VOX POP

With the University expanding its facilities and enrollment so dly, it has become increasingly apparent that student parking be confined to remote areas in various corners of the Campus. highlight of the situation came on Wednesday when many lents were told that they could not even drive their cars through Campus to get to places like the Bank and the Bookstore.



Pat King (Arts 2): The problem does not directly effect me as I do not own a car. However I am aware oft he inconvenience to others who do have cars. I realize that the commissionaires are trying to protect the pedestrian students on campus, but I feel that provision should be made for the increasing number of students who will be driving cars on campus.



e Salter (Arts 3): Some stunts have a drive of from to fifteen minutes under eal conditions to get to the mpus. The people living ross the river, for example. ith these new regulations d the remote parking lots, takes almost as long to walk classes. This is inconvenit and unnecessary. Besides, e parking lot behind Lady unn Hall will be a Quagmire ter the next rain, and nody will be able to get in at l.



Fred Baxter (Arts 4): When I tried to return a borrowed spare tire to a friend living in the LBR, I was stopped at the front gate by one of the commissionaires. I explained that I was stopping at LBR only long enough to drop off the tire, but I was told that I had to use the arking area designated for off-Campus students. This meant that I would be required to roll the tire about one-quarter mile, and then return the same distance to my car. I would hate to have a real emergency on Campus.



arol Scarborough (PhpsEd 4): feel sorry for the people who ive on this Campus, especial- the ones who really have ason to. I know people who ve within walking distance the Campus who drive cars nyway. A high-rise parking ilding would be expensive, t if one were built, and the udents were to pay fees to e it, the problem would be rtially solved.



J. P. Sullivan (Arts 4): I think that it should be every man for himself. If I can get up ten minutes earlier, and beat a Professor to a parking space I think that I should be allowed to stay there. The way things are now, we don't even have the opportunity to fight for a space. The law of the jungle should prevail.

— Photos by Cameron



This painting, called **Adam and Eve,** is on exhibt in the Beaverbrook Art Gallery until the exhibition ends on October 3.

— photo by Bitto

MOVIES

(or The Adventures of an Amorous Auto.)

"The Yellow Rolls-Royce" (playing at the Gaiety Theatre Oct. 6 - 9) presents the simple story of life in the backseat of a car during three periods of its ownership. The three "short story" episodes are completely unrelated in any aspect except setting. All continuity depends on the pretext that this is the story of a very special car — an idea borrowed from "Boccaccio 70" which used the city of Rome as its "main character".

In the first episode Rex Harrison, a British upperclass Victorian type, buys the car for his wife, Jeanne Moreau, who promptly has an affaire-d' amour in the backseat while hubby watches the Ascot races. After the car turns up in Genoa just in time for an American gangster, George C. Scott, to buy it for his girlfriend, Shirley MacLaine. The plot is faithfully duplicated as Miss MacLaine plays backseat-bingo with Alain Delon, professional gigolo. Finally in episode three, the plot takes a turn for the original. Ingrid Bergman, eccentric American millionairess, is persuaded by Omar Shariff, Yugoslav partisan, to help the good guys instead of joining Hitler's happy helpers. The Yellow Rolls-Royce ends up carrying guerillas across the Dalmatian foot-hills.

The producer has attempted to cash in on the successful style of "Boccaccio 70" but in doing so has forced the cameraman to work overtime maintaining audience interest. The actors also must have enjoyed making the film and reminiscing about their former hits. Rex Harrison is once more cast as a British peer and Shirley MacLaine as the not so nice girl.

— B.

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