Show might not go on for noon hour concerts

Lack of student interest could spell an end to the UBC Alma Mater Society's noon hour rock concerts.

Concert co-sponsor Mike Pettinger warned yesterday that Gary Taylor's Rock Room night club will stop supplying bands for the concerts unless business picks up.

"We haven't had a full house yet, we're not too happy with it, and it (the concert program) is costing us an arm and a leg to set up," said Pettinger.

Pettinger, the manager of Gary Taylor's, said musicians are also unhappy with having to get up early for the noon-hour events while working at the club until 2 a.m.

"We've got a few kinks to work out, and if they don't work out, we're going to pull out."

Pettinger said he will be meeting Monday with AMS concerts organizer Meral Aydin to decide the future of a tentative set of noon concerts planned for October, November and December.

And AMS president Brian Short said if attendence does not rise by Christmas the society itself will cancel the concerts.

"The noon hour concerts on Wednesday have not been working out well and students don't seem interested in them," he said.

But Aydin claimed the concerts have been a success and will probably continue in some form, although not necessarily as noon concerts. She suggested the AMS hold evening "mini-concerts" to reach a larger audience.

"We considered the first five weeks as a pilot project. We should (now) carry them on a larger scale. The mini-concerts will continue — meaning a concert that will draw an audience of 100 to 500," she said.

Pettinger said the current schedule of mini-concerts, sponsored by the AMS, Gary Taylor's and C-FOX radio station has raised $600 for the radio station's childrens fund.

But Short claimed the AMS has paid more for the "benefit" concerts than they originally planned, although spending is now under control.

"The first couple (of concerts) were over-budgeted but we're on budget now," he said.

Aydin charged Short did not understand the mini-concert concept and that the AMS programs committee was ignorant of how concerts are run.

"Mini-concerts are designed to be subsidized, they're not supposed to make money," she said.

Aydin also said it is almost impossible to book major speakers or concerts at UBC because student politicians in past years had "sold out" to the administration by allowing it to get control of buildings paid for by students.

"It is difficult to run a concert activity in present facilities because they have all been given away," she said.

Aydin said buildings such as the armories and War Memorial gym should not have been given "wholesale" to the university. It is now difficult to book any special AMS activity in those buildings, said Aydin.

Noon acts: endangered species

THE UBYSSEY

Vol. LXII, No. 14 Vancouver, B.C. Friday, October 12, 1979 48 228-2301

Senate looks at rep picking

Senate could be selecting student representatives itself if a motion proposed Wednesday is passed.

The motion recommends senate nominate candidates for student positions if no candidates run in a particular faculty. The motion, proposed by the senate ad hoc committee on the implementation of the Universities Act, was tabled until the next meeting Nov. 14.

Student senator Brian Short said he felt the motion was unsuitable.

"When it (the motion) came to senate I was surprised. I thought the feeling in senate was that the procedure the committee proposed was inappropriate," said the Alma Mater Society president.

Student senators Anne Gardner and Chris Niwinski also expressed their concern over the motion at the meeting.

Short said the motion was known to him about a month ago when the senate committee made the proposal. He said he thought the proposal was ineffective and notified the committee.

"We didn't think it was a good idea, if senate wanted to do that they would have to go through SRA (student representative assembly)," he said.

Short said senate has the final say in the matter but added he thinks senate will not approve it after the SRA had made its recommendations.

The motion will be discussed at Wednesday's SRA meeting.

— glen sanford photo

TALKING SUBMARINE astonishes onlookers outside SUB Thursday, performing impressive imitation of Winston Churchill's famous wartime speech. After Rich Little of sandwich set worked way through every Monty Python sketch, though, and started in on 1956 speech by Joe Clark to high school class, woman and dog rescued others from boredom session and split sub for lunch.

Corporations hit for oil crisis sham

By KEITH BALDREY

The oil crisis is a sham created by large American oil corporations, says a United Nations policy maker.

Bill Harding, former director of a UN development program, said Thursday that the increasing control by oil companies over all resources is the crux of the U.S. energy crisis. He was speaking at Simon Fraser University's nuclear awareness week which ends tomorrow.

He said that oil companies control 85 per cent of the U.S. power industry, including coal and nuclear power, and as a result the cost of all three are being driven up. Harding said the oil shortage is a "myth."

"The shortage mentality has one significant result — increased prices."

He said oil companies had ruled out production of alternate energy sources as early as 1928, and encouraged other countries to become dependent on oil.

"There is no oil shortage, only oil security problems which don't have a negative effect on the oil companies' profits."

Harding said he is hopeful about new technological sources of renewable energy, particularly solar power.

The nuclear energy industry is an excuse for the nuclear weapons industry, said Harding.

Nuclear awareness week a success says organizer/3

"The whole thing began as an attempt by the U.S. to allay their guilt feelings about Hiroshima and Nagasaki," he said. "The scientists who created the bombs were appalled at their destructive power and became determined to prove that they were not just weapons. So they ordained a peacetime industry to justify the wartime industry," he said.

Harding stressed the need for self-reliance and said that people must make maximum and efficient use of national resources.

"Remember that $1 spent on insulation will save as much energy as $1 spent on nuclear power will create."

Trees glowin' in the wind

If you happen to notice some fir trees glowing on your way home tonight, don't be overly alarmed.

But make a point of contacting Bill Rachuk, UBC's radiation protection officer.

Rachuk received a report alleging that someone from UBC had injected 17 Douglas fir trees with radioactive Carbon-14, he said. But he added he did not know who the culprit was.

"The information was passed on anonymously to the provincial government," he said. "Unfortunately, the person wouldn't give his name."

The provincial health ministry has been unable to substantiate the validity of the report, Dr. Wayne Greene, director of the ministry's radiation protection service, said Thursday.

"Everything just doesn't add up completely," he said. "It doesn't all fall together."

But if the case is authentic, it would constitute an unauthorized use of radioactive materials, he said.

"The concern I had was that it was an unathorized use of isotopes."

Greene said the Carbon-14 was unlikely to be in sufficient quantities to be harmful, but added that the person who made the report had legitimate cause for concern.

"I think the person was worried because his wife is pregnant," Greene said. "Maybe Carbon-14 isn't particularly hazardous, but it could be something else."

Rachuk said the person using the radioactive material was likely conducting a research project, and probably believes his actions to be perfectly acceptable.

"But this is not the right way to do it," said Rachuk.

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— matt king photo

I WENT DOWN to Piraeus yesterday, where I found a sunny day, a grassy spot and another philosopher-king struggling with the intricacies of Mandarin 100. Allegory of the cave will be further paralleled when monsoons finally hit, sending learned one back into cave where lesser mortals struggle with images on wall. That last one wasn't a man carrying a horse, it was the bartender dragging in another barrel of draft. Doesn't Cornfeld know anything?

Cops' capers are cancelled

Parked cars and their parking stickers are no longer at the mercy of traffic patrol officers.

Traffic and security director Al Hutchinson said patrol members are no longer allowed to confiscate out-of-date or wrongly affixed stickers.

"I feel this practice (of seizing stickers) would lead to animosity between traffic officers and students," he said.

"I don't think that an expired sticker or one stuck on in the wrong place is such a serious matter."

Hutchinson said that these problems would be handled by regular enforcement procedures. "The patrolmen will hand out traffic tickets and they will not break into any cars."

Hutchinson has also cancelled the cease-and-desist order on all assistance calls which was issued last week by acting director Al Nicholson.

"I have changed the policy concerning request for service calls, so if a student needs help, he can receive assistance from a patrol officer," Hutchinson said.

Hutchinson said as far as he knew not one student made a request for help while the cease-and-desist order was in effect. Nicholson imposed the boycott on assistance calls after two letters appeared in The Ubyssey complaining about patrol break-ins of parked cars.

Hutchinson said that from now on problems with stolen stickers would be turned over to the university RCMP detachment.

"If the traffic and security office informs us that a vehicle with a stolen sticker is parked on campus, we won't bother with the sticker. We will simply seize the car," said RCMP officer Rod Derouin.

Canada 'a nation without science'

OTTAWA (CUP) — Canada is a "nation without a science," financially unable to implement government research and development policies, says a university president's report.

The Canadian Council of University Presidents says in a brief that none of the research and development programs and proposals announced last May by the federal government have been implemented; as a result the council predicts a bleak future for science.

The brief, submitted Oct. 5 to the prime minister, provincial premiers, and heads of national research bodies, is in response to last year's government program to increase Canada's research and development expenditures from 0.9 per cent to 1.5 per cent of the gross national product by 1983.

"The scientists and engineers who will be necessary for a 1.5 per cent or 2.5 per cent of the GNP national program for research and development are not being trained, and Canada will not have in five years the personnel needed for even greatly reduced domestic and foreign aid research programs," the report states.

Canadian universities' capacity to fulfill their research and development role is steadily deteriorating as a lack of substantial funding and high inflation have hit the field of science, states the brief.

The brief echoes many statements made by the University of Toronto faculty association in a paper submitted to the standing administration of the justice committee earlier this fall.

In the association paper, chemistry professor John Polanyi described Canada as "having become a nation without science." According to Polanyi, other industrialized nations spend two to three times more of their GNP on research and development than Canada does.

UBC admin is cheap

When tuition fees go up next fall it might cushion the blow to know that at UBC the administration will take a smaller chunk of your money than at any of Canada's 22 other large universities.

The UBC administration spent 3.5 per cent of university funds which, added to physical plant's 11.1 per cent, left 85.4 per cent spent for academic purposes and research.

The figures for 1978, recently released by the Canadian Association of University Business Officers, show UBC having the highest ratio of academic to non-academic spending among Canada's 23 largest universities.

In last place was Montreal's Concordia University with a ratio of 70.3 per cent for academics and 29.7 per cent for administration and physical plant costs.

UBC's low administration costs provided a bonanza for research, which received 13.7 per cent of expenditures, eighth highest among the universities surveyed by the association.

"This university is one of the highest in terms of research growth," UBC spokesman Jim Banham said Wednesday.

UBC's planned 58-acre research park notwithstanding, the university is unlikely to overtake the University of Guelph in proportion of research spending. More than a quarter of Guelph's spending (25.7 per cent) went to university-sponsored research last year.

UBC has now maintained its standing as the university with the lowest administration costs in Canada for six consecutive years.

Week succeeds

Canadian University Press

A nuclear awareness week at Simon Fraser University was a downright success and the administration should now pay for it, says the organizer.

Alan Timberlake, executive assistant to SFU president George Pedersen, said he sees no reason why the university can't contribute money to the events.

"I plan to go back and say the events were run fairly," says the former student society president. "There is no reason why the university shouldn't now handle the $2,000."

The university had originally promised to fund half the $2,000 cost for the week, but changed its mind two weeks ago after fears the events would severely criticize nuclear energy.

Timberlake said the university's fears were unjustified.

"My personal feeling is that the week came off exactly the way I planned it."

But he added that the student society might have second thoughts about accepting the administration's money.

"Informal communication with some society members shows that they feel it wouldn't be good to go back for the money," he said. "But if I can get $2,000 from the administration, I'll do that.

"If they (the student society) insist that I don't do that, they can do their own fund raising."

He said the administration's decision to withdraw funds for the week's events cost organizers time and money.

"The university did harm the event," he says. "I lost 10 working days because I had to find an extra $2,000. We were a week behind in organization."

Malcolm Elliot, SFU student society internal relations officer, said the society will try to raise funds through benefits and other resources and will still accept university money.

Timberlake insists that the week was a success. "The whole thing has been a highlight. There's been a lot of enthusiasm and people have been very impressed by the speakers."

UBC professor David Bates of the royal commission on uranium mining in B.C., Gordon Edwards of the Canadian Coalition for Nuclear Responsibility and Ada Sanchez of the Karen Silkwood legal team were among the speakers.

"Attendance at the events has been moderate," said Timberlake. "Relative to other events in past years the turnout has been average."

A dance, displays, speakers and open forum on uranium mining are scheduled for Saturday.

Students take a hike

Students parking in B-lot will be able to continue their exhilarating morning walks to their classes.

In fact, they'll have to.

Three 40 passenger buses formerly used to supply morning shuttle service between B-lot and the bookstore are in poor condition and unusable as shuttle buses, said administration vice-president Charles Connaghan.

Traffic and security director Al Hutchinson said a new shuttle system could be started this year if funds can be found.

"At the present time we are investigating to see if alternatives are open to us. We are investigating different transportation companies," he said.

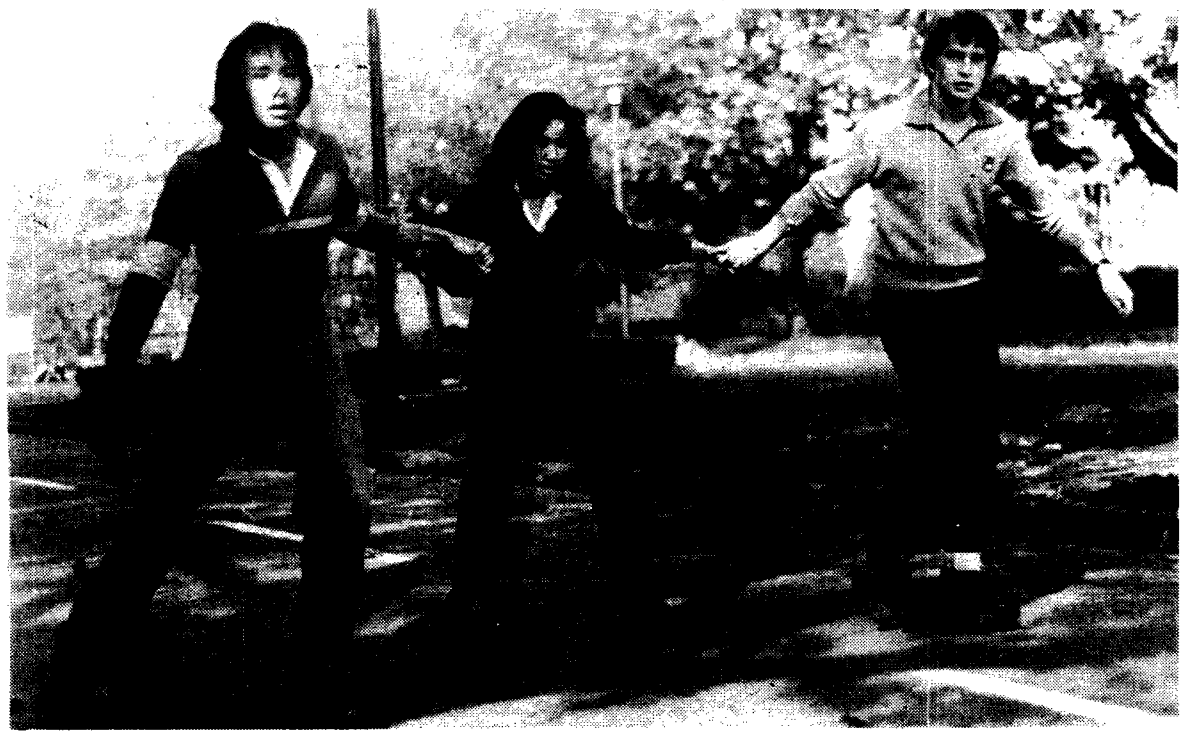
One of those companies is B.C. Hydro, Hutchinson said.

The service would require at least four buses costing $100,000 each, he said.

"At UBC we have no control over the funding because it all comes from the government," he said.

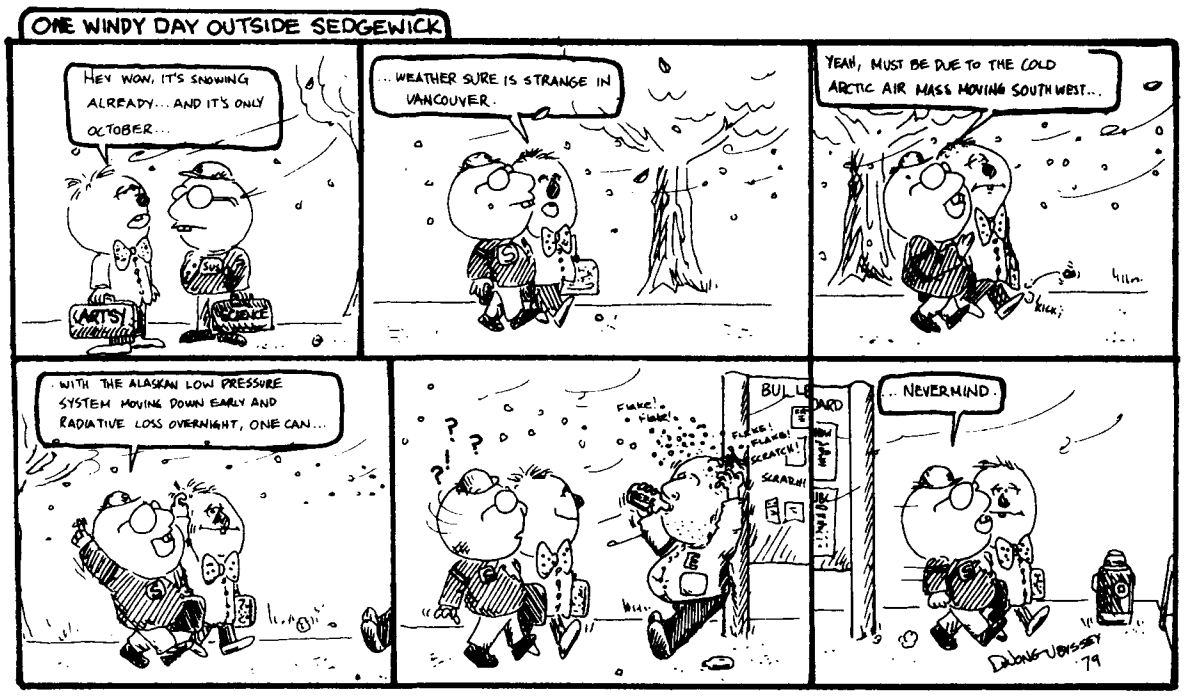
At present the traffic department runs an evening shuttle service between the main library and the residences, using a mini-bus.

— by sherry evans



— glen sanford photo

NEW SCHEME to replace shuttle bus from B-lot was practiced by money conscious Commerce students in roller-thon Thursday on Main Mall. Clever plan, labor intensive and involving minimal capital outlay, could revolutionize campus transportation and make inventors millionaires overnight. But it's doubtful.



THE UBYSSEY

October 12, 1979

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Co-Editors: Heather Conn and Tom Hawthorn

The pressure in the newsroom mounted and staffer after staffer cracked. Reverting to their childhoos, Daniel Moon, Stanley Westby and Wendy Hunt played choo-choo under the poofta desk while Kathryn Thurman sat facing the corner, where Peter Menyasz had sent her for drawing on the wall with Christine Wright's crayons. Steve Reilly, Kevin Finnegan and Sheila Burns reminisced about growing up in the old country, but Dave Wong knew it was all Blarney. Gary Brookfield and Heather Conn played baseball while Glen Sanford, Joan Marklund and Randy Hahn played hopscotch on the city desk. This totally pissed off Geof Wheelwright, who owned the scotch. Lawrence Panych and Shaffin Shariff took turns playing grade three teachers who couldn't spell their names, while Julie Wheelwright remembered 437 of her favorite excuses for nt having done her homework. Verne McDonald chuckled over puberty while Tom Hawthorn proudly announced he recalled perfectly when he was short. It was all too much for Eros Pavan, who fled to Port Hardy, muttering to Sherry Evans it was all so childish.

It's sour

It's becoming an all too familiar song, and as usual, the notes are noticably sour.

While Alma Mater Society president Brian Short plays a swan song for noon concerts, concerts organizer Meral Aydin toots a trumpet about expansion of a successful program.

The music clashes and the sound is painful, as student services suffer because the AMS can't sing in harmony. Short claims some of the concerts have lost money, but Aydin says Short doesn't know what he's talking about. She says the concerts were designed to be subsidized.

The truth of the matter is that the AMS did agree earlier this year to subsidize concerts to provide valuable entertainment for students.

But it seems Short and Aydin have a different idea of how many students have to attend the concerts before they constitute a student service. And Gary Taylor's Rock Room manager Mike Pettinger has his own idea of what makes up a concert quorum.

If the student politicians are going to commit themselves to offering a service such as the concerts, why don't they give it a chance? Why are they considering scrapping the program after only five weeks, when at least 600 students have attended the shows?

The action looks like a reactionary kneejerk response to a relatively minor problem. Before making rash announcements about possibly killing the program, which will jeopardize the credibility of the noon concerts among possible concert performers, Short should have examined the motives of such a move.

As it is, the fate of the program remains indecisive, with Aydin claiming great successes while Short predicts gloom and doom. The best students can get from their president is "we'll see."

If the AMS politicians were committed to carrying out plans they started, they would take the leap and work out their problems with the Rock Room or go elsewhere. But the tempting prospect of blaming cancellation on student apathy will no doubt win out. The issues sitting on the AMS fence are piling up. Unless they want to let the fence and the credibility of student politicians collapse, they will have to start showing what they learned about leadership at their recent weekend jaunt to Camp Elphinstone.

Letters

Hiring refusal hurts gays

Recently, Jonas Goldstein, a Vancouver man, visited the Back to Eden health food store at 2290 West 4th Ave. and inquired about job openings.

The store's manager, Desmond Morris, interviewed him and told him that when he was sufficiently knowledgeable about natural food diets, he would be eligible to apply for a job. As Goldstein turned to leave, however, the manager issued, as an afterthought, one final job requirement.

"If you're a fag, forget it," he told Goldstein. "We don't hire any fags around here."

Some prospective job applicants would let a remark like this pass almost unnoticed, but Goldstein, as it happened, was gay.

He took the story to the B.C. human rights commission, who told him that because he had not been refused for a specific job they could do nothing. The Gay Alliance Toward Equality was more receptive: they organized a two-hour picket of the store. During the picket, which took place on Sept. 29, members of CFRO-FM's gay radio program spoke with Morris, who smoothly defended his discriminatory policies as being his right as an employer.

"I have my preferences, that's all," he maintained. When asked if this wasn't identical to having a "preference" against black employees, he replied that he didn't believe in prejudice.

Subsequent questions in the taped interview established that he was unable to make the logical connection between a prejudice against members of a racial group and a "preference" against gays. Finally, when asked if he had never had any gay employees, he responded that he had hired employees who he had later found out were gay, but that they quit because, "I'm something completely different. I'm what you call 'straight' and they didn't like that!" (Needless to say, the number of gay people who quit jobs because they have to work with heterosexuals is negligible.)

We of Gay People of UBC agree with Morris that he generally has a right to choose employees according to his own judgments of competency.

"Preferences" based solely on prejudice against a minority group however, cannot form a legitimate hiring policy. We hope that UBC students will aid us in attempting to impress upon Morris that he should hire on the basis of merit rather than on the basis of personal bigotry. Please boycott the Back to Eden health food store.

R. C. Summerbell
vice-president
Gay People of UBC
and three others

Parking purges pines

Well good news fellow students, "they" are paving more of those ugly, green, smelly potential rape areas known as forests. Guess what is going to replace them?

- a beautiful paved parking lot? Heh!
- an exciting industrial research park? Wow!
- a tasteful concrete retaining wall. Golly gee!
- all of the above. Too much!

What the hell for? Seventeen per cent of the current area of the university is used up by large parking lots and another one has just been paved across the street from Thunderbird stadium. Why does the university keep paving more natural areas for parking lots? Who controls the land use of the university? What input do students have? What input does anyone have? Who cares? I would like to see less land used for parking lots and more used for ecological environment.

We can't go and pave every area that someone thinks a rapist is going to hang around in. We need some green space. Here are some alternatives:

- Build a multi-level parking lot away from the main area of human concentration, i.e. near T-Bird stadium and attempt to open up permanent green areas on campus. An electric shuttle bus could operate from this parking lot to the bus stop cafe, or the more hardy people could walk.
- Encourage the use of the bicycle as a popular mode of transport. Oh, but it rains so much in Vancouver, dearies! Oh shit! On the few days it rains that much you can take a bus. There should be covered bike stands located throughout the campus. And by the way, they are cheaper to make than parking lots.
- You mean there is a third alternative? Yes! You could walk or run to school, despite a junky article in The Ubyssey saying jogging on University Blvd. could be hazardous to your health.

I'll bet anyone that the people that run, walk or cycle to university are in better health than those who drive a gas guzzling polluter each day.

Greg Smith
geography 4

Love and jogging give afterglow

The latest argument against jogging is that never do you see a jogger running with a smile on his face, therefore this is conclusive evidence that jogging isn't enjoyable. If you think about it, very few people smile while making love. Does that mean it's not enjoyable? The smiles come after the effort is made in both jogging and love making, as well as the very famous "glow" of self-satisfaction.

Dave Aquino
phys. ed. 4

Streak your disc

Congratulations to co-rec intramural sports for making the debut of "Ultimate Frisbee", possible Oct. 3. A summer derivative of stretch-reach 'bee, ultimate 'bee, had its debut on a perfect fall day when Place Vanier advisors and the MBAs battled to a toughly fought tie as officially decreed by J. Pilcher, co-rec chief official.

Novices and experts alike strutted their stuff to vibes supplied by UBC radio, which pumped players to competitive highs in speed, grace and play-making skills. Yes, ultimate frisbee, a fast-paced disc keep-away game, entertained players and spectators alike with exhibitions of lightning fast throws, end zone streaks, and unreal "no rule" receptions.

Although the MBAs, veterans of the sport, exhibited first half mastery with a "better to burn out than fade away" play that would have blown away a lesser team, Vanier met the challenge with a second wind that blew enough points their way to garner them a share of a well-deserved tie. Interested players and curious onlookers viewed a replay of the game in the Pit where heroes and goats received accolades.

All in all, it was great fun, so much so that a rematch is scheduled for Oct. 21, 2 p.m. at McInnes field, complete with video and sound. So if you are into competitive 'bee or just want to see a new sport being played come on by and see ultimate frisbee that Sunday.

"Downtown"

Hats off to all needy students

Do you know why nobody out here wears a hat? It's 'cause they're too expensive and none of them seem to fit. I know because I've been trying for years. So let's all meet at my house for a rally to protest all these expensive, ill-fitting hats in this city, okay? I can say that I did my part 'cause I wrote a letter. Thank you.

Gregoire Fedora Watsonski
psychobiology 2

Voyeurs need big ears

I don't usually respond to incompetent reports on my public lectures, but since I have to live with those reports here at UBC, your article on my "Sex and Perversion" lecture last week deserves at least a comment.

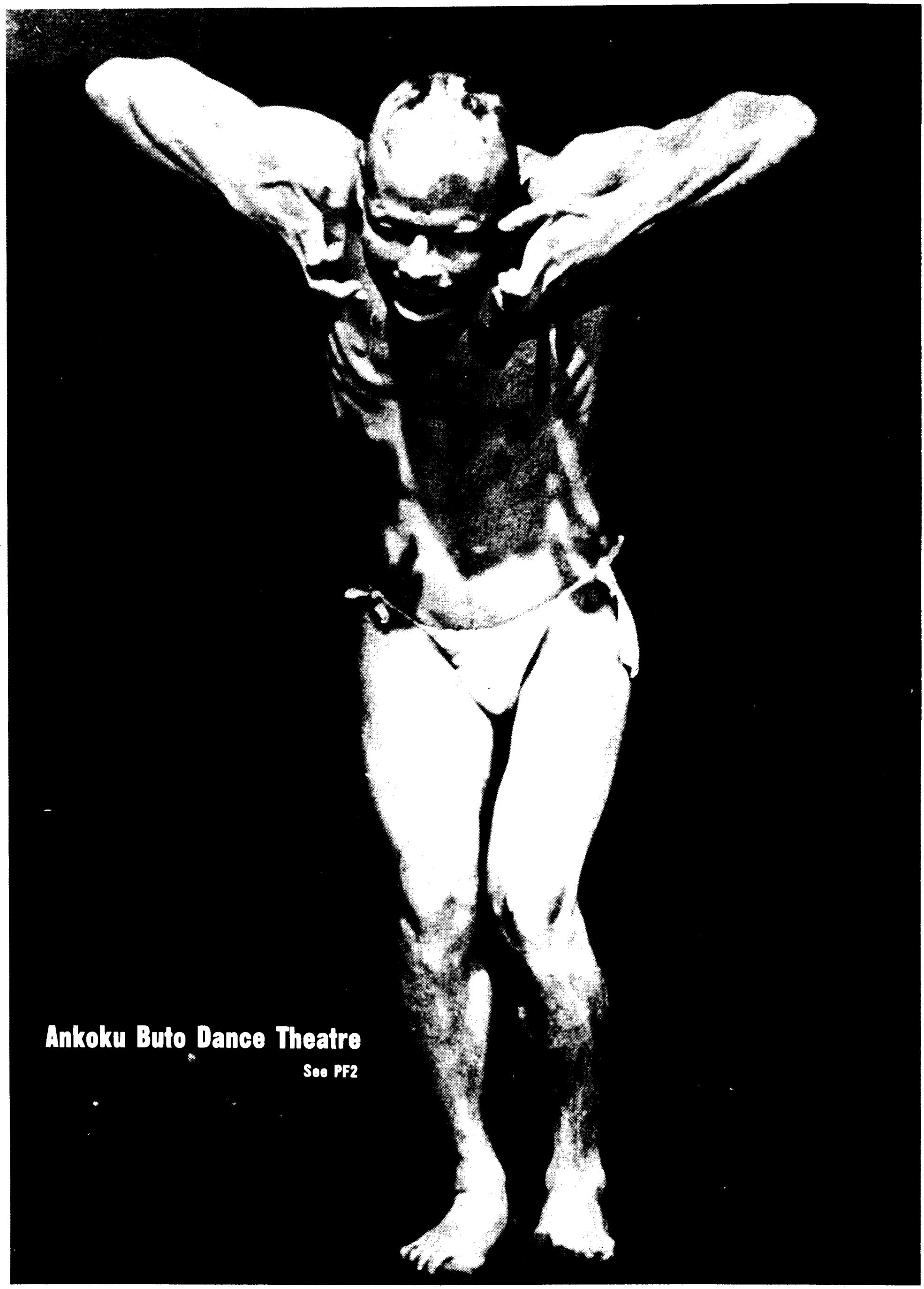
I did not say that "eating and drinking are forms of oral sexuality", but just the opposite, that sex should **not** be considered one of the "appetites". My reference to oral sex, which seemed to excite your editor to proclaim it as headline, were limited to Freud, without endorsement, in fact with considerable criticism on my part.

And your reporter's comment that "Any act that is humanly possible is as natural or as unnatural as any other", taken out of context from a short discussion of the Marquis de Sade, was unforgivable.

Not all voyeurs, it seems, are good listeners.

Robert C. Solomon
visiting professor of philosophy

PAGE FRIDAY



Ankoku Buto Dance Theatre

See PF2

Drama

Holmes meets Tosca in gruesome ritual

By WENDY HUNT

With The Incredible Murder of Cardinal Tosca, the Arts Club proves that talent can salvage mindless drivel and transform it into amusing entertainment. But the shortcomings of the script cannot hide behind the work of cast and crew.

The Incredible Murder of Cardinal Tosca is the latest in a long line of mysteries based on the well-worn character of Sherlock Holmes. In 1895 in England Moriarty, cursed arch enemy of Holmes, is planning to set the world aflame in a world war, there being even a Chinese connection.

Moriarty intends to have the crown prince of the Austro-Hungarian empire assassinated and then have a double take his place. The crown prince is almost as important as the pope in the catholic world and the pope's secret service is hot on Moriarty's trail.

The murder of a young priest by Moriarty's gang of satanists brings Sherlock Holmes into the case. The plot thickens and thickens and thickens to the point it almost congeals but Holmes saves the day.

The playwrights, Alden Nowlan and Walter Learning, try to out-Doyle Sir Arthur Conan Doyle but fail miserably.

Nowlan and Learning capture the form but not the essence of a Holmesian mystery. The plot is extremely complicated but its many elements are forced together. Each piece of a Holmesian puzzle must finally fall into place and be an essential part of the outcome. Part of the audience's enjoyment is trying to fit the pieces together like an armchair Holmes, but that is missing.

Nowlan and Learnings have dreamed up a bizarre plot and added violence to camouflage the intellectual and emotional emptiness of the play.

The real hero is Cardinal Tosca, head of the pope's secret service. Even before Holmes enters the case Tosca and his men seem to be on top of things. He rescues Holmes from a dark gaol cell and saves the life of the prince.

Tosca, like God, works in mysterious ways unseen and off-stage towards a resolution of the plot. As half the puzzle is being withheld the audience cannot work the plot through for themselves but must wait to have it explained to them in bursts.

Sherlock Holmes' main purpose is to amuse with his amazing powers of perception and deduction. Although these powers do not solve the case they do save the few remaining survivors from being blown up in the final moments of the play.

The Incredible Murder of Cardinal Tosca is interesting without being involving. There is no intellectual effort on the part of the audience and no emotional interplay between the characters. There is no time for character development, only characterization. Curiosity, not suspense, holds the attention.

To keep the plot moving Nowlan and Learnings have capitalized on that time-test plot mover, violence.

The satanists provide a chilling opening but are an integral part of the plot. They could be any group of henchmen knocking off a spy. A gruesome ritual sacrifice carries more impact, however.

Two rather mundane murders build up to the torture of Miss

See PF 8

Japanese dancers redefine movement

By LAWRENCE PANYCH

While many choreographers concern themselves with esoteric problems of form and space definition their audiences are more likely to have a simpler approach. Most dance lovers are attracted to the art because it is beautiful and stirring. It is exciting, romantic; it is sensual, even erotic.

Last weekend's performance of the little known (though not for long) Ankoku Buto Dance Theatre was a rare experience. This company, in open revolt against dance hedonists, refuses to let its audiences accept dance simply as nice music and pretty bodies. Their unique and almost fantastic style is a radical departure from traditional dance movement.

Of his dance, the company's founder and director Koichi Tamano says, "We aim at an internal space. The body is made into a flat surface and the breeze blows in through the internal organs."

Tamano's characters contort themselves into the grotesque. They shrink and stretch, they contract and expand. At one moment they are flat floating, two-dimensional shapes and then with a quick puff of air they fill into finely sculpted forms in an endless cycle of self-deformation.

Movement is completely redefined. The body grows out into space rather than being swung out by application of mechanical principles. Space is defined not by encirclement as we are in the habit of seeing but is engulfed or absorbed as the body extends itself. The dancer's body itself is no longer just dead space.

Because of their deformity, Tamano's characters seem perhaps the very antithesis of humanity. Yet they are intensely human. Horrific as they may at times seem to be, one is touched by their simplicity and naivite.

It is the human animal totally without pretense. The grotesque quality arises from the intense expression of human feelings and sensitivities. The characters present themselves to us stripped of the hard plastic shell of appearances.

Tamano explains, "Recently I've been indulging in sense memory, recalling the internal sensations of the distant past, childhood. Comforts, discomforts, shivering, unbearable heat. These feelings well up from within."

Tamano is a disciple of the noted Japanese dancer Tatsumi Hijikata, and he made his debut in Japan in 1967. Since that time he has performed throughout Japan, in the U.S.A. and West Germany. His small company of three dancers is stationed in San Francisco.

The visit to Vancouver was the result of the work of a local paper sculptor, Shoichi Shimotsugu, who saw the Company in San Francisco and convinced his friends that they must be brought to Vancouver. Judging from the enthusiastic response of audiences here, this exciting young group will be back in town again before long.

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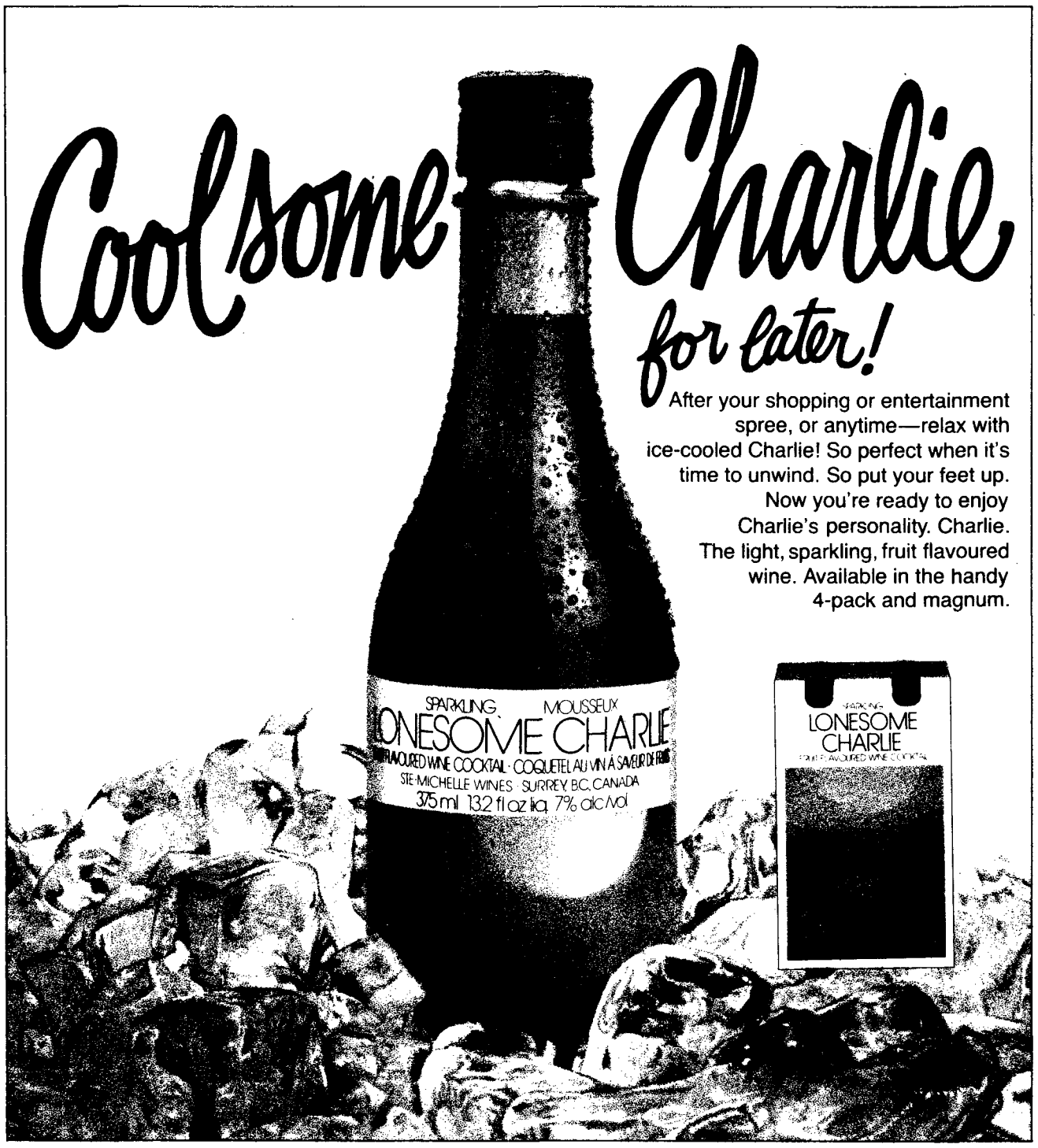


Interview

Talking Heads

Since their mid'70's debut, the New York-based new wave band Talking Heads have garnered almost unanimous critical acclaim.

Originally the band members expressed their creativity through art,

By KATHRYN THURMAN

all having studied design at various American art colleges. Boredom and disenchantment with the contemporary art scene made them decide that communication through pop music would be much more fun.

In 1974, David Byrne (vocals, guitar), Chris Frantz (drums), and Tina Weymouth (bass) formed a band called the Artistics.

By 1977 the trio had changed its name to Talking Heads and had become a quartet with the addition of Jerry Harrison (keyboards, guitar), one of the original Modern Lovers.

The Talking Heads have taken the five basic components of rock music — a singer, a song, guitar, bass and drums and emerged with totally fresh music.

Rolling Stone magazine called their debut album, Talking Heads: 77, "one of the definitive records of the decade." New York Times rock critic John Rockwell classified their second album, More Songs About Buildings and Food, as his favorite album of 1978. The album's only cover track, Al Green's Take Me To The River, was released as a single. It became a Top 30 hit propelling the band to commercial success.

With the 1979 release of Fear of Music the band's uniqueness is once again strikingly apparent. Co-produced by Brian Eno and the Talking Heads (as was the second album), this is their most interesting and exotic album to date and will undoubtedly rank high on this year's critics' best album lists.

"It was boring to teach," recounts Harrison. "I quit teaching design at Harvard because the students were pretty stupid and

HARRISON . . .
checking for audience response

dull. Actually it was not so much that they were stupid, but that they were only interested in getting good grades and not particularly interested in learning things. They were afraid to be creative, to take risks, which made it harder and not as much fun to teach them. It became very mechanical."

Harrison found music more creative and more fun so he left the schoolroom for stardom. Having played the piano since fourth grade and having experimented with the saxophone for a while in high school, music was something he just couldn't give up.

"About 5 or 6 years ago, I also started playing the guitar, towards the end of my stay with the Modern Lovers. It was somewhat in frustration to Jonathan Richman's (leader of Modern Lovers) changing his musical style. I was annoyed at him, because I wanted to play more original parts."

This annoyance and frustration precipitated Harrison's departure from the Modern Lovers. "I wanted to find a band that was exciting to play with. In that I wasn't a primary songwriter I had to find other people whose songwriting I could work with and believe in. That's always difficult to find."

The task was difficult but not impossible and Harrison joined the Talking Heads in 1977, prior to the release of their first album on the Sire-Warner Brothers label.

The Talking Heads try to make their albums sound like their live concerts. Most bands attempt the reverse. "You learn from the audience. If a band spends most of its time recording in the studio it loses contact with the audience, so performing is very important. A good way to test out ideas for songs is through the audience response."

Harrison also relies on the audience to help him forget his personal problems — at least momentarily.

"Once I get on stage I can generally forget my problems. But sometimes certain things intercede such as being upset over some intense situation happening someplace else in your life. It's very bad when that happens. But what's good about an audience is that it helps you to focus away from your problems."

The literary intelligence and thoughtfulness of the band's lyrics and music has been widely chronicled. But their music also has a very rhythmic dance beat. In fact their music is highly danceable. "People are finally beginning to realize what great dance music we have. We've always thought our music was great dance music.

"People used to always concentrate largely on David's lyrics and stage demeanor. And the writers often picked up on the words because it's easier to write about lyrics. Music is less tangible. But as far as I'm concerned it's the music that gets a live audience excited. The more excited an audience gets the better I like it.

"But, in Los Angeles recently we tried to play the concert like it was an old-fashioned dance. Unfortunately there wasn't enough floor space to dance and everyone was getting crushed and throwing up. It was awful."

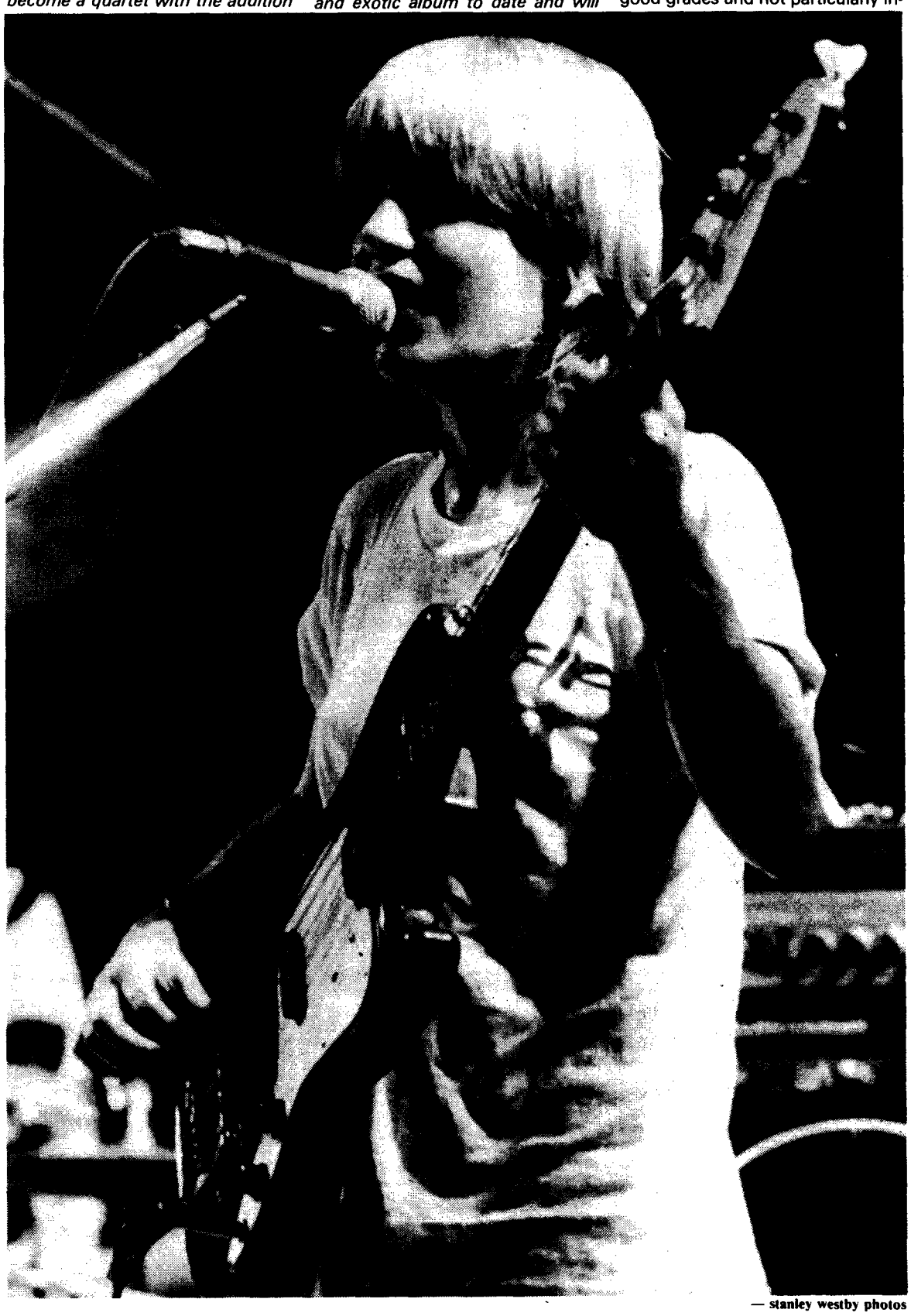
Some critics have inanely accused the band of purveying sterile and emotionless music. According to Harrison, nothing could be farther from the truth. "In fact our music is very erotic in a funny way. But eroticism is only one aspect of our music since it is more than one-dimensional. Also I feel that all music you can dance to is erotic."

For many bands a tour results in financial deficit, so when the audience demand for larger venues occurs, a band will gladly accommodate. But though the Talking Heads realize a high audience demand for their live performances they still insist on playing relatively small venues.

"For our first tour we didn't want to be the opening act, playing to a large audience because it wouldn't have been fun. We just knew there wasn't an audience one could pick out for us. We had to develop our own audience.

"But now that we have an audience we still prefer playing small venues. I can remember how exciting it was for me to see the Who and the Yardbirds in a small venue. To remember that makes me a fan forever and we want to give people that same feeling."

See PF 10



— stanley westby photos

WEYMOUTH . . . a lightweight Head who plays heavyweight bass

The Heads hauntingly heavenly

By KATHRYN THURMAN

Sooner or later it had to happen.

Musically and lyrically, emotion meets intellect, passion meets cleverness in a magical fusion.

The Talking Heads admirably accomplished this union Oct. 6 at the Commodore Ballroom.

Their sound was not lightweight. It was exasperatingly brave in balancing the precarious terrain between spontaneity and premeditation. The songs became increasingly exciting and forceful as the repertoire built up toward the climactic encore of Life During Wartime and Take Me To The River.

Instrumentally the band was impressive. The velvet glove touch of Jerry Harrison dreamily fondled the keyboards on Air and Heaven, selections from the band's latest album Fear of Music. On the perverse love song, Paper, Tina Weymouth showed that she has become an agile and confident bassist.

Displaying the group's respect for percussion, Chris Frantz held his own with feverish activity on some solid and intense drumming, especially on the ever popular Psycho Killer.

Momentarily abandoning his characteristcally neurotic and bizarre kinetic stage gyrations, David Byrne seductively swayed to the haunting lilt of Heaven, gently stroking his guitar as if it was a harp.

Byrne's wilfully fractured and tense stance and vocals resurfaced on the searing and abrasive Electric Guitar, the lyrics ingeniously juxtasposing the abstract with the concrete.

The band's live performance offered both emotional and intellectual stimulation. Therein breathed the ultimate character and charm of The Talking Heads' concert.

Music

Road hasn't slowed Brubeck band's style

By DANIEL MOON

Dave Brubeck can still pack them in.

The veteran jazz pianist kept a near-capacity crowd begging for more Friday night. Brubeck proved to the well-groomed Queen Elizabeth Theatre patrons that twenty years on the road hasn't slowed his style or delivery. Solo and ensemble playing balanced each other in spite of a last minute change in personnel.

Bill Smith flew in from Seattle to replace Jerry Bergonzi, the group's tenor saxophone player who booked off sick. Once warmed up, the versatile clarinetist demonstrated that improvisation is the heart of jazz. "It helps when you've known each other for years," said Brubeck, referring to the octet Smith joined back in the 1940s.

Brubeck's piano was the centrepiece of the evening, featured in his own compositions or in tribute to other jazz greats like Duke Ellington or Count Basie. His boogie-woogie ending St. Louis Blues was the first of many shifting moods of the evening.

Koto Song from Jazz Impressions of Japan featured a sparkling piano intro that swelled into myriad incoming and receding patterns that carried the audience along like the tide.

There is a long-standing controversy about Brubeck's playing. Fans praise him for popularizing off-beat time signatures, for incorporating ethnic music from his travels abroad and for bringing an intellectual flavor from his classical background. Detractors label his art cocktail music, mere mellow background. They claim he prefers cool abstract ideas to direct unpurged emotion.

Regardless of the listener's interpretation, one thing is clear. After all these years Brubeck is not likely to change his stripes. And he has raised a family to carry on the tradition.

His son Chris was on hand Friday to fill in on electric bass. More than technically proficient, he exhibits a conservative stance that never really ignites. It would be interesting to hear him in a group setting outside his father's shadow.

Butch Miles on drums garnered the most applause and earned all of it. Engaged in snappy dialogue with the pianist or lost in misty brushwork, he matched every mood Brubeck threw his way. Miles ran the circuit from loose and easy to straight ahead business, to pugilistic workout and back again. The key word was articulate. His solos were spellbinding as he made the drums talk to each other.

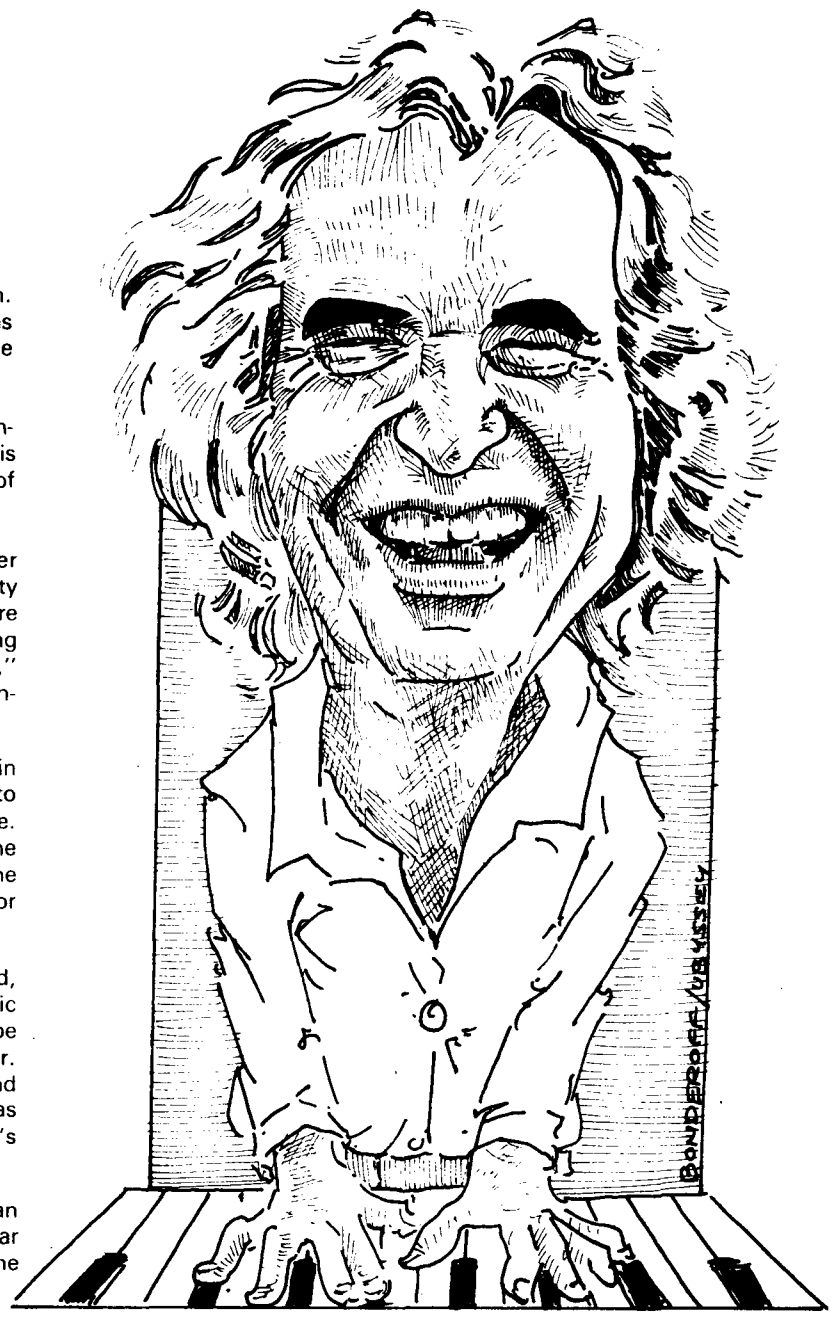
Rock drummers would be ashamed to hear Miles do more on his rims than they do on a full set of Ludwigs.

With one ear-opener after another the first half ran a full thirty minutes over schedule. "Guys were running in from the lobby saying 'What'll we do, the ice is melting'," cracked Brubeck. No one complained or even seemed to notice.

The second set featured stand-in Bill Smith giving a few new twists to the perennial request Take Five. With the unexpected solo even the band got a kick out of this one. The crowd brought the group back for two encores.

After the show, Russell Gloyd, Brubeck's manager and music director, said the quartet will be playing every night till December. The tour extends till April 15 and will treat jazz buffs as far away as Australia and Japan to Brubeck's special brand of music.

Special is the word for a musician who can play night after night, year after year. And still deliver the goods.



Initiation

Music

Jazz Primer

By DANIEL MOON

Jazz.

The word scares people but it shouldn't. Rooted in various forms of music and having evolved through several generations, there is something in jazz for everyone.

The most popular branch of Afro-American music is the blues. Jazz has borrowed heavily from the blues but has not restricted itself to that form's 12-bar format. Jazzmen trade licks as blues players do but they tend to develop their solos in more open ended structures.

Both groups share a common background of segregation because of skin color that shaped the temperaments of the musicians. Color prejudice also kept them obscure and poor. White college audiences in the 50's and 60's were shocked when black jazz musicians harangued them about color prejudice.

Reflection on the issue can't escape the fact that white rock and rollers got the club dates and recording contracts while their dark skinned brothers starved. Classical music is still dominated by upper middle class caucasians.

John Coltrane takes jazz back to its roots on Coltrane Plays the Blues. This giant of the tenor saxophone tills the fields of blues to unearth richer, more expressive veins of the loneliness and yearning for love that knows no color boundary.

A more romantic album that has become the cornerstone of any serious collection is Miles Davis' Kind of Blue. Coltrane again contributes to this impressive collection of horn-dominated compositions that have yet to be equalled for texture or unity of playing.

Jazz sets itself apart by its insistence on improvisation rather than preset arrangement. That is why many jazz favorites are recognizable but rarely played the same way twice

Rock and jazz were no more than neighbours until quite recently. Jazz sets itself apart by its insistence on improvisation rather than preset arrangement. That is why many jazz favorites are recognizable but rarely played the same way twice. Musicians interpret the basic tune with solos that reflect the player's mood at the moment and vary from a few bars to a half hour virtuoso performance.

Not only are longer solos allowed, but they are often played on instruments considered to be back-up pieces in rock. Jazz drummers share the spotlight with the other members of the band and often are leaders of their own quartets. Their role is to be more than background timekeeper, to move ahead and inspire the other soloists and to display ingenuity that too often evades rock drummers. Men like Elvin Jones, Jack DeJohnette and Danny Richmond are a treat to watch on their own.

ELLINGTON AND COLTRANE . . . two greats together

Bass players have been stepping out front as well. Charlie Mingus is becoming a household word thanks to his influence on pop music figures like Joni Mitchell.

Although it's not unusual to find an electric bass in today's jazz group it is the stand up acoustic that is favored for its rich resonance.

Jazz is finding its way into rock but it took a man like Miles Davis to bring about the reverse. His monumental Bitches Brew offended a lot of jazz purists because it dared to cross over into rock territory. He relied heavily on John McLaughlin's electric guitar to give his compositions the distinctive sound and feel of rock.

Their collaboration on Miles' Jack Johnson album is a purer, more refined working out of the same concerns. Miles weaves his trumpet in and out of McLaughlin's sharp, spare chordal structures in this tribute to a black boxer. McLaughlin is best known to rock fans for his work with Mahavishnu Orchestra, an ambitious rock-jazz effort that eventually ran out of steam.

Jazz hasn't ignored the introduction of electronics into rock music. Synthesizers have been hooked up to trumpets, flutes and saxophones not to mention the sizeable influence of the electric piano.

Weather Report is the group that has made the most successful inroads into fusion music. Their third album, Mysterious Traveller is a magical intersection of acoustic, electric and electronic instrumentation. When the music tries to become too commercial, the flavor of jazz is watered down to become almost non-existent. Victims can get lost exploring electronics like Herbie Hancock did.

Or like George Benson they can get so mellow they get piped into airports and cocktail lounges. Or they can follow Freddie Hubbard by committing the ultimate sin and going disco.

Jazz has been slowest to absorb classical influences probably due to its ghetto origins and dependence on non-traditional instruments like the saxophone. The constant search for new modes of expression inevitably led to an investigation of classical forms. The movement that was popularized by pianists like Dave Brubeck and Chick Corea has developed so quickly that today avant-garde jazz and avant-garde classical music often overlap extensively.

The deprogramming of rigid forms begun by Bartok and Varese is seen carried on in jazz circles by innovators like Cecil Taylor and Anthony Braxton. These two men are on the fringe of jazz and not recommended for those without an appreciation of atonal music.

Keith Jarrett is much closer to the popular conception of classical piano. Koln Concert, the solo masterpiece recorded as a double album, is the most cohesive expression of Jarrett's philosophy. It retains inprovisational freedom developed in a lyrical, classically tinged framework.

DAVIS . . . romances with Kind of Blue

Vancouver is fortunate in having a number of experienced and up and coming musicians that put their art ahead of their pocketbooks.

Vancouver is fortunate in having a number of experienced and up and coming musicians that put their art ahead of their pocketbooks

How they pay the rent remains a mystery but their sweet sounds echo in the city's clubs.

The Classical Joint on Carrall street, a Gastown institution, gives free-form players a place to blow their horns, usually in a quartet setting. This relaxed coffeehouse is a mecca for low budgets and adventurous tastes.

Those who desire more traditional fare such as dixieland or big band sounds should investigate the Hot Jazz Club at 36 E. Broadway. Old hands and young bloods, studio musicians, CBC types and semi-professionals pool their talents to bring alive an older, more established jazz stream.

With the notable exception of The Vancouver Jazz Society nobody has been bringing in big names in American and European jazz to town since the lamented demise several years ago of Oil Can Harry's upstairs room. Jazz Alley at the Istanbul, 255 W. 2nd, is hoping to fill that vacuum and at the same time give local talent a place to play in an intimate nightclub atmosphere.

Black Swan Records at 4th and Bayswater stocks a discriminating selection that specializes in hard to get imports and out of print classics. A friendly, well-informed staff can direct the buyer to the brand of jazz that most attracts him.

Ernie's Hot Wax on Denman near English Bay offers a wide range of recordings with a more popular appeal. Those who take time to flip through the stacks will find some real gems.

Quintessence on 4th Avenue near Burrard Street is best known for punk but their selection features a lot of the must-have discs that are the base of any good jazz collection.

Punk You

By VERNE McDONALD

Music history is being made in Vancouver. This is no exaggeration or fabrication. This city is getting ready to fuck the big boys around.

We have more good bands playing original music than we've ever had, including the early glory days of Bruce Allen when BTO was on its way and Heart, Prism and Trooper were waiting in the wings.

All of those were competent professional groups with decent songwriters who had polished their sound according to the rules of London, Los Angeles and New York. But things have changed.

Now groups are coming together who don't give a damn about those three arbiters of Western culture, who refuse to spend years playing top 40 before presenting their own material and who are far too young to have made their music slick and smooth.

Their legacy is rock and roll by way of Johnny Rotten, to which they add an energy and creativity all their own. If they finish the job they have started, Vancouver might soon be spoken of in the same terms as Liverpool was in 1964.

Now is the time to see them before they start playing the big cow palaces at $8 or $10 a crack. Because if they continue to generate the music and energy they are generating now, that's where they're going to be. Don't be like the Liverpudlians who didn't bother to see the Beatles at the Cavern and ended up laying out the lucre to listen to them and several thousand screamers less than a year later.

The Smilin' Buddha on Hastings Street is the equivalent of the legendary Cavern of Liverpool. This is where most of Vancouver's best new bands are getting their start.

That's right. They're punks.

But wait. Not the Sex Pistols, nor the Diodes, not even Vancouver's own D.O.A. These bands have gone past the simplistic notion that bad music, being a rejection of convention, is good music. Some, such as the Pointed Sticks, deny that they're punk at all. Not forgetting the revolution the original punk bands started, they also want to be artists. They are succeeding.

Everyone, now that Vaughn Palmer of the Vancouver Sun has chosen to enlighten us, knows about the Pointed Sticks. The Sticks are certainly the tightest and most professional of the bunch. They also write catchy tunes, such as The Real Thing, that only the grossest injustice could prevent from becoming an international hit.

But they're not all of it. To go back to the Liverpool analogy, they are the Shadows. Good, but not the real well-spring of what is happening.

There are others, bands that have a philosophical bent and a determination not be compromised. If the Sticks are the reincarnation of the Shadows, then the band sometimes known as the K-Tels (pending law suits from the giant merchandising corporation) is the reincarnation of the Beatles.

Catch the K-Tels (or X-Tels, or whatever) whenever you can. They're tight, rocking and snidely satirical of modern society. When they opened for the Rock Against Radiation concert a fellow musician bullied his way through organizers and stage bouncers to grab the microphone and shout: "This is the best rock and roll band in the whole wide world!" He could well be right.

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Billy J. Kramer, The Merseybeats and Gerry and the Pacemakers were brought into the pop mainstream. Then, roving a little further into the scene outside Liverpool, they found the Rolling Stones, The Who, Herman and the Hermits, The Hollies and the Kinks. Never again would Britain take back seat to the U.S. in rock music.

Though it hasn't happened quite yet, a similar breakthrough is ready to appear on Canada's West Coast. Should the Pointed Sticks or K-Tels achieve international recognition, there's plenty of depth in the Vancouver music scene for the biggies to look at.

The Modernettes, a band that's been together in its present form for six months impressed the audience at the Nicarauga benefit with an energetic power-rock set. Backing up the Pointed Sticks at last week's concert at UBC, they came close to upstaging the Sticks with powerhouse windmill chords from John Armstrong, showy yet solid bass playing from 'crazy' Mary and intricate drum lines from John McAdam.

A sleeper so far that turned heads at the recent Bram Tchaikowsky concert was Pulse. Die-hard Pit rats might remember them as winners last year of the Pit's competition for best Monday night amateur act.

No longer amateur, they now perform their own material and have proven themselves contenders for the crown of best original act. Tight, with proven musical ability, they will be putting out a single soon.

Then there are those who are not ready for stardom but are not to be ignored. The Dishrags, three women with style who unfortunately can't articulate lyrics, can still find new ways to perform rock in a way that resemble the experiments of the late 1960s.

The Subhumans, though locked into the three-chord excessive screaming that made D.O.A. Vancouver's premier punk band, have lyrics that approach the level of the K-Tels in sophistication and revolutionary fervor. Should they find out about melody and other esoteric aspects of music, they will be a band to be reckoned with.

The list continues almost forever. Private School, No Fun, Female Hands, The Payolas, Rude Norton and The Big Black Puppet are all on vinyl or soon will be. And I haven't mentioned The Devices, Shades, Rabid or U-J3RK5. The new music scene is so volatile that any attempt to catalogue it is out of date as soon as it set down.

If you blinked, you probably missed three bands that held a share of the spotlight for a time: The Zellots, Active Dog and Wasted Lives. All three are now defunct, though samples of the last two can be found on the Vancouver Complication album.

That the Zellots did not record is unfortunate as many observers agree they were one of the better bands. But the musicians will undoubtedly resurface soon in another form, a phenomenon common in the Vancouver new wave scene.

The importance of what is happening can be measured by the amount of interest being shown by recording companies. They haven't forgotten the lesson they learned in Liverpool.

A new sound, a new way of interpreting the medium of music, is a rare and lucrative thing in this age of disco, pop and endless covers of old, tired hits from days gone by.

Interesting original bands are hard to come by.

Eager to cash in on the success of new wavers such as Elvis Costello, The Cars, Talking Heads and Devo, producers are looking for fresh talent. And they're finding it in Vancouver.

Visitors to London and New York say that the new wave there is dissipating and polarizing into either straight punk or commercial pop along the lines of Blondie and Dire Straits. Whether it is because we have superior taste or are a cultural backwash, this city is one of the few sports on earth where new wave energy is still growing.

And it is good energy. A high percentage of band members are women, a remarkable fact given the usual chauvinist nature of rock and roll. Most gigs played outside of the Smilin' Buddha are benefits. The recent Rock Against Radiation at Vanier Park was the latest in a string of free concerts that have been put on in the last two years.

Free concerts, benefits and commitment to political causes. Shades of 1967! And all coming from musicians who rely on welfare and unemployment benefits for their daily bread. Make no mistake, these are poor people who survive mostly by helping each other.

For example, the Modernettes play a double bill with Private School at the Buddha. The Modernettes play for free so that all proceeds can go to feed themselves, buy new equipment, get drunk or whatever. Some time in the future the favor will be returned.

Vancouver's new wave has been identified with anarchy, anti-nuclear protest, feminism and cynical decadence. Yet most of the musicians deny any knowledge of politics or identification with a particular movement.

What they do care about is their music. But through that music they are conveying a definite message worth hearing.

Over 1,000 people stood in pouring rain at Rock Against Radiation to hear that message. And it's only beginning.

Literary types clutter up courtyard

By CHRISTINE WRIGHT

The Literary Storefront has become an active force in the Vancouver cultural scene since its May, 1978 opening.

Founder Mona Fertig was inspired by the bookstore-salon run by Sylvia Beach in Paris from 1919-1941. Beach's Shakespeare and Company was the favorite haunt of such writers as Hemingway, James Joyce, T.S. Elliot and Gertrude Stein. Fertig's Vancouver Storefront boasts a contemporary collection: Earl Birney, Bill Bissett, Susan Musgrave and Jack Hodgins rank among the Canadian writers who have held readings at the Storefront.

The Storefront's purpose is "to stimulate interest and development in the literary arts, and to promote interaction and support between writers," as stated in the monthly newsletter. Courses, workshops and readings are open to the general public. The focus is distinctly Canadian.

In the first summer after opening, the Storefront attracted a total audience of over 3,000.

"We get all kinds — old and young writers, a lot of people from the Kitsilano area, librarians and a few who just wander in off the street," says Fertig.

She is pleased with the community support and interest. "We expected it to take 3 years to reach the public's attention," she says.

There are some immediate problems for the Literary Storefront. The Gastown location has provided maximum accessibility at a minimum rent for the past year and a half. But the new owners of Gaslight Square don't want literary types cluttering up the courtyard.

"The new owners want to turn the square into exclusive lawyers' offices by Christmas," says Fertig. The Storefront is currently looking for a cheap loft or store space. But Fertig is not overly concerned about the Christmas deadline.

"It could just be a lot of hot air," she said.

During the first year in operation, the Storefront received $11,000 through Canada Council Exploration grants. Of this amount, $500 went towards Fertig's salary. The grant was not renewed last May because of recent Canada Council cut-backs.

Sylvia Beach's Shakespeare and Company faced a similar problem during the Depression. Beach and friends petitioned the French government for subsidies, yet the money wasn't available. They solved the problem by forming "The Friends of Shakespeare and Co.," Whose 200 members pledged 200 francs per year.

The Canadian government is undoubtably wealthier than the French government was in 1936, but Fertig learned a valuable lesson from her mentor. Since last May, the Storefront has been subsisting on its own. Membership fees, admission charges and benefit events cover the rent. If the fall courses and workshops go well, Fertig will be supplied with a minimal salary.

There are presently over 250 "Friends of the Literary Storefront," each donating $12 or more per year. The membership offers reduced rates on courses and readings, access to the lending library of over 2,000 titles and delivery of the newsletter.

The Storefront, in conjunction with the Canadian Writers' Union, might receive a new grant from the Arts Council. The Writers' Union has office hours in the Storefront and offers information on matters of publishing, copyright, book contracts, and censorship. The Union also arranges seminars with professional Canadian writers. If the Arts Council grant comes through, visiting writers will receive small honorariums.

"In the 66 readings last year, only six were given cash," Fertig says. By offering a small donation ($15-50), the Storefront will encourage writers to return.

With or without the grant, the Storefront will survive. Fertig is assisted by volunteers, and people on welfare can earn money by working on the monthly mail-out.

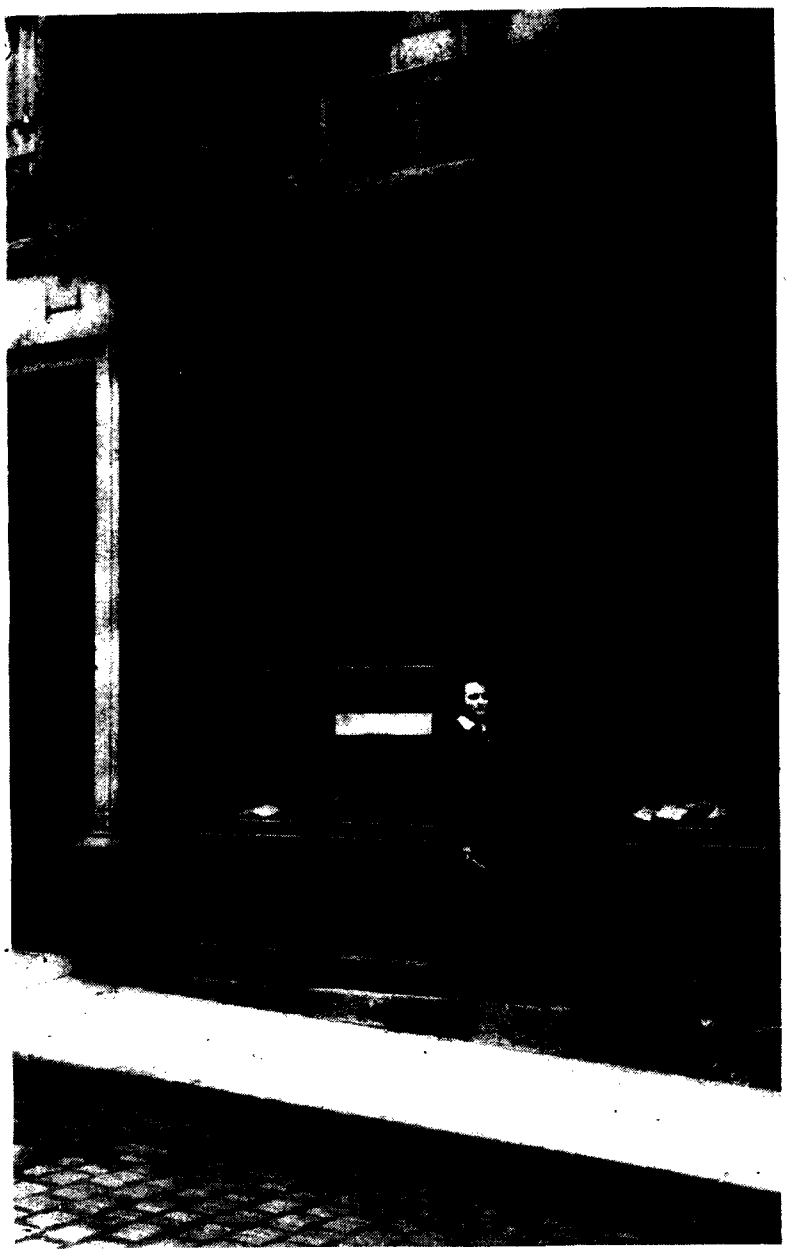
Fertig sees the non-profit book sales becoming a more important angle of the operation.

"We can provide an outlet for Canadian fiction, poetry, plays, and journals," she said. The books are relatively inexpensive ($5-8 in paperback). Small-scale publishing is also a future possibility. The Storefront will continue to offer courses and readings.

After playing the chief role of coordinator in the initial period, Fertig sees herself "fading more into the background."

The Literary Storefront is unique. Vancouver boasts the only non-profit literary salon in the tradition of Sylvia Beach. And if all continues to go well?

"Maybe we'll open an outlet in Paris!"



SYLVIA BEACH . . . forerunner of Literary Storefront

Tosca fails to puzzle

From PF 2

Violet Tichbourne. The lady's only crime is to fall into the hands of Moriarty while searching for the priest's killer. She is made to tell all, which is disappointingly little, by a Chinese method of torture called Death of a Thousand Cuts. Happily the audience only has to suffer through six. Blood and screams are acutely authentic in live theatre.

Such senseless violence is an assault upon and an insult to the audience. It crudely manipulates the feelings of an audience for shock value and adds no dimension of understanding to either plot or character.

The characterizations are well done by all members of the cast. Allan Gray's Moriarty, looking like death warmed over, balances the clipped, terrier-like Sherlock Holmes played by David Schurmann.

Director Bill Millerd keeps the play moving quickly so that it does not bog down in its own circles and even throws in a few chuckles for good measure. The luxurious sets and costumes by Alison Green are excellent.

A professional production is not enough to excuse a thin plot bolstered by cheap tricks. One leaves the theatre feeling empty. The Incredible Murder of Cardinal Tosca does not give anything to the audience other than two hours of slick entertainment to be quickly forgotten. The full house Saturday evening may indicate this is what Vancouver audiences want: pablum theatre.

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Film

Jungle journey evokes madness, horror

By VERNE McDONALD

"The most important thing I wanted to do in the making of Apocalypse Now was to create a film experience that would give its audience a sense of the horror, the madness, the sensuousness, and the moral dilemma of the Vietnam war."

—**Francis Coppola**

Having blown the initial $12 million budget, used up all his bountiful earnings from Godfathers I and II, and mortgaged everything but his short hairs, Francis Coppola has at last completed and screened his "war epic."

Apocalypse Now
Starring Marlon Brando
At the Stanley theatre

From his list of aims above, he accomplished three out of four.

The sense of fear he so artfully instills in the audience shrivels thoughts of sensuousness. The voluptuous jungles of the tropics appear as nothing but sinister. A U.S.O. Playboy Bunny troupe is treated cynically and distastefully.

But in achieving his other aims Coppola is superb.

Trying to describe this movie in words is difficult. If words were sufficient Coppola never would have had to make the film. As it is not even ordinary film technology was enough.

Certainly the most striking aspect of Apocalypse Now is the stunning use of advanced sound techniques.

From the opening scene when The Doors' song The End is overlaid with the phantom echoes of helicopters floating out above the audience, right up to Capt. Willard's (Martin Sheen) penetration into Cambodia and his confrontation with Col. Kurtz (Marlon Brando), the aural effects are magnificent.

Some who have seen the movie claim that without the special effects, visual and aural, the movie has little real impact. But such a stand ignores two important points.

First, Coppola uses special techniques in order to establish immediacy and presence. Anyone who lived through the 1960s has already seen Vietnam, live and in color, on their television set. To make any impact on them an extra effort must be made.

Second, the effects are used largely in the first two-thirds of the film when Coppola is merely establishing the empirical basis for the philosophical argument of the last third. Willard's confrontation with Kurtz is the raison d'etre for the film and it stands on its own.

It is strange that many people praised the first two-thirds and scorned the latter part of the film. Impressive as it was, the first part offers nothing new or different in its treatment of the subject of war. It is the second part that both complements and transcends by forcing the audience to think about the reasons for the horror they have witnessed.

And it is the first part that contains the obvious flaws in Apocalypse Now. Coppola's anti-war slant at times becomes heavy-handed to the point of clumsiness.

Some scenes undermine his attempts to portray a frightening reality by being too unbelievable or too strident in their condemnation of the American participation in Vietnam. At times the audience is too aware of the director's feelings about what he is filming.

This attitude also interferes with character development. Capt. Willard is introduced as a cynic, already almost driven insane by at least one tour in Vietnam and now back for his second. Yet he reacts with shocked bewilderment every time he witnesses another battle or atrocity. It doesn't fit.

These inexplicable fits of innocence are good from a visually dramatic point of view but confuse the viewer and cause him to distrust the portrayal of Capt. Willard as portrayed by Martin Sheen and directed by Coppola.

And Col. Kilgore (Robert Duvall) as the blood-and-guts commander of a helicopter cavalry battalion comes off as something out of a comic book. He is effective as a symbol, not as a real man.

Yet this is the first inkling we have of Coppola's true intention. Having promised us realism, and in the midst of giving it to us, he reveals a harbinger of the less physical conflict to come.

Col. Kilgore exists only as a symbol; his battle tactic of playing Wagner's Ride of the Valkyries while roaring over a Vietnamese village directing the fire of his helicopters underscores his role as such.

Coppola's emphasis, like Joseph Conrad's Heart of Darkness that he emulates rather than retells, shifts to the mystical and the inexplicable. Once the river leading to Kurtz is entered we have come with Willard into a different world.

Symbolism at this point takes an equal place with dramatic action. The shift is sometimes awkward. Coppola reverts occasionally to making his points with a thick club and once or twice stoops to cheap melodrama. But these are sidelights and irrelevant to the essential theme.

Why did the experience of Vietnam have such an effect on those who were there (a large percentage of veterans are at least partially psychologically disabled) and on America as a whole?

How could such acts of atrocity and violence occur in our civilized world?

One thing Coppola tells us about Vietnam, as Conrad told us about Africa, is that it is not our world. If it is not beyond our understanding it is at least beyond our laws and values.

Any review will undoubtedly make little difference in your decision whether or not to see Apocalypse Now. The importance of this film and its place as a landmark film of this decade are concepts that are already public knowledge.

The violence necessary in conveying the war in Vietnam is admittedly repulsive, even mind-numbing. This too is well-known.

A person leaving the screening said, "all I know is I want to be sick. What's the point of that?"

But the intention of Apocalypse Now is to portray the Vietnam war in all its aspects: physically, morally and spiritually. The effect of the film on the audience is close to the effect Vietnam had on the Americans.

Fun, nostalgia make Who super-alright

By EROS PAVAN

The Kids are Alright is not so much a tribute to the Who as it is a celebration of nearly two decades of music from a band that many consider to be the greatest 'live' rock n' roll band in history.

The Kids Are Alright
At the Broadway 2

In contrast to the controversy that sometimes surrounded the Rolling Stones and the eventual breakup of the Beatles, the Who has survived as a band because they've never stopped having a good time. The film is certainly testimony to this.

It is a mixture of nostalgia, early television appearances (most notably the film's opener - a rendition of My Generation on the old Smothers Brothers Hour), the Who in concert, and even a couple of home movies with the boys "mucking around."

Takes from an interview done on British television circa 1973 are interspersed throughout the movie and provide some of the film's finer moments, thanks to a very serious interviewer who unwittingly becomes the perfect straight man for the antics of Townshend, Moon, and company. Moon's buddy Ringo Starr makes a cameo appearance that also adds to the fun.

Although The Kids are Alright was released after Moon's death there is no reference to his demise in the movie, we are shown such a direct insight into the character of the man that it emerges as a perfect epitaph to the heart and soul of the Who.

As is always the case when a movie is shot in retrospect, film quality and sound quality often suffer, but not enough to seriously affect the overall film.

Film

Reynolds and Clayburgh team up for comic love story

By SHAFFIN SHARIFF

With an able cast including Jill Clayburgh, Burt Reynolds and Candice Bergen and producer-writer James L. Brooks and director Alan J. Pakula, it is difficult to imagine a film going wrong.

But that's exactly what Starting Over does. And despite three fine acting performances and a director who tries hard to overcome the underdeveloped script.

Starting Over
Starring Burt Reynolds, Jill Clayburgh and Candice Bergen
At the Capitol 6

Reynolds plays Phil Potter, whose wife (Candice Bergen) wants a divorce to pursue a career as a songwriter-singer. Daunted by the ordeal, Potter seeks solace with his brother and his wife, who introduce him to Marilyn (Jill Clayburgh), another recently-divorced woman. And love blooms between Phil and Marilyn.

The thorn is that Jessica, now famous, still has feelings for her ex-husband.

Reynolds and Clayburgh generate an unmistakable chemistry. After a barrage of "macho" roles, Reynolds has a challenging comic role. Clayburgh, in an another tour-de-force performance, is first-rate. She plays the role of Marilyn with delicacy and charm, reminiscent of Diane Keaton's brilliance. Clayburgh recreates the gentle vulnerability she displayed in An Unmarried Woman with the comic timing of Semi-Tough.

After the disaster of Oliver's Story Bergen delivers. Her captivating beauty and talent are wisely captured by director Pakula.

Despite three very good performances and a top-notch supporting cast including Charles Durning, Pakula fumbles. The initial promise of Starting Over is delivered.

The beginning of the film and the meeting between Reynolds and Clayburgh are classic scenes. But Pakula does not keep up the pace, and what could have been a hilarious male version of An Unmarried Woman turns out to be a disappointing exercise - a never-ending series of quips and one-liners.

But the fault does not lie solely with director Pakula. Writer James L. Brooks must also share some of the blame for the eventual failure of Starting Over.

Brooks, a writer of television shows including the original Mary Tyler Moore Show and Taxi, never gives enough depth to any of his leading characters. The film often falls back on the star presence of Clayburgh, Reynolds and Bergen -such a necessity spells trouble for any film, especially Starting Over.

When Potter is lured back by Jessica, and he nearly succumbs, one has trouble believing that he would risk losing an intelligent and understanding woman like Marilyn. The explanation that he is still infatuated with his wife holds no ground, as it is obvious from the beginning that Potter dislikes his wife.

And what is less believable is that Potter does not even talk to Marilyn about going back to his wife (at least not on camera.) So when the characters begin to act in a way the audience cannot understand, or identify with, Starting Over becomes tedious.

Those wanting to see Clayburgh and Reynolds together again after Semi-tough should see Starting Over. For those expecting a well-defined and thoroughly good adult film, in the tradition of Annie Hall, it's a different matter altogether . . . .

Heads Talking clearly

From PF 3

On tour the band travels light, with only the most minimal amount of equipment and only two crew members. They don't even travel with the usually obligatory tour manager. "We have very spare touring policies. We even do our own laundry. All of these things combine to allow us to play places that other bands would find unprofitable."

But on their present extensive and exhaustive world-wide tour the band and crew members are allowing themselves the luxury of occasional privacy. "On the first tour David and I shared a room. We got along very well, but you can only put up with certan things for a certain amount of time and then there comes a time when you just don't want to any more.

"We just reached a point where we now want our own rooms. Not that we weren't getting along or anything. But after we had separate rooms it was lonely. It drove me crazy at first. Now I could never go back to sharing a room. And it's just nice to be able to have a TV all to myself and watch which TV show I want to watch."

In the last two months the band has travelled 60,000 miles.

"I wish there was more time to go sight-seeing, though. Our basic travel pattern so far has been five days on then one day off. Even though this tour has been a bit too much it has not been too exhaustive. You must look for the right balance. Now that we (the band) are more established we will have a more relaxed schedule in following years.

"But we realized that we had to work very hard at first to get to a certain point to be able to make more records. We still have a long way to go before we get a lot of commercial success. But we have a growing audience for our records.

"We believe that what goes up fast comes down fast. It's important to build a group slowly. People will appreciate it and last with you."

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Theatre group dreams of Kafka

By SHEILA BURNS

Tamahnous Theatre is one of the hottest theatre groups around town.

The group of young, talented and hardworking actors has, over the past few seasons, become popular with Vancouver audiences, largely because of their artistically imaginative productions.

"Basically, we decided to start a company because we wanted to create work for ourselves," says current Tamahnous director Larry Lillo. They felt there were limited prospects with the Arts Club, Playhouse, and the New Play Theatre, the three companies which existed at that time. "I didn't see any possibilities for myself there," he says.

With the help of an Opportunities For Youth grant Tamahnous was born. Over the years they have received financial assistance from the Canada Council, the B.C. Cultural Fund as well as a number of private organizations.

Lillo says with a smile that they're doing well financially. The success of the group, despite drastic government cutbacks, is proof of their popularity with Vancouver audiences.

Tamahnous' philosophy is different from that of other theatre groups. "The unique thing about Tamahnous is that it's collectivist," says Lillo. "Everyone has input, everyone shares responsibility for the operation of the company."

Collective involvement is present at all levels. Choosing the plays presented in a season, deciding about costumes and working out how a given scene will be performed are all group decisions. "This results in a more cohesive performance because people are contributing at all levels," Lillo says.

Nettie Wild, in charge of public relations for Tamahnous, says discussions about sets, characterization, and costumes are a tremendous help to an actor. "If you know what's gone into your costume you'll work a lot better with it," she says.

Most Tamahnous members are local. Several left Vancouver to train but all came back here to work. Sue Astley, an actress with the company for six years, talked of her unusual beginnings in the acting profession. "I never trained," she says. "I just learned on the job." She started as the company's business manager but gradually got into acting instead, thanks to the help and patience of the company. "With other theatres you never get a chance like that — I was lucky," she said.

Most of the actors involved with Tamahnous like to write. One of the company's most unusual features is that they write most of their own work. "Our actors have to like that kind of work," says Lillo. "It's difficult, confusing, and long but ultimately an incredibly rewarding experience for the actor."

The company's first production this year, Kafka's Metamorphosis, is an exception. But the other two plays they will perform this season, The Clown Show and an adaptation of Robin Hood, are collective works written by the company.

They have not yet started work on The Clown Show. "It will be performed in progress in February and then the finished play will be presented in April," Lillo says. "By performing it in progress we'll be able to get some feedback on it and so be able to work out any problems or put new ideas into it."

Tamahnous has become known for its unusual, supremely imaginative approach to theatre. While visiting Tamahnous a number of the company were sitting around discussing their dreams and attempting to explain them. "We talk about dreams a lot," Nettie Wild said. "And you'll probably see that reflected in our present show."

The company's upcoming production of Metamorphosis is a play in which dreams play a central role. The strange, nightmarish atmosphere of Kafka's play appears to be well-captured in Tamahnous' production.

Metamorphosis is the story of Gregor Samsa, who awakens one morning to find he has been transformed into a gigantic insect. The Samsa family's reaction to their son's transformation, the shock and disgust of the outside world, and Gregor's own reaction to his extraordinary dilemma are all explored with sensitivity, imagination, and humour.

The plots sounds a trifle fantastic, the play is frighteningly real. "It's a reality that happens to people when they're alone," Nettie Wild says. "Although it's really bizarre it's really a very sad play, very human."

Tamahnous is working with a new adaptation of Metamorphosis by the London Theatre Group's Steven Berkoff. While they have introduced a number of interesting and imaginative techniques that heighten its nightmarish quality, Tamahnous has closely followed the original play. "We've really only changed the play when we find it self-indulgent," Lillo says. "We've changed the style a bit but we haven't cut any dialogue out. We're more loyal to Kafka than a lot of other companies."

METAMORPHOSIS . . . one good turn deserves another

One of these style changes is the incorporation of mime and masks into the play. Mime artist Wendy Gorling, who is co-directing the play, is also the company's mime coach and in charge of mask production. "The mask is used as a highlight, as an extension of the character to complete the image," says Gorling.

"The company has used masks in the past in different productions and found them highly effective. But they are a difficult form for an actor to master," says Wild. "It's really difficult. I have to mold my whole body around something I wasn't born with."

But the mask provides tremendous motivation for the actor. "Masks make a production very dynamic; they raise the tension level incredibly," says Wild. "They train the actor to use the rest of his body. All of his actions are poured

See PF 12

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Brothers' sound muddied

By DANIEL MOON

The Wade Brothers fought the SUB auditorium sound system and almost won.

From the first song Wednesday the band struggled to keep their zippy spatial sound floating above the muddy PA. When backup singers Joani Taylor and Jane Mortifee came on for the second song the problem became even more evident.

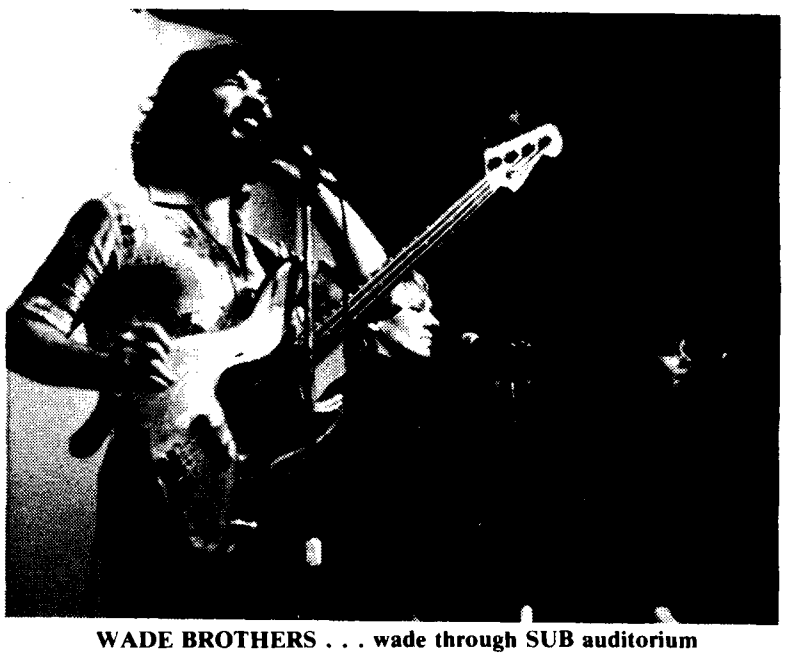
Still, the marching band introduction kicked Didn't Expect to Feel into a funky groove. Brett Wade took time from his guitar to lead the vocals with a stretching falsetto. Dave Pickell and Graeme Coleman of keyboards cleverly picked up his guitar riffs and fed them through their electronic machines. The song led into In Need of Someone with brother Joel Wade taking over the vocals and giving them a Stevie Wonder delivery.

The group's roots in psychedelia were obvious on the playful Rainbow Mountain. Lyrics dripping in fantasy were humorously counterpointed by a disco bass line.

Today Has Brought Me You was the most sensitive number of the noon-hour presentation. Brett Wade put in his most convincing vocal on this slow, bluesy love song. His elegant guitar solo complemented the lyrical rendition of perfect love.

After such a quiet moment it was a shock to adjust the punchy finale One Way Ticket. Brett Wade beefed up the group's first recorded single with a fast fingers solo but it still managed to sound overproduced.

Wednesday's show marked the end of the successful AMS, C-FOX, Gary Taylor's Rock Room series in aid of the children's hospital. Three cheers for a job well done. But just one word of advice in case another series is planned. Fix the sound system.



WADE BROTHERS . . . wade through SUB auditorium

Kafka bugs play

From PF 11

into his face."

Another characteristic of Tamahnous is the length of time the company spends rehearsing a play. "Most companies downtown rehearse for three weeks," says Wild. Tamahnous, by contrast, spends six weeks working on a show. "Because we deal collectively it takes longer," she says.

Several actors have joined Tamahnous for their current production. Sheelagh Megill, working with Tamahnous for the first time, stresses the benefit of extra rehearsal time. "The rehearsal time for me has been really rewarding," she says. "You have time to try other things — time to make mistakes. This is a much richer process for the actor."

Wendy Gorling is also enjoying her first production with Tamahnous. "The actors are all very hardworking," she said. "It's been a very exciting experiment for me."

Tamahnous is an exciting experiment for Vancouverites as well. The company is a reflection of the city's expanding and enrichening cultural life. It is a tribute to Vancouver that an experimental theatre ensemble such as Tamahnous could take root and thrive.

Tamahnous started in 1971 as an outgrowth of UBC's Freddy Wood Theatre Company. Only two of the original ten-member group remain. Lillo and Jeremy Long, in charge of lighting design, are both graduates of the UBC directors' program.

Tamahnous is the resident company of the Vancouver East Cultural Centre, and their works form part of the centre's subscription series. Tamahnous' headquarters are located next to the VECC on the corner of Venables and Victoria in east Vancouver.

Their huge old house is complete with a rehearsal studio, costume design rooms, set rooms, and offices. It also serves as a meeting place for the actors to relax, drink endless cups of coffee, discuss their work and amuse and mystify visitors. The house is leased from the VECC who in turn lease it from the city for ten year periods.

The name Tamahnous is derived from a Cowichan Indian word that has to do with the magical elements of earth and sky.

Lillo is non-committal about Tamahnous' future. For Lillo, as for Tamahnous, the present is all-absorbing. "We'll just keep going one show at a time,' he says. And undoubtedly they will.

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The UBC **Fine Arts Gallery** presents **Recent Work in Ceramics** by Lisi Siegel and Denys James Oct. 9 to Nov. 17.

The **K-tels**, one of Vancouver's most promising new wave acts will play **Rohan's** for one night, Monday Oct. 15.

The **Actors Workshop**, 280 E. Cordova Street, will be holding acting, dance, and voice classes from Oct. 15 to Dec. 14. For more information, call 681-0241.

The **Literary Storefront** presents Scottish poet **Liz Lochead** reading her own work at 8:30 p.m. Oct. 13. Admission's $1 and $2 for non-members.

Up and coming at the **Commodore: Black Oak Arkansas** on Oct. 17 and **Judas Priest** Oct. 19. Both bands will be backed by the Rebals.

The **Vancouver New Music Society presents Hortulani Musicae** with lute, winds, viola de gamba, keyboards, and voice in a programme of Ars Nova of the 14th and 20th centuries.

Painter **Leslie Poole** presents 'Man in the Bath' at the **Bau-xi Gallery**, 3045 Granville St. The show opens Oct. 15 from 8:10 p.m. and continues to October 27 from 10:30 a.m. to 5:30 p.m. daily.

MAN IN THE BATH WITH MIRROR . . . at Bau-xi gallery

The **Kitsilano Theatre Company** will present two original plays by Kico Gonzalez-Risso at Kits House Hall. **Bzzz** is an extravagant satire dealing with the sources and exploitation of human violence. **Caution: Contents Under Pressure** deals with the pressure of various human relationships. The show runs from Oct. 17 to Nov. 4. (No show Monday or Tuesday). Tickets are available at the Vancouver Ticket Centre and outlets or at the door. Showtime is 8:30 p.m.

BACK BY POPULAR DEMAND

The B'nai B'rith Women present:
Free Salami Lunch
Monday Oct. 15, 1979
12:30 Hillel House

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Oct 14 **CONTAGIOUS**
Oct 15 QUINTESSENCE
Oct 16 IAN McCONKEY
Oct 17 SHIRLEY COX and JOHN LYON
Oct 18 DENISE LARSON and FRIENDS

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'Tween classes

TODAY

INTRAMURALS
Last registration day, Arts 20 race, men's slow pitch softball, co-rec bike tour, women's inner tube water polo, War Memorial gym room 210.

CSA
Chinese painting workshop, noon, SUB 211.

MY JONG KUNG FU
Demonstration, noon, SUB ballroom.

SPEAKEASY
General meeting for all volunteers, noon, SUB 125.

INTERNATIONAL HOUSE
Pan-African disco, 8:30 p.m., IH.

HOME EC U.S.
Beer Garden, 6 p.m., SUB party room.

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

CUS
Robbie Sherrell speaks, noon, Angus 302.
Oktoberfest, tickets $6, 7:30 p.m., Italian Cultural Centre.

DEBATING SOCIETY
General meeting, noon, SUB 209.

LE CLUB FRANCAIS
General meeting, noon, International House.

SATURDAY

LE CLUB FRANCAIS
Hike on Hollyburn, meet behind SUB, 9 a.m.

DEBATING SOCIETY
Debate, 10:30 a.m., SUB.

INTRAMURALS
Flag football, 10 a.m., south fields.

SUNDAY

MUSEUM OF ANTHROPOLOGY
Renaissance music for two lutes, 3 p.m., museum

SPORTS CAR CLUB
Slalom, registration 8:30 a.m., racing 10 a.m., B lot.

INTRAMURALS
Flag football, 10 a.m., south fields

MONDAY

MY JONG KUNG FU
Practice, 7:30 p.m., SUB 125

INTRAMURALS
Last day for registration in women's soccer and co-rec curling bonspiel, War Memorial gym room 210

TUESDAY

CANOE CLUB
General meeting, noon, SUB 215.

SCIENCE FICTION SOCIETY
General meeting, noon, SUB 113

CHRISTIAN SCIENCE ORGANIZATION
Testimonial meeting, noon, SUB 224.

RUSSIAN CLUB
General meeting, noon, Buch. 1256

WOMEN'S STUDENTS' OFFICE
Free film series, noon, SUB auditorium.

WORLD UNIVERSITY SERVICE
General meeting and slide show, noon, Buch. 205.

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

WUSC
Slide presentation, noon, Buch. 205

CSA
Cantonese class, noon, SUB 115.

WEDNESDAY

PRE-VET CLUB
Dr. Butler speaks, noon, McMillan 166.

GRAPHICS SOCIETY
Organizational meeting and elections, noon, SUB 111.

VARSITY OUTDOOR CLUB
Special presentation, noon, Chem. 250.

POTTERY CLUB
General meeting, noon, SUB 251.

CSA
Mandarin class, noon, SUB 115.

THURSDAY

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

GAY PEOPLE
Wendy von Statt speaks, noon, SUB 212.

Hot flashes

Race away B-lot blues

Strap your hands across your engines and get ready to put that hammer down. All you need is a car and blood hotter than high octane to enter in the second of a six-race series being held by the UBC Sports Car Club.

Registration and technical inspection takes place Sunday from 8:30 a.m. at B-lot. Slalom racing follows from 10 a.m. Registration costs three dollars, cheap like borscht. Don't drink — you might hit a bump and spill it all.

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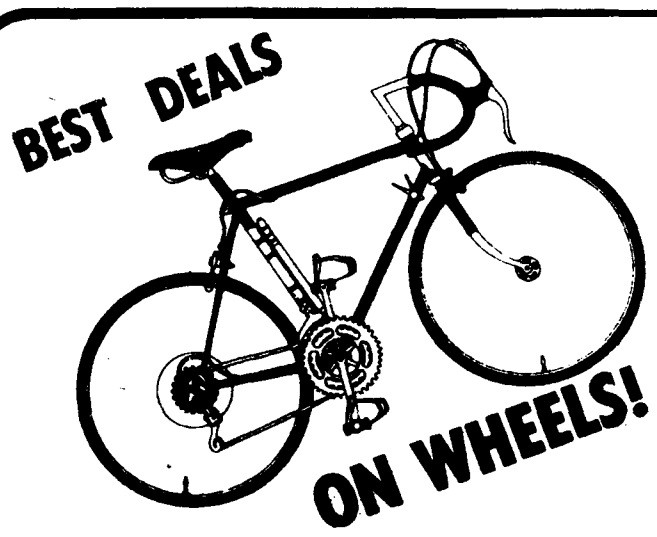

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OCT. 16 - NOV. 27

EVERY TUESDAY

12:35 p.m.

SUB AUDITORIUM FREE

All Students, Faculty and Staff are invited.

THE CLASSIFIEDS

RATES: Campus — 3 lines, 1 day $1.50; additional lines 35c. Commercial — 3 lines, 1 day $3.00; additional lines 50c. Additional days $2.75 and 45c.

Classified ads are not accepted by telephone and are payable in advance. Deadline is 11:30 a.m., the day before publication. Publications Office, Room 241, S.U.B., UBC, Van., B.C. V6T 1W5

5 — Coming Events

FREESEE: Civilization Series starting Oct. 16 every Tues. 12:35 p.m. SUB Aud. Free Film Series.

THE VANCOUVER INSTITUTE
FREE PUBLIC LECTURE
PROF. ROBERT SOLOMON
University of Texas,
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EMOTIONS AND HUMAN NATURE
A philosopher and psychologist, Prof. Solomon is a witty speaker and an outstanding lecturer. He's studied at schools of fine arts, music and medicine and is the author of several books.
LECTURE HALL 2, WOODWARD BUILDING
SATURDAY, OCT. 13, at 8:15 P.M.

HEAR YE

How much power should a union have? Come, hear all the issues regarding "Right To Work Legislation" this Saturday in SUB at the Arthur Fouk's Debating Tournament. The action starts at 10:30 a.m.

Presented by the UBC Debating Society.

SATURDAY AFTERNOON
put down your book, relax and listen to a harmon/kardon with Danny Chan at International Stereo on Seymour

10 — For Sale—Com'l cont'd.

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15 — Found

20 — Housing

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25 — Instruction

30 — Jobs

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35 — Lost

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40 — Messages

SINCERE, REFINED, grad student of Scottish origin, 24 5'10", wishes to meet mature, attractive, single female student 20-25, preferbly in Arts, Commerce or Education who is a good conversationalist and a non-smoker, for outings and companionship, 988-3408.

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50 — Rentals

60 — Rides

65 — Scandals

70 — Services

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DRILLBOOK of French pronounciation by Valdman, Salazar, Charbonneaux, New-York, 1970. Principes de phonetique Francaise by Delattre, Middlebury 1948. Call 224-1629 evening.

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99 — Miscellaneous

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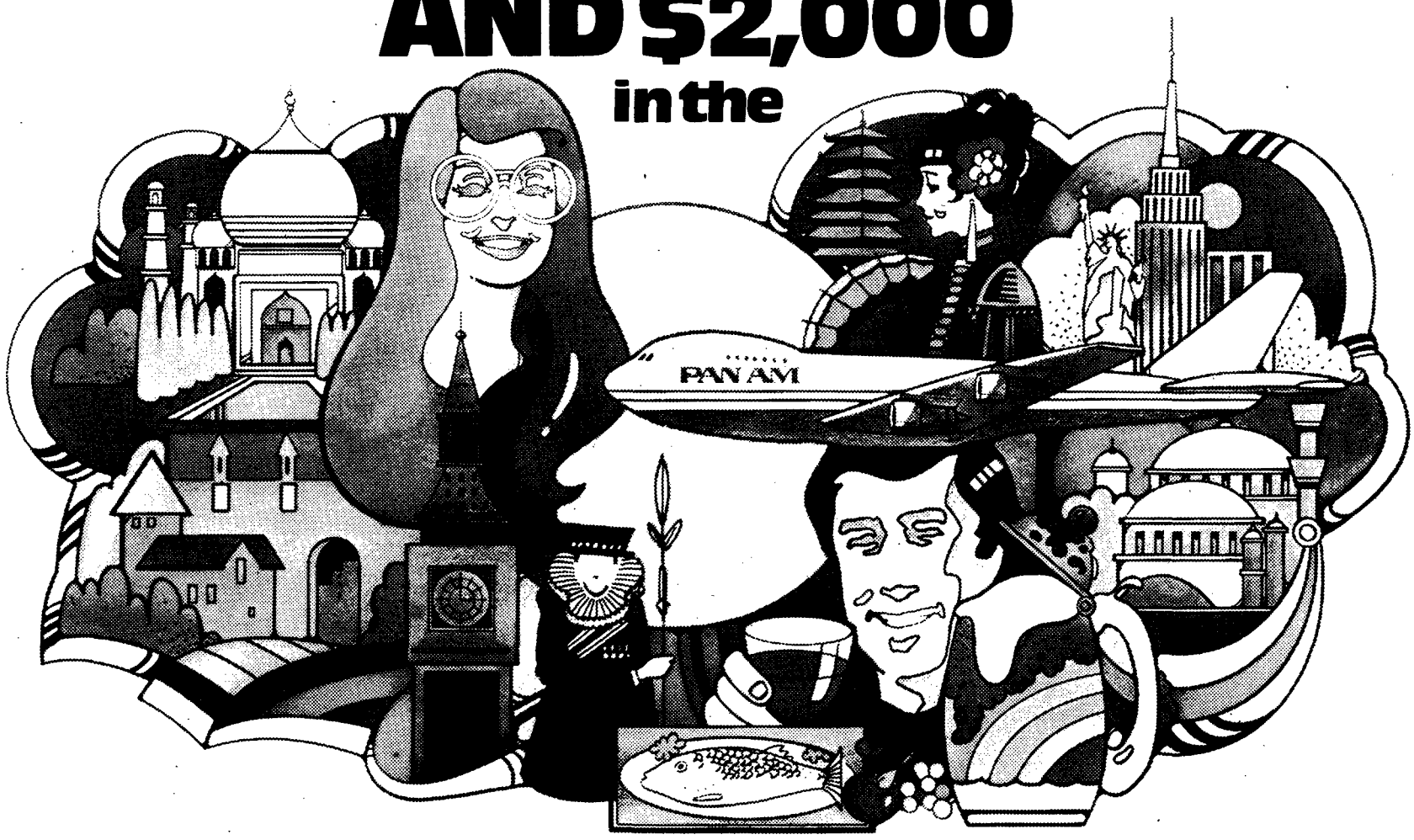

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Here's how to enter. Complete and mail the entry form below. Carefully read the rules and regulations and answer the four easy questions on long distance calling. Entries must be received no later than November 15th, 1979.

Travelling is one of life's great adventures, and who knows, you and a friend may soon be setting off on a round the world trip. Enter now!

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TransCanada Telephone System

Rules and Regulations

1. To enter the 1979 Student Long Distance Sweepstakes, complete the Official Entry Form and Questionnaire. Only official entry forms will be considered. Mail to:

Long Distance Sweepstakes
Box 8151
Toronto, Ontario M5W 1S8

Contest starts September 1st, 1979 and closes with entries post-marked as of midnight, November 15th, 1979. The member companies of TCTS do not assume any responsibility for lost, delayed or mis-directed mail.

2. There will be one prize awarded. The prize will consist of a trip for two persons including economy return airfare from the commercial airport nearest the winner's home to a connecting flight to participate in the Pan Am "Round the World in 80 Days–Or Less" programme which will include the winner's selection of destinations in accordance with this travel package. Prize does not include meals, hotel accommodations, gratuities, misc. items of a personal nature, departure or airport taxes. The winner will be responsible for passports, visas and inoculations. The prize includes $2,000.00 Canadian, spending money. Trip prize must be accepted as awarded and is conditional upon space availability, and must be completed by February 28, 1981. Value of the prize is dependent upon the particular points of arrival and departure of the trip. The approximate value, based on a Toronto departure is $4,913.00. Arrangements for the trip to be taken will be made by Canadian University Travel Service (CUTS).

3. Following the close of the contest, a draw will be made November 29, 1979 from among eligible entries received. Chances of winning are dependent upon the number of entries received. The selected entrant, (whose questionnaire is completed correctly) will be required to first correctly answer a time-limited, arithmetical, skill-testing question during a pre-arranged, tape recorded telephone interview conducted at a mutually convenient time. The prize will be awarded. Decisions of the judges are final. By entering, the winner agrees to the use of his/her name, address and photograph for resulting publicity in connection with this contest. The winner will also be required to sign a legal document stating that all contest rules have been adhered to. The name of the winner may be obtained by sending a stamped self-addressed envelope to TCTS, 410 Laurier Ave. W., Room 950, Ottawa, Ontario K1P 6H5.

4. This contest is open only to students who are registered full-time or part-time at any accredited Canadian University, College or Post-Secondary Institution. Employees of TCTS, its member companies and affiliates, its advertising and promotional Agencies, the independent judging organization and their immediate families are not eligible. This contest is subject to all federal, provincial and municipal laws.

LONG DISTANCE SWEEPSTAKES
Official Entry Form

Answer the following questions, then complete the information below them. Mail the complete form to be received by midnight, November 15, 1979. (ONLY ONE ENTRY PER PERSON.)

Questions:

1. Give two ways you can save money on your long distance calls.

a) _____

b) _____

2. During what hours can you save the most money on long distance calls between Monday and Friday?

Calling to (location of your choice) _____
from _____ am to _____ am
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3. Under what conditions do discounts apply on calls made from payphones?

a) _____

b) _____

4. Give two reasons you would make a long distance call.

a) _____

b) _____

NOTE: Answers to most of these questions can be found in your local phone book.

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