Casualty figures may have been small compared to those of the concurrent European war between Napoleon and his allies, but they do not include the thousands who died of disease, malnutrition or exposure from their evacuation into the wilderness in winter with their food supplies burning in the villages behind them.

'Though it draws the reader in it is uneven and eventually untrustworthy'

In the end, a series of blunders and failures prevented the U.S. from taking any significant Canadian territory. The British troops fighting in Canada fared little better and finally manacled themselves with overcaution.

Because the peace treaty did little more than return the pre-war status quo, Berton concludes that beyond soldifying nationalist tendencies on each side of the border, the war brought about nothing of significance. He unfortunately ignores one of his own most eloquent pieces, one dealing with Tecumseh and the native Indians.

Before 1812, the U.S. had been systematically exterminating native peoples who refused to give up their land, while the British had exploited them in trade. During the war, the British allied themselves with the tribes, promising undying loyalty so they could use Tecumseh and his followers as shock troops.

By 1814 Tecumseh was dead and a dozen native Indian nations were shattered and decimated, their warriors slaughtered in battle and their people largely hungry and homeless. No longer powerful, they became expendable.

Though the British began peace negotiations with a demand for a sovereign native Indian nation to be established south west of the Great Lakes, a concept which could have drastically changed the history of North America, the proposal was among the first withdrawn. It turned out to be no more than a bargaining point as they calmly betrayed their native allies in order to put a hurried end to an expensive war.

The treaty vaguely guaranteed native people the same status they had before the war. For the majority, who had lived on the American side of the border, this meant the right to give up their land or lives. Help and protection from the British had come to an end.

Nearly as many native Indians as whites died in the War of 1812, and for their sacrifices the Indian nations ended up in a worse situation than before. To Berton this is just another passing event in his panoramic docu-drama of military posturing and bumbling. He romanticizes heroes like Tecumseh but does not deem it worth while to adequately explore their contribution or the final tragedy which befell them.

Its main value to those interested in history is its thoroughness as a compilation of eyewitness descriptions and quoted dialogues or statements. For these Barbara Sears, Berton's main researcher, should be credited and congratulated.

If you are curious about whether Laura Secord really did smuggle chocolates through U.S. lines or whether the Yanks actually did us the favor of burning Toronto back when it was called York or if you like patriotic pablum along the lines of The National Dream or The Invasion of Canada, this is the book for you.

Take it out from the library some time.

Brothers face selves

By EVE WIGOD

Don't let the title throw you off. True West is not a boring western with cowboys swaggering through swinging doors of a dusty saloon, bragging about their rodeo prowess, and shooting each other.

True West
Tanahmous Theatre
Directed by Alex Diakun
Van. East Cultural Centre until Oct. 3

On the contrary, this family drama takes place in a kitchen in American suburbia. The plot centres around two brothers, polar opposites, whose strained relationship reveals the difficulties each faces simply in being himself. The play presents a basic problem of identity, exploring whether one is always trapped in the boundaries of one's own character, or whether one can achieve an alternate existence.

The detailed, one-scene set augurs well for the performance. The kitchen belongs to the deranged, compulsively tidy mother of the two men. Accordingly, it is replete with tacky souvenir plates, spotless memo board, and several well-appointed plants. The incongruous strains of Hank Williams greet the audience, and recur between sets.

For the most part, the meticulousness of the set is also apparent in the acting. Edward Astley, who also appeared as Rudy, the dancer in Bent, plays Austin, — a frustrated intellectual who hopes to sell a movie script. Astley's performance is somewhat inconsistent: he is most convincing when he plays angry or drunk, but loses control occasionally when he's required to act more naturally.

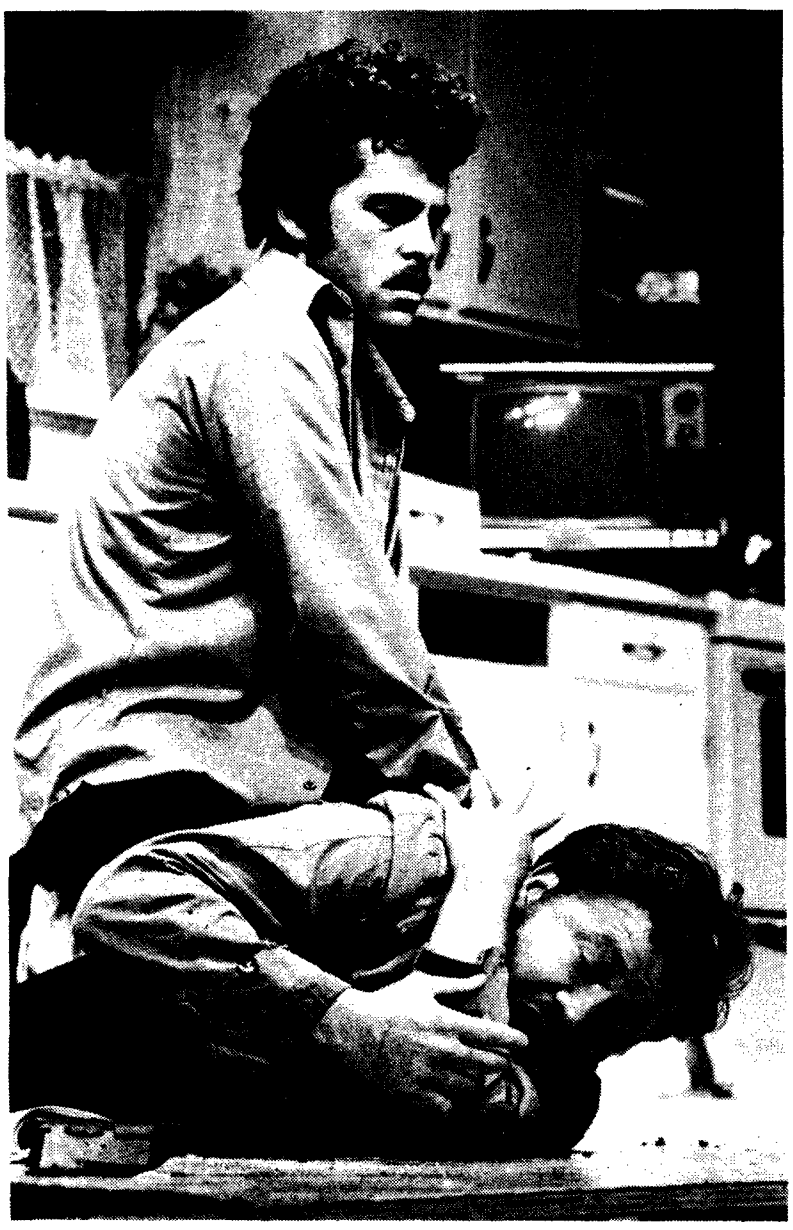
His performance, though good in places, is outdone by Stephen Miller, who plays Austin's brother. Lee is a restless, sanguine adventurer, whose path seems uncharted from one minute to the next. Miller, with a boyish ruddy face and frantic hair, seems a natural for the role. And sure enough, he carries the party superbly throughout, vocal inflections and facial expressions creating an amazingly real character.

The play's major conflict arises when a Hollywood producer rejects Austin's script in favor of Lee's idea for a corny western. Tom Braidwood, who played Uncle Freddy in Bent makes a good, overly earnest producer — and, like Miller, he seems extremely well-cast and at home in his garish Hawaiian shirts.

There are some obvious difficulties in performing a play like True West. For one thing, each brother must retain his basic personality even when he ends up in circumstances alien to his character. Both Astley and Miller pull off this feat well, so that the implausible becomes quite believable.

In addition, there should be a comfortable relationship between levity and gravity. This is, unfortunately, where the play has its shortcomings. Director Diakun appears to have been heavy-handed: opportunities to lighten the issue of self-identity — which, after all, one should never take too seriously — are not fully taken advantage of. Thus, the humor seems ponderous at times, due to heavy over-acting; as when a drunken, cynical Austin rolls on the floor and rails at his brother's new 'success'. Other parts, pathos of the circumstances aside, are genuinely funny.

Although Diakun has long been involved in theatre (appearing most recently as Greta, the nightclub owner in Bent), this play is his directing debut. Generally it is a commendable job. Despite a production in which the scenery doesn't change and there are only two main characters (and two secondary ones), he manages to keep the play moving, so that there is no abatement of that emotional tension underlying the play from beginning to end. He successfully shows the anxiety involved in the fear of not 'making it' in life.



ASTLEY AND AUSTIN . . . dueling brothers.

Buried Child unearths tragedy

By GLEN SCHAEFER

The old house in rural Illinois isn't a place most people would feel at home in. The tired, saggy furnishings go too far beyond being comfortably shabby.

Buried Child
Directed by Kathryn Shaw
Waterfront Theatre

And the family in the Westcoast Actors' production of Sam Shepard's Buried Child extends no welcome either — each member is as old and worn out, with as many dulled edges, as their faded home.

Shepard's play is a cutting probe into the spirit of this delapidated group, a piece of backroom surgery that's painful to watch. The black laughs are sliced roughly by director Kathryn Shaw's scalpel.

Shaw has a strong cast to work with in Buried Child a group headed admirably by American actor Ben Tone. As Dodge, the seedy, crippled old patriarch, Tone generates a tingle of angst for the play, just enough of an edge to keep the viewer's breath held in.

Never moving from his dowdy couch, Dodge keeps the rest of his torpid clan around him less out of love than through a fallow inertia.

As Dodge's son Tilden, David Crowley is another standout. As played by Crowley, Tilden's simple bumpkin heart holds a trace of humanity, a half-formed idea of what this family's twilight existence might have been.

The secret buried in the past of this sorry lot, along with some jagged points hidden under the family's scuffed exterior, is unravelled with the homecoming of Vince (Morris Panych), Tilden's almost forgotten son. It's Vince's friend Shelley (Kim Seary) who serves as the catalyst for the family's grisly revelations.

Vince storms out when his fond ideal of his family is confronted with the reality, a wretched parody of a Norman Rockwell dream. Shelley, never comfortable with the ideal, stays to look more closely at the soiled original.

The play's climax comes with the uncovering of the family's sordid fall from grace, at tightly played interchange between Shelley, Dodge, Bradley (Dodge's embittered, crippled son, played by Alec Winnows) and Halie (Doris Chillcott as Dodge's see-no-evil wife).

Tone is especially effective in this third-act scene, as he displays he vicious side to Dodge's ramshackle facade. This dark side is brought to focus through his chilling relish as he recalls with grim satisfaction his wife's childbirth agonies.

But the play's final cut comes with the jarring fact that this family isn't an emotionally diseased mutation apart from the more healthy mainstream of humanity. Shepard suggests that just as this family has a distant past which glimmers with a memory of happiness, of middle class peace, as all people hold within them the seed of that which destroyed Dodge and those around him.

In the Illinois farmhouse, its furnishings and its occupants, it is not the shabby, torn surface which shocks, but the corrupting vermin beneath the surface.

Shepard's central revelation is not, then, the unearthing of a buried child, but rather the discovery of a more insidious presence in his characters and, he suggests, in his audience.

TONE, SEARY . . . dilapidated group

Gutsy Connie Kaldor sleazes and pleases

By ROSEANNE MORAN

Connie Kaldor combined comedy and music in her Monday night concert at the Vancouver East Cultural centre. The emphasis, however, was more on humor and good fun than on serious musical endeavour.

Kaldor is a warm, gutsy woman whose theatre background is evident in her vivacious and dramatic stage presence. Her musical style is in her own words, "electric" — perhaps a bit too much so. Several times during her concert she seemed to be spreading herself a little too thin. For instance, she moved from a song about being hungover to a childrens' song about her friend the hippopotamus, then to a pseudo gospel song about pain being her constant companion and finally to JERKS, the song which gained her many devoted fans at this and last years' folk festivals. The end result of this combination was not only a gaping lack of continuity but also a ring of artificality to some of the material.

Kaldor has a record out called One of these Days which she produced herself. The song the album is named after is Kaldor at her best — sensitive and dramatic.

In concert she performed a number of her album tunes including her tribute to the bicultural nature of this wonderful country, "Aurevoir Bye Bye," a song in which Kaldor cleverly wraps French around English and politics around love . . . and incidentally comes out saying "bye bye."

She also performed a number of non-album tunes but none were as impressive as the better cuts on her album. Some of these included an a-capella tribute to a miner's wife, a song in search of an endangered species, namely a 'faithful man' and a 'female hustle' song which she herself terms "sleazy and in poor taste."

In keeping with her country and western leaning, Kaldor did a country singalong in which she performed some golden oldies and classics like the Red River Valley. The audience responded enthusiastically with some interesting variations and harmonies.

A visit from another Edmonton musician, David Sereda, was an unexpected pleasure. Sereda did three songs which he was recording for his soon-to-be-released album. Not only is he a tasteful pianist and singer, but Sereda also writes some beautiful songs. To wrap up, he and Connie did a burning rendition of "The Hills of Salvation."

In between songs, Kaldor kept us laughing with an easy sense of humour, mentioning that the following song was intended as a part of the 'character developing' segment of the program and so on . . . She even talked her way through a B string that refused to stay in tune by telling it that she realized that it preferred to play jazz but this was the C & W set. No doubt about it, the woman is funny.

Kaldor's strengths are definitely her voice and her stage presence. Her limited accompaniment style and her overly diverse program left me feeling a little uneasy. In a recent interview Connie mentioned the possibility of playing with a good band behind her. Perhaps Kaldor will soon have her own band. With some of the rough edges smoothed out, and Kaldor free to what she does best, it could be quite a band.

New Canadian ballet deserves a warmer audience reception

By LAWRENCE PANYCH

Newcomers, a Canadian Ballet, opened here this week, showing Vancouverites the anxieties of Canada's immigrants. The ballet was the first of a series of ballets brought to the Queen Elizabeth Theatre by the National Ballet of Canada.

The choreographer, Canadian Brian McDonald, said of the ballet content: "Finding a new home . . . meeting a new challenge . . . arriving, exploring, turning new soil . . . conceiving, wondering, challenging . . . putting down roots." It is a serious probe into the makeup of the Canadian consciousness.

Audience response to the new ballet was at best luke warm. The response was surprising considering Canadians' lack of national identity. A more American treatment of the subject may have fared better. But McDonald's integrity precluded such an interpretation.

What feelings inspire this ballet about the waves of those who have come from several continents to settle here? Fear, anxiety, apprehension, hardship and oppression are some of the emotions the new immigrants feel.

An American interpretation would also undoubtedly have expressed a sense of conquest. the bitter pain of settling the new land would have eventually given way to an unbridled confidence in the future. This American bravado in the face of adversity, the "come-and-get-me-if-you-can-you-bastard" attitude is as much an American cliche as hot dogs and Coca-cola.

By contrast, Macdonald's Newcomers contains a sombre and apprehensive note throughout the entire ballet. The fearful and foreboding in the opening movement eventually gives way to more lighthearted and hopeful third and fourth movements, but the yoke is never really lifted.

Even in the final sequence of the piece when the grandchildren of the newcomers appear, they do so with apprehension, half cowering as they advance towards the audience.

Macdonald's Newcomers is somber, conservative and introspective. But there lies its fidelity. A flashy, violent and aggressive interpretation, may have been more palatable to an audience weened on Davy Crocket and Roy Rogers, but it would not have rung true.

Newcomers is an ambitious undertaking. It combines the formidable talent of Macdonald with that of four of Canada's foremost composers; Harry Freedman, Lothar Klein, Andre Prevost and John Weinzweig.

Canadian artist Claude Girard created a series of monumental backdrop scenes to frame the action. They are as effective as they are beautiful serving to create a sense of the enormous new land swallowing up the new arrivals.

But as entertainment, Newcomers is not really successful. Macdonald;s laudable attempt to capture some sense of the Canadian consciousness unfortunately traps the ballet in a sullen mood from which it only occasionally escapes.

The National Ballet of Canada remains in Vancouver over the weekend presenting the Nureyev version of Petipa's Sleeping Beauty.

BETRAM AND SURMEYAN . . . celebrate Canadian arrival in new ballet.

'Birdwatch

Contrary to the athletic department's notice board by Gate 1, there are some athletic events on campus this weekend. So ignore those signs telling you about games at the end of October because there are a lot of games between now and then.

* * *

The men's soccer team will be hosting the University of Saskatchewan this Saturday at Wolfson field. It will be the first league game for the Joe Johnson coached 'Birds.

Saskatchewan is 0-1 so far in league play and is regarded as the weakest team in the league.

The 'Birds have just come back from Denver where they had trouble scoring goals and lost four games out of five. UBC also lost striker Pierre Welbedget on the tour due to a knee injury and this will increase the scoring problem.

Johnson is not venturing any predictions about how his team will do this year, other than to say that the league will be very tough and tight.

UBC and the University of Calgary tied for the Canada West title last year but look for the University of Victoria and the University of Alberta to be the favorites this year.

* * *

The only other home game this weekend is the Thunderbird volleyball Alumni series. The matches get under way Saturday at 7:30 p.m., in War Memorial gym. This game is the first of a series of exhibition games the team will be using to try to improve on its mediocre performance last year.

The men's season starts in early November with the first of five tournaments which make up the season. The last tournament is at UBC and if the season pans out the 'Birds should still be in the running.

* * *

The football team will be in Calgary tonight to tangle with the University of Calgary in a Western Intercollegiate League game.

The 'Birds will be attempting to reverse a trend which has seen no away wins in the league. It is also the only regular season game which UBC plays on astroturf.

UBC, the current Western league leaders with a 2-1 record, are now ranked number four in Canada. Calgary is 1-1 so far this season and was routed by Simon Fraser 34-10 in an exhibition game last weekend.

Although 'Bird coach Frank Smith said his team worked on its passing game this week in practice, it is expected the running attack will be the key part of the offence, as it has been in UBC's previous three games. In particular, expect rookie half-back Glenn Steele to carry the bulk of the workload.

* * *

The women's field hockey team is in Saskatoon this Saturday and Sunday to compete in Canada West Tournament number one. The field hockey season has three tournaments with the top two teams going to the nationals. UBC will be hosting tournament number three Oct. 25-27.

The UBC women will be out to equal last year's performance and capture the national championship. Coach Gail Wilson has lost several key players who tried out for this year's team.

The junior varsity team will be in Puyallup to compete in the Washington State University invitational tournament.

* * *

The women's soccer team will be travelling to Victoria to compete in the University of Victoria tournament. The competition between universities is still limited at the moment because UBC competes in the Mainland women's soccer league.

—scott mcdonald

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Executive brief falls short

By CRAIG BROOKS

Student councilors fought Wednesday night over a proposed brief to the university board of governors on tuition fee increases.

The one page brief from Alma Mater Society external affairs coordinator James Hollis and president Marlea Haugen outlines council's suggestions for solutions to the university's current financial crisis.

Several councillors attacked the brief for its complete failure to address real student concerns on the issue of funding cutbacks and tuition fee increases.

"This (brief) is not talking about student fees, which is what it should be addressing," graduate studies representative Rob Cameron charged.

OUTLINE REPRINTED
See page 19

Student board representative Anthony Dickinson criticized the brief for saying "Fee increases must be the last resort for maintaining a standard of excellence."

"You may be opening yourself to a huge tuition increase," Dickinson warned.

Arts representative Mike McKinley, a former accessibility committee member, said the brief was actually an apology to the board for a rally against tuition fees organized by the student accessibility committee in March.

Several hundred students marched to administration president Doug Kenny's office after the rally to protest his inaction on government funding cutbacks and boycott of the rally.

"A rally has its place. However, to merely rally, without offering solutions is pointless," Hollis said.

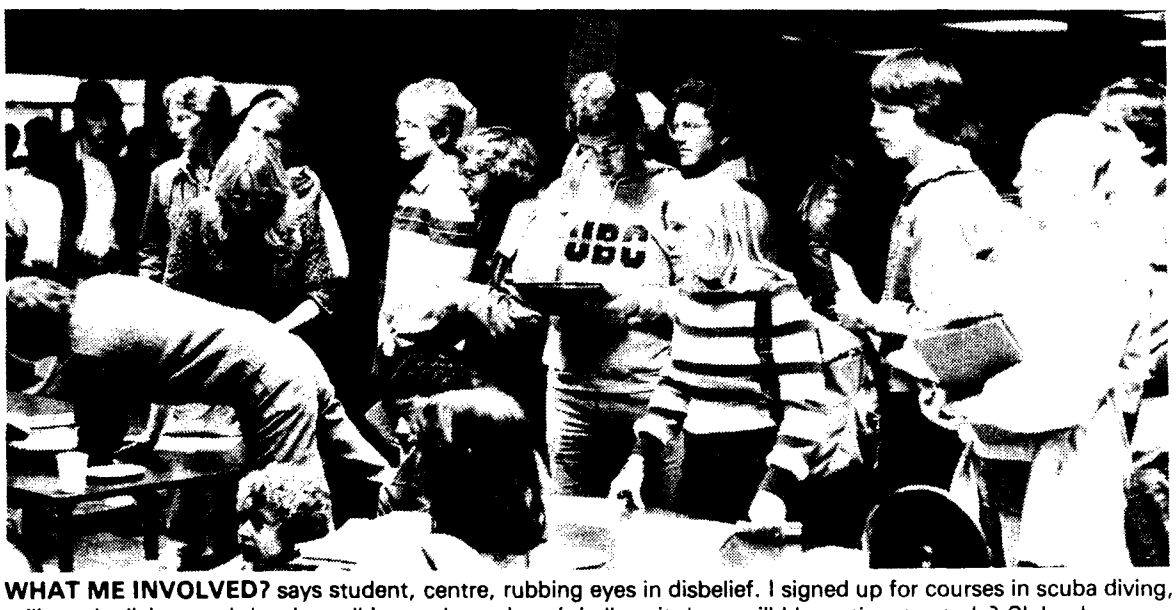
The council presentation to the board is in two stages this year, Hollis says. The October presentation will give proposals for university cost cutting.

The brief calls for:

- Further petitioning to the provincial government, both through the Universities Council of B.C. and the minister concerned;
- Re-examination of entire faculty employment structure, including exploring the possibility of breaking tenure agreements;
- A thorough evaluation of in-house university operations, with emphasis placed on potential cost savings by utilizing outside agencies.

Student council will follow up the initial brief with a presentation to the board in November, when the board debates a tuition fee increase for 1982-83.

"We are not suggesting any percentage increase at this time," Hollis said.



WHAT ME INVOLVED? says student, centre, rubbing eyes in disbelief. I signed up for courses in scuba diving, sailing, skydiving, and dancing, all in one hour, I can't believe it, how will I have time to study? Clubs days continue today until about 3:30, or whenever clubs have recruited enough suckers, showing there is another side to UBC than studying and getting gooder marks.

Senate reps hard to find

By CRAIG BROOKS

Only two student senators are doing their job, senate caucus chair Doris Wong told student council Wednesday.

And lack of interest coupled with vacant senate seats are creating trouble for the student senators, Wong said. "We are having trouble getting ourselves organized just to sit on (senate) committees" she said.

Currently seven senate seats are open, including arts, graduate studies, education, and law, leaving more than half of UBC students without a faculty representative on senate.

Wong said only eight senators (out of a possible 17) attended the last senate meeting when university cutbacks were discussed.

Typical of the problem of vacancies is Applied Science senator Jeff Holm who even though not registered at UBC this year is the legal representative, Wong said.

* * *

Council tabled for two weeks a proposed amendment to the Alma Mater Society code of procedure which would make it almost an impeachable offense for the president and director of finance not to work for the society during the summer months.

The report follows concern and criticism by some councilors over AMS president Marlea Haugen accepting off-campus employment last summer.

The amendments, if approved by council will outlaw such actions, set out specific summer executive duties, a procedure for reviewing work performance and a formula for determining salaries.

In April council spent more than two hours of heated debate over which executives to hire and at what salary level.

Engineering undergraduate society president Lance Balcom, who seconded the motion, said the proposal was meant to provide a "very structured system (of hiring), after all the mayhem last April."

* * *

Vice president Peter Mitchell told council that many students have not been notified their Canada student loan applications have been processed and granted.

"(University awards director) Byron Hender will let you know when your loan (request decision) is coming, and possibly how much," Mitchell said.

A delay in the processing of loan applications has left many students with fees due today, and still no confirmation of the outcome of their applications. Mitchell said that the finance department would be very liberal in waving late fee penalties for students caught by the delay.

* * *

Council hired former AMS president Bruce Armstrong to negotiate the purchase of the AMS Whistler cabin land.

The $300,000 cabin currently sits on land leased from the provincial government less than a kilometer from the Whistler base station. The lease expires in two years, according to Armstrong.

The provincial government and Whistler municipality are selling the cabin sites to owners at a negotiated price. If a suitable selling price cannot be achieved, a twenty year lease will be sought instead, Armstrong said.

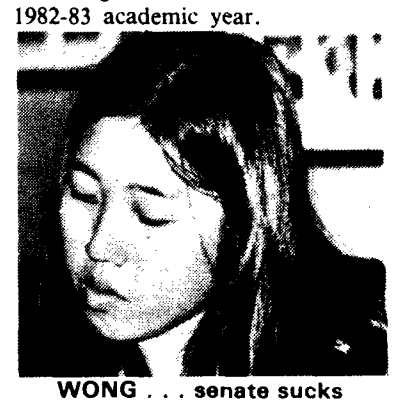
Armstrong will not be paid for his work if the negotiations for the purchase or continued lease of land are unsuccessful.

* * *

Council Briefs

In a written report to council, AMS president Marlea Haugen said the university board of governors will be holding its October meeting in the SUB council chambers.

The AMS will make the first of two presentations on university financing tuition fees for the 1982-83 academic year.



WONG . . . senate sucks

After the board meeting, Haugen will make a presentation to the board on the "nature of the society, our goals and objectives for the coming year, and any concerns we wish to bring up."

Haugen also reported on her request to Universities Council of B.C. chair Dr. Bill Gibson for student participation at the UCBC October retreat. Gibson told Haugen it was , inappropriate for students, other than student board of governors members, to attend the meeting.

Haugen was attacked by student board member Anthony Dickinson for not knowing of the nature of the retreat. Dickinson and fellow student board member Chris Niwinski said the retreat is an inappropriate place to bring up issues such as those suggested by Haugen.

* * *

To the cheers of council members outgoing vice president Peter Mitchell and Science undergraduate society president Dave Frank were kidnapped from the council chambers and tanked in the library pond by engineers.

HOT NEWS THAT FITS

Poor Devils Got No Sympathy

By ROB GUZYK

"You can't always get what you want."

And one thing you won't get is tickets in either Vancouver or Seattle for the Rolling Stone's Pacific Northwest concert.

Of course, you wanted tickets. After all, Mick and the boys are pushing 40 and you're dying to hear them . . . before they quit or get put away for hanging out with the Prime Minister's wife.

The 1972 Rolling Stones concert in Vancouver caused such a fuss that city officials vowed that the Stones would never be allowed back.

Well, it's 1981 and the closest the Stones will get to Vancouver on their current north American tour is the Seattle Kingdome, Oct. 14.

Early yesterday morning Vancouver radio stations announced that 5000 Stones tickets would be on sale at Concert Box Office's outlets downtown for twenty dollars a piece.

Tickets were put on sale at 9:30 a.m. By 12:15 p.m. they were completely sold out. Every last one. Gone. Kaput.

CBO clerks didn't know they would be selling the tickets until they started work that morning at 9:30.

Anne Starr, of CBO ticket sales, said when she walked into the office there were four security guards carrying the tickets and was then informed of her arduous task for the day.

"It was like being at the concert," Starr said. "People would just howl when they got them (the tickets) into their hands."

Naturally, CBO employees got first crack at the tickets which were limited four to a person.

Meanwhile, in Bellingham, Washington 800 tickets were sold out by noon Thursday for the concert.

Angry potential ticket-holders were complaining over getting "no satisfaction" and being too proud to beg for tickets.

Part Timers Could Get Reps

UBC's growing number of part time students could get representation on the university senate if recommendations approved by council Wednesday are followed.

Council recommended to a senate ad hoc committee that students taking at least 1.5 units be given two of five at-large seats in senate. Full time students would have three seats under the proposal. Council was split on the recommendation with some councilors arguing that students taking reduced course loads don't have adequate knowledge of the university. Some said people may enrol in courses merely to sit on senate.

But most members felt that part time students needed a voice given that they tend to typically be older, returning for second degrees while working and are an increasing proportion of the university community.

In addition to recommending part time representation, council also proposed that students on senate must be registered in the fall term to continue as senators.

Currently, students remain on senate until officially resigning even though they may not return to the university.

A large number of senate seats are vacant now and cannot be filled with legitimate representatives for that reason, said student senate caucus chair, Doris Wong.

The original idea to include part time students came from the University of Victoria senate to the UBC ad hoc committee.

But, Wong said, "I would like UBC to come up with a proposal for the universities ministry which suits our situation."

'Culture Affects World Relations'

Culture can be a major factor in international relations, a British sociologist said Thursday.

Similar cultures will see each other as partners with obligations to each other, Ronald Dore told 150 people in the Asian Centre.

"A sense of similarity is an important aspect of international affairs," he said, adding this is not a cognitive, but an emotional process. Perceptions of similarities and differences are more important than objective similarities and differences he added.

"The people who are seen as most alien, are most easily blamed for one's own troubles," said Dore. "They are alien and consequently blameable."

The apparent trend toward international homogenity is a result of Westernization, he said.

The creation of a common world culture will create stresses and strain. And a culturally homogeneous world would be a society of states which (would be) very unstable, Dore said.

Students Fight Fee Indexing

EDMONTON (CUP) — Student representatives on the University of Alberta board of governors are up in arms at a proposal to raise tuition fees annually.

The proposed policy, which the board debates today, would peg tuition fees at eight to 12 per cent of the university's operating budget. Fees would increase each year in proportion to the size of the university's budget.

UBC's fees have been indexed to not less than 10 per cent of the operating budget since fall, 1980.

If the U of A board approves, the policy will be submitted to the provincial government which plans to formulate a permanent tuition fee policy this spring.

In honor of clubs day The Ubyssey has declared that all potential reporters, photogs, cartoonists and staff too should congregate in the Ubyssey office, room 241 for libations of an alcoholic nature. Festivities start at noon. And it costs nothing. And if you're still on your feet at 3:30, brother Bill Tieleman, formerly of Canadian University Press, the Montreal Gazette, The Ubyssey and god knows what else, will orate on the art and metaphysics of basic newswriting in the new world. All are welcome. No experience necessary. Any unfortunates who do not make it to this fun-filled afternoon but still wish to write for the paper should show up at noon in The Ubyssey office any Monday, Wednesday or Friday.

No hippies please. Well, maybe.

THE UNIVERSITY OF BRITISH COLUMBIA

Dal Grauer Memorial Lecture

PROFESSOR H. GORDON SKILLING
Department of Political Science
University of Toronto

Professor Skilling is visiting the University of British Columbia under the auspices of the Dal Grauer Memorial Lectureship.

Tuesday, September 29 — 3:30 p.m. (Seminar)
"Human Rights and Security at the Madrid Conference"
BUCHANAN PENTHOUSE

Wednesday, September 30 — 12:30 p.m. (Lecture)
"Poland and Its Repercussions in Easter Europe"
BUCHANAN BUILDING, ROOM 106

Professor H. Gordon Skilling is generally regarded as Canada's most distinguished expert on the politics of Eastern Europe. A political science professor at the University of Toronto, he has earned an international reputation through his numerous publications on politics of the Soviet Union, China and Eastern European countries. His lectures should be of interest to anyone concerned with current affairs, and of special interest to those in Slavonic Studies, Political Science and History.

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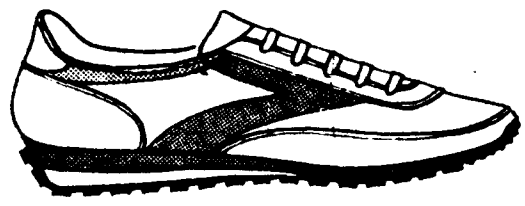
YOM KIPPUR
Wed. Eve. Oct. 7, Kol Nidre, 6:30 p.m.
Thurs., Oct. 8, Morning Services 10:00 a.m., Yiskor 12:00 noon.



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Two years ago some ex-Manfred Mann musicians got together with a few others "to play [illegible] – just for fun!" The result was **The Blues Band**, and [illegible] be playing here, on CANCELLED **SUB Ballroom** at 8 p.m. tonight. Tickets at the AMS box office.

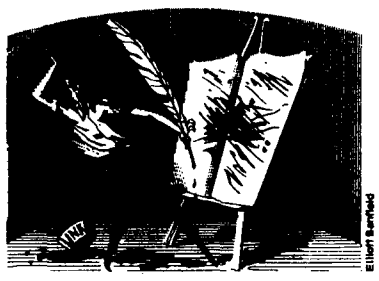
Mozart, Beethoven and the Brahms Clarinet Quintet will be performed by the **Purcell String Quartet** and clarinetist Ronald de Kant this Sunday at the Vancouver East Cultural Centre. The concert will be repeated, 2:30 p.m. and 8 p.m., Sunday.

The **Vancouver Symphony** will be joined by pianist Rudolf Firkusny and guest conductor John Nelson for music by Dvorak, Berlioz, Faure and Tchaikovsky. There will be two concerts at the Orpheum Saturday at 8:30 p.m. and Monday at 7:30 p.m.

A free campus event: **The UBC Symphony** will be playing, under the baton of Douglas Talney, music of Bach, Gabrielli, Ives, and with Cristina Sewerin (a great oboist), the Mozart Oboe Concerto. This one will take place on Thursday, Oct. 1 at 12:30 and Friday, Oct. 2 at 8 p.m., both times in the Recital Hall of the Music Building (right next to the giant rusty tuning fork).

Musical events on other campuses will include **Elmer Gill**, jazz piano and vibes, with **Themba Tana**, percussion, at the Vancouver Community College Mt. Pleasant Centre, 225 W. 8th tonight at 8 p.m. This one's free too!

Rush job! **DOA** goes to London, and there will be a "send off party," heh heh, at the Smilin' Buddha, Saturday. Go early.



David Freeman's play **Creeps**, concerned with disabled persons, will be presented by Studio 58 of Langara College, with performances running Tuesday to Saturday at 8 p.m. Tickets will be complimentary for all people with disabilities; call 324-5227.

Two plays by **Sam Shepard** are in town. **Buried Child** is showing Monday to Friday at 8:30 p.m. and Saturday at 6:30 p.m. and 10:00 p.m., at the Waterfront theatre on Granville Island. Call 685-6217. That's the Westcoast Actors production; Tamahnous Theatre will be presenting **True West** at the Vancouver East Cultural Centre Tuesday to Saturday at 8:30 p.m. Call 254-9578.

Hey kids! From Oct. 13 to 24 the **Paula Ross** studio will be holding in-studio performances at their studio at 3488 W. Broadway. But you have to get reservations in advance so phone 732-9513 for the full lowdown, as we say out here in Vista country.

And for those of you planning to be in the vicinity of Tenth and Alma in the next while, there's going to be an exhibition of polaroid photographs entitled **Polaroid Triplets** at the **Cafe Madeleine** at 3761 West Tenth. These polaroids are the work of ace person **Patsi McMurchy** and they'll be happening between Oct. 1 and 31.

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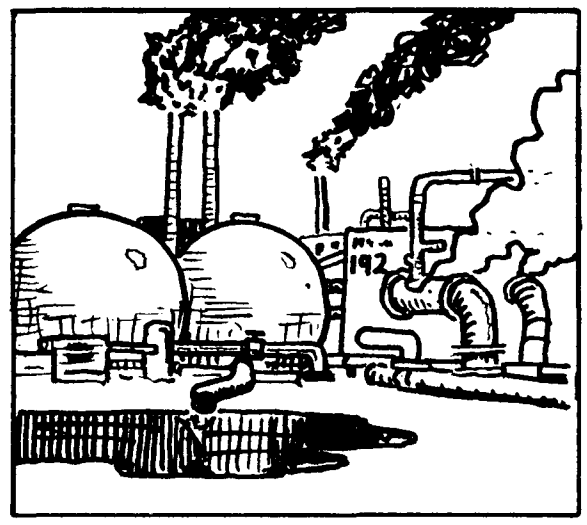

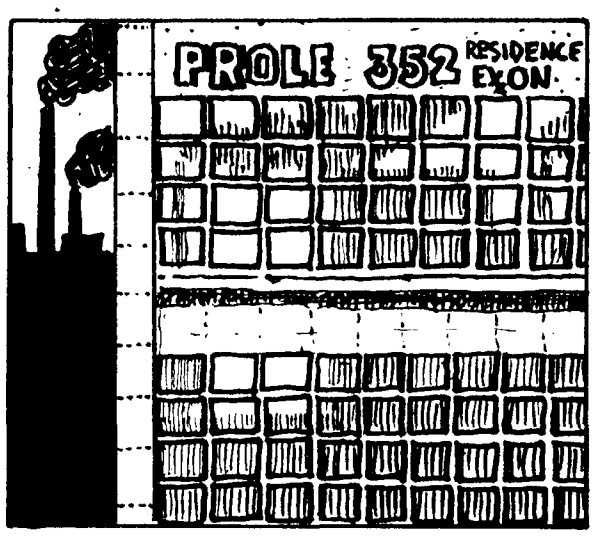

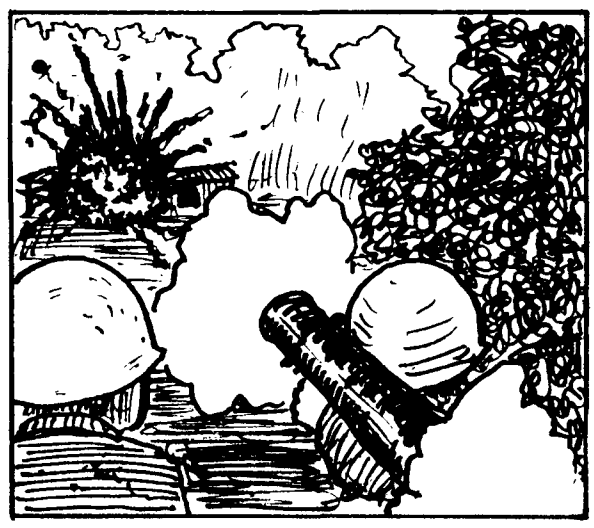

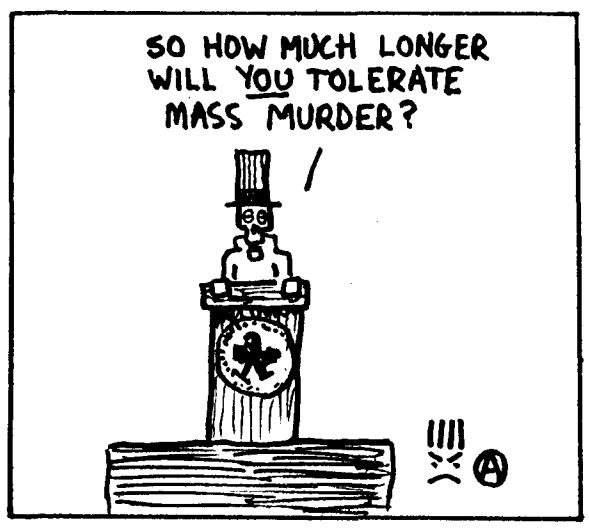

Letters

Stop repeating the sick AMS joke

How much further into the gutter of irrelevance can student council sink? Having spent five years on this campus I should by now be too jaded and cynical to be shocked by anything "our" student representatives do on behalf of UBC students but my jaw still drops at least once a week.

The latest assault on sensibility took place at student council chambers (could it be the foul air in that place?) when council was presented with the resignations of all members of its accessibility committee.

The committee has for the past year done invaluable work in attempting to fight the rising costs of a university education that are a direct result of provincial government underfunding of the education system. As a result of high tuition fees, inadequate student aid, high housing costs and other factors, it is increasingly difficult for many people to obtain a post-secondary education.

Those of us fortunate to have either good summer jobs, parents who can afford to contribute toward expenses, part-time employment and/or massive student loans should be concerned about the fact that accessibility to university education is disappearing bit by bit every year. The UBC faculty association produced a report this summer which showed B.C. has the lowest post-secondary education participation rate for high school graduates of any province. With our resource wealth this is scandalous.

The accessibility committee was making efforts to do something about this situation. Their attempt to meet with universities minister Pat McGeer, the man most directly responsible for the mess, was scuttled by AMS president Marlea Haugen. Council members, including the president, criticized the committee's rally last year when 1,500 students dared to try and talk to UBC administration president Doug Kenny about accessibility after he refused to come to the rally. And now council's continual harassment has resulted in the committee's demise.

Have they done anything about genuine student problems? Well, they did hire limousines to drive students around the campus during orientation week. They hired a band to play for less than a hundred people. They held a special orientation retreat for new students when a walk around the campus would have done nicely.

Meanwhile, in the real world of the 1980s, not the 1950s, hundreds of students have not received their student loans because of bureaucratic incompetence, hundreds if not thousands of students were without housing in the first week of classes, the administration was busy freezing hiring and cutting teaching assistantships and equipment funding because it cannot afford the faculty wage settlement and the government won't help out. What has student council done about any of this?

In talking to students on campus I've found that the current student council is generally regarded as either a non-entity or a sick joke. The turnout for council elections, generally around 10 per cent, is confirmation.

Is there any hope for sensible student politics at UBC? Someone once said: "The fact that such pygmies cast such long shadows only indicates how late in the day it is." For the sake of UBC I can only hope this is true.

Bill Tieleman
graduate student
political science

'Solutions' sickening

There is a very simple saying well known to oppressors and victims alike: divide and conquer. And at UBC the simpletons who are helping the provincial government do this are the elected officials of the Alma Mater Society.

It is difficult not to get repetitive about the many faults of the AMS executive; president Marlea Haugen and external affairs co-ordinator James Hollis, however, have recently distinguished themselves from the ineffective herd with a short outline of "solutions" to UBC's financial disaster which they intend to present to the board of governors.

Far from being a list of solutions, the outline instead serves as a suggestion list to the board on how to screw up UBC even better than before.

And in the process, Haugen and Hollis have alienated the students' best allies in the cutbacks fight, the faculty and staff.

Faculty have a right to expect a tenure agreement to be a permanent contract, yet Haugen and Hollis blithely suggest abolishing the faculty employment structure. Staff employed at UBC expect to work here, not see their jobs and salaries farmed out to off-campus scavangers. Yet Haugen and Hollis propose this too as a "workable" solution.

"A gripe without a solution is easily made; finding the solution is difficult; implementation of the solution may be both painful and difficult," the outline states.

How astute of Haugen and Hollis. To think that at last they've recognized to existence of "gripes" by students about the increasing cost and inadequacy of education.

How hypocritical of them too; the solution has been on hand since the existence of the Student Accessibility Committee, which they neatly pressured out of existence just this week.

And it is certainly painful and difficult to swallow their "solution," especially when made in such a fawning manner to the board whom they laud for their (non-) efforts.

Haugen and Hollis' ultimate solution is, of course, to increase fees as a last resort. But in the context of their report that solution is not as far off as the words 'last resort' would imply; and it also doesn't address the fact that if tuition must make up the deficit, the increase would be so high that most students simply wouldn't be able to afford university.

In short, the outline is pitiful in concept, mediocre in execution. Surely even Haugen and Hollis have recognized by now that the board cannot, will not — even refuses to — help students at UBC achieve a decent education. The bottom line for the board is the bottom line on the balance sheet — the big business interests on the board don't care if the money has to come from the students, the government, or bake sales, it just has to come.

Appealing as supplicants to the board will get Haugen and Hollis nowhere. Pressuring the board, protesting the cuts, organizing the UBC community to pressure the government — these are the only viable solutions, but not the kind Haugen and Hollis are willing to admit.

And the saddest irony of all is that Haugen and Hollis can legitimately claim to represent the more than 24,000 students at UBC, even though a small fraction of that figure elected them. Sit back and cry while you can.

Or else get off your ass and do something about it, before its too late.

Something odd

Have you seen the athletic department's bulletin board at the corner of Wesbrook Mall and University Boulevard? It is a good way of letting students know about upcoming sporting events, but there is something odd about it.

It is a fancy lighted model put up last year and it is still there rather than in some frat's party-room or the cheese factory, but that is not the odd part.

The odd part is why it is only used to promote certain events. It is currently promoting two sports for next weekend and another for the end of October. The problem is there are other teams playing this weekend and before the end of October.

Why is the athletic department promoting football, hockey, basketball over other sports?

Granted some sports are more popular than others, but that does not mean the others should be ignored.

There are many people on this campus with diverse sporting interests. These people may want to see different games.

Different from those the athletic department wants them to see.

Cycle into a club

Tenth Avenue is (puff, puff) an endless hill, especially in the (wheeze) morning with too much car exhaust, and not enough coffee. And the poor (gasp) bike really needs an overhaul, but. . . .

Have you been there before? Then you are like so many other cyclists at UBC who use their bikes, and wish you could enjoy using them! Well now you can, by helping form the UBC bike club. This club could appeal to everyone who uses a bike, and even to people who want to use a bike, but don't because of safety or cost or frozen hubs.

The club could organize tours of B.C., sponsor races, set up a workshop for repairing your machine, provide discounts to members at a local cycling shop, advocate for safer riding conditions to and on campus, and help create greater security against theft. Help make this happen, and join us!

The first meeting of the club will be on Tuesday, Sept. 29 at noon in Biology 2449. Students, faculty and staff are all welcome to participate in an AMS club.

Arle Kruckeberg
environmental interest group
Box 39, SUB

THE UBYSSEY

September 25, 1981

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"I got one, I got one," shouted Tom Hawthorn. "One of what?," enquired Arnold Hestrom. "Oh gee gosh, he's got a ticket to Rolling Stones concert," exclaimed Julie Wheelright. Meanwhile Glen Sanford, Wendy Cumming, Verne McDonald and Craig Yuill sat staring at the $20 piece of paper. "How did you get it," demanded Nancy Campbell. "I bet he snuck under the line-up" said Craig Brooks. Eric Eggertson, Greg Fjetland, Tony Jochlin, Brian Jones and Shaffin Sharriff grabbed the ticket, ripping it, and its holder to shreds. "EEyou said Kathy Collins, Lawrence Panych and Rob Guzyk simultaneously. "Do the knew staffers have to clean up the blood?" asked David Marwood. "Help! Mike Hirsch . . . was the last words issued by the now infamous ticket holder. Paul Kaihla, Kerry Regier, Eve Wigod and Roseanne Morgan all grabbed for the parts of the ticket now sprinkled on the floor. Steve Rive, Glen Schaefer and Steve Morris waved good bye to the crowd, running down to see if any tickets were left. They met Helene Littman, Erica Lieren, Marianne VenLoon and Charles Campbell somewhere around Stanley Park, in the lineup for 501 Georgia. Gary Brookfield then arrived and announced he had got a ticket to the concert.

Letters

GSA-AMS 'marriage' too expensive to keep

If it's news that Grads Eye AMS Divorce, I wonder what the reaction would be if grads actually did take control of their own student affairs? There exists a copy of a "confidential" record of a December 1966 meeting of a GSA committee that speaks of the "impending separation" and seeks legal advice upon "the required procedure involved in the proposed GSA-AMS divorce." So what's new?

In truth I cannot reveal to you that this secretive cell of the GSA has now risen to take power, but I can begin to tell you of the hidden costs of this seemingly precarious marriage. Would you believe about $1 million?

The Student Union Building and the Graduate Student Centre are projects conceived and born in the late sixties. Twins, you might say. Both buildings planned by students and financed by student fees to serve graduate and undergraduate constituencies respectively.

But the AMS supposedly supported by graduates' fees to represent and administer graduate and undergraduate interests equitably and fairly, openly opposed the graduates' popular plans. Simultaneously, the undergraduate executives dealt with the university through lawyers to obtain 6½ per cent long term university financing for their own building. Graduates however have been paying the bank prime rate plus ½ per cent (now about 22½ per cent) on the original construction demand loans for the Graduate Student Centre.

Furthermore, graduate students paid the $15 SUB building fee as well as their own $25 Graduate Student Centre fee. To add insult to injury, not only have graduates continued to pay the $10.50 AMS operations fee, but the fee was extended to cover all graduates not just those in their first year (upon whom it was originally imposed).

One million dollars is my estimate (not having paid executives, staff, records and computers to perform a detailed calculation) of the cost to graduate students of the failure of the committee of 1966 to achieve their worthy ends.

It's clear that graduates have seen their lack of political autonomy and economic resources as an AMS ball and chain preventing them from properly administering their own affairs and representing their own interests, from contributing their best to their 65 graduate departmental constituencies and to the university community.

Interdepartmental communication of graduate activities, academic programs, awards, research and teaching at the graduate level, graduate student housing development and Graduate Student Centre services have been stunted in their growth.

We are not anti-AMS; we are proposing to improve graduate services to graduates and to the university. We invite the undergraduate students' council to work with us to achieve that worthy end. We have no battles with the AMS this year; contrary to The Ubyssey's interpretation, the change in the summer session ice rink rates was an example of cooperation, not confrontation. The Graduate Student Association approached the winter sports centre management committee directly with reasonable arguments, and later enlisted the support of the undergraduate representatives on the AMS to endorse our application.

Politically, it is easier for us to develop policy among our graduate representatives and to represent our arguments directly, rather than expecting undergraduate representatives to spend their time considering and representing our interests. It is also much more effective. However, within the AMS or as an autonomous society, graduates can ask for and obtain support from the undergraduate society.

Economically, the AMS provides a wide range of services available to undergraduates, graduates, staff and faculty, even to the general public. If graduates have a special interest in benefiting to a high degree from some particular undergraduate service, contractual arrangements can be negotiated either from within the AMS constitutional structure or as an autonomous political entity. Important university services, such as the aquatic centre, the winter sports centre and intramural sports, are non-discretionary fees anyway. Of the services that the AMS provides from its $10.50 discretionary operating fee, many are operated on a users pay basis, and others, such as the Pit, produce substantial operating profits which double the AMS funds available to subsidize services such as The Ubyssey.

Simply stated, if graduates have their own funds to properly administer their own facilities and services, not only graduates, but undergraduates as well would benefit. The independent contributions to the university community by undergraduates and faculty are evidence in support of this proposition.

John Allan Davies,
resource management president,
graduate student association
chairman, board of directors,
graduate student centre

Screw faculty, screw staff

Outline of Presentation
to U.B.C. Board of Governors

Marlea A. Haugen
President

James B. Hollis
External Affairs Co-ordinator

The recent announcement and de facto awarding of a substantial faculty settlement, coupled with general inflation, has created a very serious university budgetary shortfall with implications that are of immediate concern to students.

In the overview, students are increasingly burdened with higher costs and a shrinking real value of summer-earned dollars. The already witnessed decrease in services to students, with potential cost increases lurking in the near future, is a situation that cannot be tolerated.

There are specific problems associated with the various faculties. Arts feels that their faculty in particular is under-funded while they are concerned with low productivity faculty. Students in both rehab medicine and medicine have extreme difficulty at present generating income by virtue of a short summer time frame that is available for such activities. Employment associated with librarianship and agriculture, while being field-of-study related, is typically of a low figure nature.

Of major concern to commerce students is the cancellation of several courses or course sections.

A gripe without a solution is easily made; finding the solution is difficult; implementation of the solution may be both painful and difficult.

As an alternative to decreasing services and increasing fees, we recommend:

- Further petitioning to the provincial government, both through UCBC and the minister concerned. The board is to be lauded on their efforts thus far on this point.
- Re-examination of the entire faculty employment structure, including exploring the possibility of breaking tenure agreements for non- or low-productive faculty.
- A thorough evaluation of in-house university operations such as physical plant, with emphasis placed on potential cost savings by utilizing outside agencies, where feasible.

With student loans and summer earnings at woefully inadequate levels, student fee increases must be the last resort to maintain our standard of excellence.

This outline was not presented as a submission to the letters pages of The Ubyssey. However, most students would never have an opportunity to see this document, which is supposed to represent the views of the students at UBC.

'A conflict of beliefs, not murder. . .'

I would like to address some of the issues raised by the recent letters from "pro-life" or "anti-choice" writers in The Ubyssey.

The "pro-life" advocates choose to *believe* that a fetus, regardless of its stage of development, is a human being. Furthermore, they insist that this belief on their part is "scientific fact." However, this is not a scientific question; rather it is a moral and ultimately a political one.

It has been shown that the extension of this belief also demands the abolition of many of the current methods of birth control because they result in the death of a fertilized egg. As an advocate of the right to choose whether or not to terminate or continue with a pregnancy, I disagree with this *belief* that the fertilization of an ovum confers special status on those cells, a status which overrides the right of the woman concerned to control her own life.

A large proportion of the people in the world also disagree with this notion.

Clearly then, the issue is not one of the right to "murder" a fetus with human form, the issue is rather a conflict of beliefs about what it is that gives a human being the special rights which our society, regularly and without hesitation, denied to other forms of life.

I maintain that as individuals we must have the right to act according to our own beliefs on this issue and we must recognize this as a moral and philosophical choice, not a legislated imperative.

However, it is the political consequence of the "anti-choice" stance (i.e., control by the state of the reproductive life of all women) that places those who advocate this stance into the same general camp as those who call for restriction on many of the other freedoms which women and men have gained, often through bitter struggle.

The fight against the fascism of the Nazis was fought by people who supported freedom from such state control and to suggest that the right to control one's reproductive life is akin to the Holocaust is, at best, a misunderstanding of history, and at worst, displays a fear of freedom and progress — a fear which appears to be increasing its grip on a sizeable segment of the North American population.

This fear and its manifestations, such as opposition to abortion among other things, must be countered not only with attempts to fight against "anti-choice" legislation on abortion, but also with active opposition to the erosion of all freedoms.

Susan Kennedy
grad studies (pathology)

(sic)s sick

It seems that the editors of The Ubyssey have seen fit once again to plant their oft used "(sic)" to call attention to a minor peccadillo in the last paragraph of the very thoughtful letter by Brian Farkes appearing on page 5 of the September 22 edition.

In the editorial "Money again" on the facing page the editors note that "the library is buying less books." Perhaps that is because it has fewer money.

R. A. Adams
professor,
mathematics department

Leave students alone, AMS

Last spring I attended a cutbacks rally and with several hundred other students marched from SUB to Doug Kenny's office.

I had been wondering what was happening to the work on student issues that had been started with such energy. And now I see the AMS has again sabotaged students' best efforts to defend themselves.

The students who resigned from the accessibility committee were given a mandate at the rally to continue organizing students and to demonstrate in whatever ways our outrage at the administration's contemptuous attitude toward students in setting its policy of annual tuition increases.

The tuition matter was of course one focus of a much larger expressed concern toward government policy and the future of the entire education system.

But where was the information leaflet at registration explaining the cutbacks crisis? And when are follow-up events planned to continue the protest? After a few years here, one doesn't really expect leadership from the AMS in pulling students together, but the absence of support for students who do want to work on these issues is a bit hard to take.

And now these students have all quit. What is going on here? I am paying my AMS fees and all I get is corporate minded pettiness and hopeless bureaucracy — this in the face of an increasingly systematic and protracted assault on students from all corners.

Why doesn't the AMS leave students alone and let us represent ourselves? If they don't think the cutbacks syndrome and the accompanying financial pressures are not important issues, then they should not bother themselves with this stuff at all. They should just get out of the way and stop fighting with students who have energy for more important battles.

Gene Long
Arts 4

Dyspeptic printers

I would like to take this opportunity to address you all about a most distressing ailment afflicting a small, but insignificant part of our population. This disease ravages those ink-stained wretches who put out The Ubyssey as well as other fine publications. I am speaking about the Dyspeptic Printer.

Yes, those poor souls slave long hours, laboring under their own misconceptions. They are loveable, even cuddley. Yet this terrible affliction, this scourge, makes their very presence unbearable, if not downright nauseating. So send all your inflated dollars to me or I will pull my pants down on television, embarrassing you all.

Jerry Lewis, France,
Where they think
I'm a genius.

The Ubyssey welcomes letters from all readers.

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

Pen names will be used when the writer's real name is also included in the letter for our information only, and when valid reasons for anonymity are given.

Although an effort is made to publish all letters received, The Ubyssey reserves the right to edit letters for reasons of brevity, legality and taste.

Neatness counts.

VANCOUVER after Classes . . .

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

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

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

Dairy Queen brazier

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Licensed Lounge

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LICENSED PREMISE
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2142 Western Parkway
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Steak & Pizza — Lasagna
Spare Ribs — Ravioli
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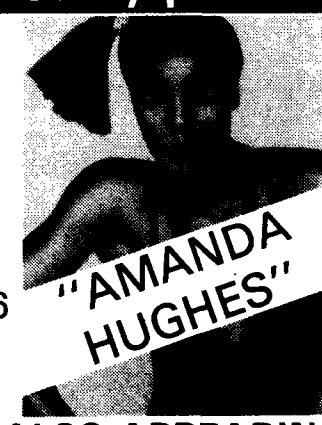
Sept. 23-26



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Mon & Tues 9:00 - Midnight
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Cover $4.00

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3 DAY 4 PLAY OCT. 9-10-11

THE REFLECTORS — NEW MOON RISING
BARKING GUITAR & THE SHARX
$2.50 per night or $5.00 for all 3 nights

OCT. 31 ROCKIE VASELINO SHOW

(Just 5 miles South of Blaine) *TAKE EXIT 270 OFF I-5, HEAD WEST 2 MILES AND LISTEN FOR THE ROCK*

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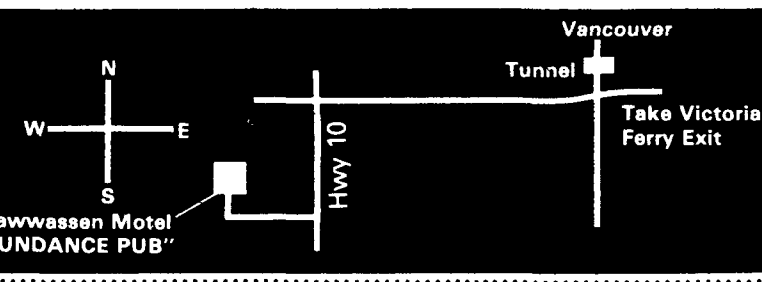
"A SUBURBAN HIDEAWAY"



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EYE-OPENER SALE

Di Trani Ski Jackets..... $129.50
Black Panther Skates $79.50
Carlton 3.9 Badminton Racquets (strung)..... $39.50

$27.95 SPECIALS

Court Shoes, Adidas Leather Soccer Balls, Bauer Lightfoot Jogging Shoes

19.95 SPECIALS

All Pro Tennis Racquets, Waterproof Rain Jackets, Leather Soccer Boots, Cooper Waterproof Soccer Balls, Track Suits

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$10.95 SPECIALS

Polyester Hockey Jerseys, adult small sizes (very suitable for ladies hockey teams)

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3615 W. Broadway
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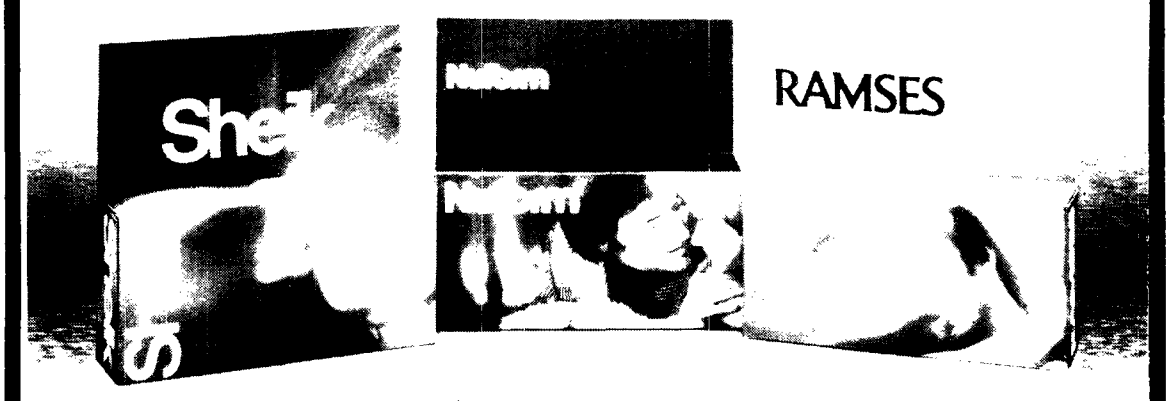
Better safe than sorry.

If you conceive an unwanted child, it's too late to be sorry.
If you contract venereal disease, it's too late to be sorry.
If you develop side effects as a result of using another form of birth control, it's too late to be sorry.
Use electronically tested quality condoms manufactured by Julius Schmid.
Be safe, instead of sorry.

Julius Schmid.



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VANCOUVER after Classes . . .

CITR-UBC RADIO AND THE PIT

seconds out it's round one. Two new bands come out fighting in the

"HOT AIR SHOW"

ICU and The Droogs battle for a place in the first semi-final. Play God and judge for yourselves.

Mon., Sept. 28, 9:00 p.m.
No Cover

Dine out at one of the excellent restaurants advertising in The Ubyssey!

The Cheshire Cheese Inn
A Traditional English Restaurant
4585 Dunbar at 30th 224-2521

3 COURSE LUNCH SPECIAL 3.75
DINNER SPECIALS from 4.75

Plus complete Menu Selection of Salad, Sandwich and House Specialties

Open: 11:30 - Midnight
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1925 W. 4th AVE.
FRI., SEPT. 25 —
SAT., SEPT. 26
ELLEN McILWAINE
Shows 7:45 — 10:15
PHONE 734-2822

Tween Classes

TODAY

CANADIAN UNIVERSITY PRESS
News writing seminar by journalist Bill Tieleman, 3:30 p.m., The Ubyssey office in SUB 241k.

P.C. CLUB
MP Benno Friesen (PC – Surrey-White Rock-North Delta) is available for discussions on opportunities with the Tories, noon, Clubs Day booth.

AMS CONCERTS
Blues Band performance CANCELLED. All refunds made at the AMS Box Office.

INTRAMURALS
University Gates road run for men and women, noon, meet on East Mall between SUB and the Main library.
Final registration for women's soccer, novelty swim meet and men's football and soccer, 1:30 p.m., room 203 in the War Memorial gym.

CO-OP ED/INTERNSHIPS
Senior arts students can apply now for study related, non-paid work experience before graduation, Brock Hall room 213. For information call 228-3022.

GAY UBC
Wine and cheese party, during the evening, SUB 237B.

SATURDAY

INTRAMURALS
Outdoor adventure cycle tour, on the Saanich peninsula. For information call 228-2203.

SUNDAY

B.C. PIRG ORGANIZING CLUB
Discussion and adoption of objectives and structure with background literature available, from 11 a.m. to 5 p.m., SUB 212.

MUSSOC
Auditions for South Pacific, 1 p.m. to 5 p.m., SUB 207.

MONDAY

INTRAMURALS
Volleyball referee clinic, 7 p.m., War Memorial gym room 211.
Corec badminton begins, 7:30 p.m., Osborne centre, gym A.

GRAD STUDENTS
Executive meeting and house management committee meeting, new bodies wanted, noon, Grad centre board room.

CHESS CLUB
General meeting, noon to 2:30 p.m., SUB 215.

CVC
General meeting followed by games and refreshments, 7 p.m., SUB 211.

MUSSOC
Auditions for South Pacific, 7 to 10 p.m., SUB 205.

ROCKERS CO-OP
First general meeting, noon, SUB 211.

WINDSURFING
Introductory meeting, noon, SUB 212.

TUESDAY

PRE-MED SOCIETY
New members welcome to general meeting, noon, IRC room 1.

INTRAMURALS
Drop-in men's cohoe swim meet, noon, Aquatic centre.

UBC LAW UNION
Calvin Sandburn speaks on Farmworkers and the Law: The Injustice Continues, noon, Law building room 178.

MUSSOC
Auditions for South Pacific, 7 to 10 p.m., in SUB.

UBC WOMEN'S GOLF TEAM
Organizational meeting, anyone with golf experience welcome, noon, War Memorial gym room 32.

COLLEGIATE ADVENTISTS
Group discussion on First Corinthians, noon, SUB 113.

CHARISMATIC CHRISTIAN FELLOWSHIP
Come for a time of prayer and sharing, noon, SUB 211.

WEDNESDAY

INTRAMURALS
Men's unit manager meeting, noon, War Memorial gym room 32.
Men's cohoe swim meet finals, noon, Aquatic centre.
Final registration for UBC men's open golf tournament, corec tennis (beginners), and whitewater rafting on the Thompson River, 1:30 p.m., War Memorial gym room 203.
Basketball referee clinic, 7 p.m., War Memorial gym room 211.

ISA
Pizza night, 5:30 p.m., SUB party room.

MUSSOC
General meeting, noon, Mussoc club room, lower main floor in Old Auditorium.
Auditions for South Pacific, 7 to 10 p.m., in SUB.

VARSITY OUTDOOR CLUB
General meeting and slide show, noon, Chemistry 250. For more information come to our club room in the SUB basement any lunch hour.

THURSDAY

INTRAMURALS
Grand Prix cycle race, noon, SUB tourn around.
Women's novelty swim meet, noon, Aquatic centre.
Organizational meeting for outdoor adventure horseback riding (beginners), noon, War Memorial gym room 211.
Organizational meeting for whitewater rafting on the Thompson River, noon, War Memorial gym room 32.
Drop-in for corec volleyball, 7:30 p.m., War Memorial gym.

NURSING UNDERGRADUATE SOCIETY
Dance and chicken barbecue, 6:30 p.m., Cecil Green Park. Tickets are $7 and that includes a drink.

CAMPUS CRUSADE FOR CHRIST
David Walker speaks, noon, SUB 111.

FRIDAY

GRAD STUDENTS
Annual general meeting, 3 p.m., Grad centre ballroom.
Wine and cheese party, 7:30 p.m., Grad centre ballroom. Free admission, three free wine tickets for grad students, extra drinks 75 cents.

PSYCHOLOGY STUDENTS ASSOCIATION
Just show up I guess 'cause they don't list a specific event but you should go. Really. At 8 p.m. in Gage's McGuinness lounge.

TWEEN CLASSES
The person who so miserably fucked up yesterday's listings has been shot. All club members are welcomed to spit on the corpse, at noon in the Ubyssey office, SUB 241k.

Hot Flashes

Plea from the overworked

Attention all users of 'tween classes and hot flashes.

The unpaid, overworked and generallv under-appreciated people who work in this department are getting annoyed. You see, the users of the above mentioned columns still aren't doing things right.

'Tween classes should be on a separate form for each day you wish it to appear.

Include the times and places of events. Keep the message clear and simple.

If you don't know how to fill out forms, go to work for the federal government or ask a Ubyssey staffer for help. Remember, deadline is noon the day before publication.

Bill who?

Hold on to your hats, folks, the big event has arrived!

That's right, Bill Tieleman once again stalks the campus.

Who is this Tieleman, you might ask? You're not alone, his parents have been wondering for years.

Seriously, if any of you people out there are interested in news writing, Bill's the guy to listen to.

He'll be giving a seminar on how to write good today at 3:30 p.m. in the Ubyssey office, SUB 241k.

Apres our gala beer fiesta and staff recruitment drive.

Be there.

Creaky classic

Hey nostalgia freaks! Is your first musical memory listening to the soundtrack of "South Pacific" on your parents beaten-up old mono record player?

Relieve your childhood and give the old folks a thrill by auditioning for Mussoc's production of the creaking classic.

If you want to "wash that man right out of your hair," or relive the memories of "Some enchanted evening," show up at SUB 207/209 between 1 p.m. and 5 p.m. Sunday.

Balancing act

Windsurfers of the world unite! You have nothing to lose but your balance.

The UBC windsurfing club will be having an introductory meeting Monday at noon in SUB 212.

If capsizing into English Bay in mid-October is your idea of good time, this is your big opportunity.

Where is it?

Well we just found out what happened to it. Administration lost and found director, Byron Hender phoned to let us know.

For those of you who have been looking for the UBC lost and found department to find out if something you lost was turned in by someone who found it, or vice versa, don't look too much further.

Lost and found is in Brock Hall room 164. Their phone number is 228-5751. The hours of operation are on Fridays from 11:30 a.m. to 2:30 p.m. and on Wednesdays from 12:30 p.m. to 3:30 p.m.

DOWNUNDER DOUBLE BILL

CINEMA 16 PRESENTS:
Only $1.00 w/membership
Next Monday, September 28
Repeated Tuesday, September 29

* * WALKABOUT 7:00 p.m.
* * WEEKEND OF SHADOWS 8:40 p.m.

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Clarkson Gordon employs more university graduates to train as CAs than any other firm in Canada. Each individual is important to us. Our extensive training programs, available to all our staff, and our professional coaching, reflect our recognition of the importance to each person of achieving his or her full potential.

To assist you in becoming a qualified member of this challenging and growing profession, our representative will be on campus

Oct. 26, 27, 28.

Arrangements should be made through your Student Placement Office prior to Oct. 5.

Clarkson Gordon
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NEED A PERMANENT ADDRESS? *RENT A POSTAL BOX!*
- Use a suite number or an apartment number and our street address – not a box number.
- Phone in to check for mail.

THE BOX OFFICE
POSTAL BOX RENTALS LTD.
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SUBFILMS presents
THE STUNT MAN
Thurs. & Sun. 7:00
Fri. & Sat.
7:00 & 9:30
$1.50 SUB AUD.

CORRECTION NOTICE

The McTaco's Ad which ran in the Ubyssey on Sept. 22 should read "**offer expires Sept. 30, 1981**". We regret any inconvenience this error may have caused.

Dyna-fit *It's Fun And It Works!*

- The West Coast's most exciting fitness experience
- Totally co-ed! Exercise to music!
- Professionally designed to give you a total workout
- Everyone works at their own rate

Mon. thru Thurs. upstairs in SUB from 3:45-5:00 p.m. — No registration

Just drop in a dollar each time you participate

"NOBODY HAS IT FITTER"

THE CLASSIFIEDS

RATES: Campus – 3 lines, 1 day $2.00; additional lines, 55c. Commercial – 3 lines, 1 day $3.63; additional lines 55c. Additional days $3.30 and 50c.

Classified ads are not accepted by telephone and are payable in advance. Deadline is 10:30 a.m. the day before publication. Publications Office, Room 241, S.U.B., UBC, Van., B.C. V6T 2A5

5 — Coming Events

THE VANCOUVER INSTITUTE
Free Public Lecture
Prof. Ronald Dore
University of Sussex
England
THE INNER MECHANISM OF JAPAN INC.

Prof. Dore is one of the western world's leading authorities on Japanese life and industry.

Lecture Hall 2,
Woodward Building,
Saturday, Sept. 26
at 8:15 p.m.

10 — For Sale — Commercial

COMMUNITY SPORTS; A store packed with ski wear, soccer boots, hockey equipment racquets of all kinds, jogging shoes and dozens of other sports items at reasonable prices. (including adult small hockey jerseys for ladies hockey teams at $10.95). 3615 W. Broadway

11 — For Sale — Private

ROLL AWAY BED $20.00 blue wool rug and underlay, 6½x10' $89.00. Phone 261-4576.

MUMMY BAGS. Two nylon 44 oz. polyester fill can zip together. $65 pair. Call 224-0404.

15 — Found

30 — Jobs

HELP WANTED part time, clerical and sales oriented, for insurance office. Must have good telephone voice, typing. Well-groomed, outgoing person with driver's licence. Please call John Adams 324-6266, 9-5.

35 — Lost

40 — Messages

50 — Rentals

60 — Rides

65 — Scandals

70 — Services

FOR GENTLE and lasting rug and upholstery care using Argosheen. Call Darya at 325-5859 after 8:30 p.m.

MODE COLLEGE of barbering and hairstyling. Student hairstyle - $8, haircut -$3.50. 601 West Broadway, 874-0633.

80 — Tutoring

85 — Typing

TYPING Special Student Rates. Filtness of Cameron Public Stenographers. 5670 Yew Street. Phone 266-6814.

TYPING thoroughly experienced dependable. Top reference. North Vancouver. $1.00/pg. Iona Brown, 985-4929.

TYPING SERVICE for theses, correspondence etc. Any field. French also available. IBM Selectric Call 736-4042.

EXPERT TYPING: essays, term papers, factums, letters, manuscripts, resumes, theses. IBM Selectric II. Reasonable rates. Rose 731-9857.

90 — Wanted

Why do so many employers want to hire Chartered Accountants?

A Chartered Accountant is a professional who uses ingenuity and training to solve business and financial problems. A CA's advice is often the basis for making crucial business decisions.

Business, education and government just can't get enough CAs. Look at the career ads in the papers. It's a job hunter's market, and likely to remain so for the foreseeable future.

Becoming a CA is a challenge. Depending upon your undergraduate degree, it takes several years. You work for a CA firm and earn a pretty decent wage during that time. You get hands-on experience in many facets of business and deal with people one-on-one. The work you do matters; that's why CAs are in demand.

Having studied commerce helps, but science grads, math buffs, history students, English majors, engineers and language majors can all make superb Chartered Accountants. Let's talk it over. Look for the Institute of Chartered Accountants of British Columbia during UBC's career days on September 30 and October 1 in the ballroom of the Student Union Building between 10:30 a.m. and 4:30 p.m.

Institute of Chartered Accountants of British Columbia
562 Burrard St., Vancouver, B.C. V6C 2K8
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THE FEDERAL LIBERAL GOVERNMENT WANTS TO TRIPLE YOUR TUITION

THE PC PARTY UNDERSTANDS STUDENTS CAN'T AFFORD SUCH AN INCREASE

Last fall, Finance Minister Allan MacEachen announced a $1.5 billion cut in federal transfer payments to the provinces under the Established Programs Financing (E.P.F.) plan.

The targets of the announced cut were to be hospitals, health care and post secondary education.

National Health and Welfare Minister, Monique Bégin, reacted by declaring that no cuts would come in areas under her supervision.

As a result post secondary education will bear the brunt of any cutback scheme.

It is estimated that the University of Toronto could lose as much as $100 million from its annual operating budget under the Liberal plan. The University of Manitoba could lose $40 million, Dalhousie $20 million.

What will these cuts mean?

* *Smaller universities and community colleges may be forced to close.*
* *The quality of post secondary education could be seriously threatened.*
* *University and college sponsored research and development could all but disappear.*
* *Sky-rocketing tuition fees would make a mockery of the right to education for lower and middle income Canadians.*

At a time when Canada is an importer of skilled labour and high technology, the government is ignoring our own national potential.

At a time when the Canadian economy is in desperate need of new economic leadership the Liberals seem too determined to make it increasingly difficult for young people to get a decent education and good skills training.

THERE IS ONLY ONE CONCLUSION.

THE LIBERAL PARTY JUST DOESN'T CARE ABOUT YOUR FUTURE.

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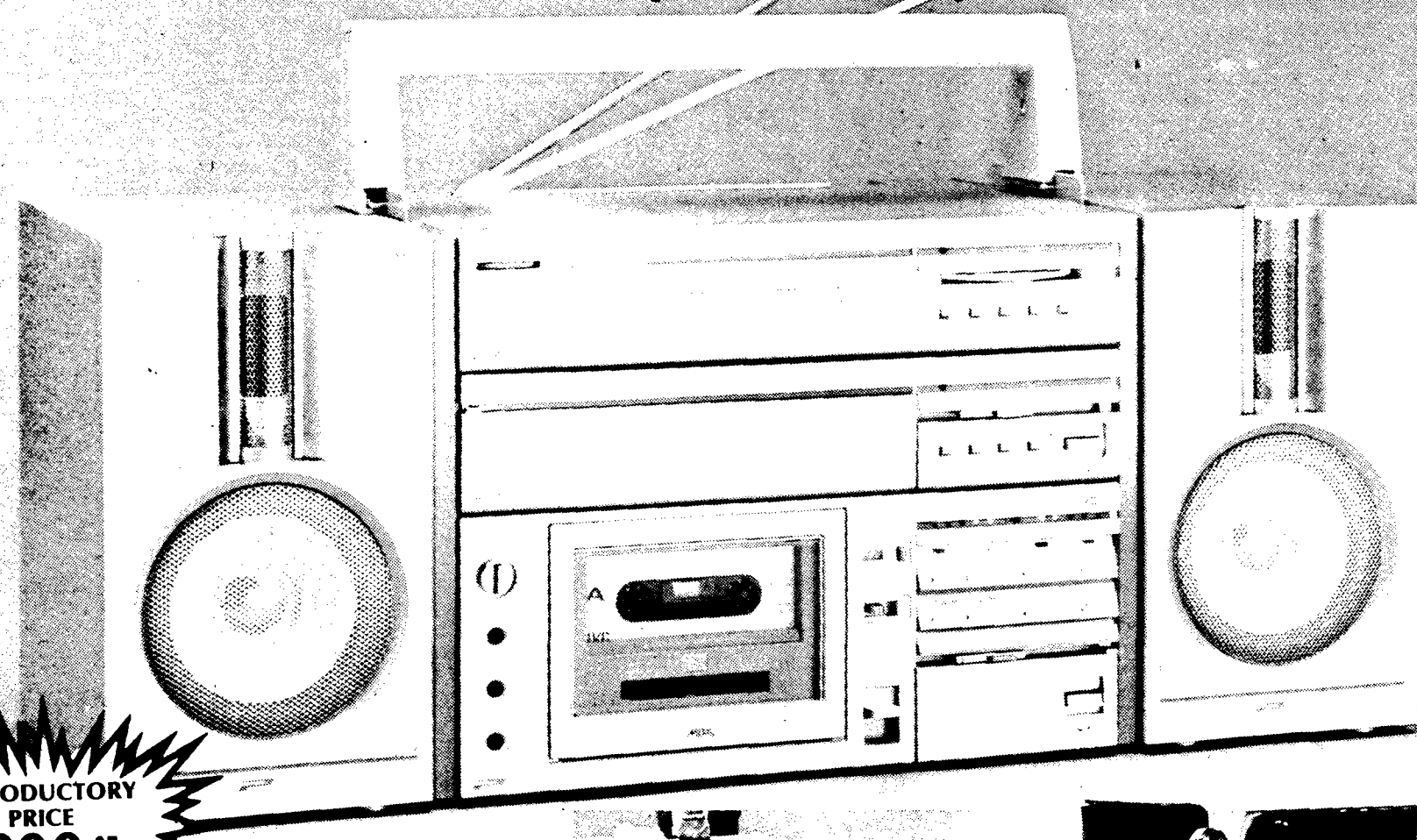

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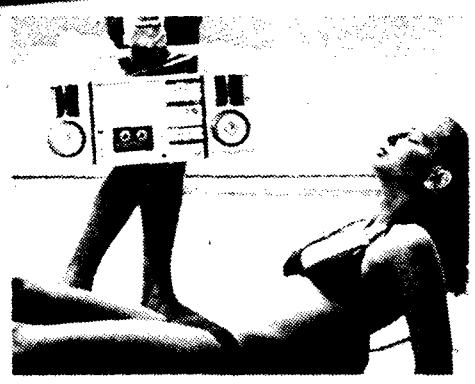

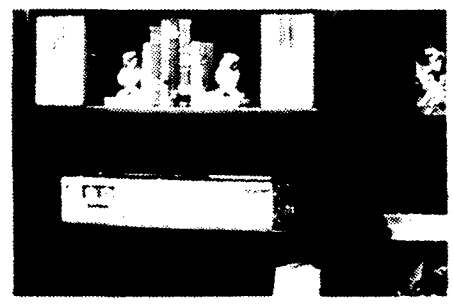

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