THE Summer UBYSSEY

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Heating up a cold war

By JENNIFER LYALL

The federal government's proposed defence policy "relies on cold war rhetoric...and will extend rather than help end the arms race," said a telegram sent Monday to the prime minister.

The telegram, which called for nation-wide public hearings into the federal white paper on defence, was signed by eight leaders in the Vancouver peace movement.

"Challenge and Commitment," the white paper on defence, argues that Canada must increase its defence spending to help deter a nuclear attack on North America by the Soviet Union.

The paper recommends the creation of a three-ocean navy, including six new frigates and 10 to 12 nuclear powered submarines to defend Canadian waters and to protect national sovereignty. It also proposes enlarging the air force to provide increased surveillance, especially in the Canadian arctic.

"None of this nonsense is intended to promote reasoned judgements." -- Dr. Carole Christopher

The paper's basic flaw is its fundamental assumption that the biggest threat to Canadian security is a Soviet nuclear attack, said Norm Hoye, chair of Veterans Against Nuclear War (VANA), at an End the Arms Race press conference Tuesday.

"That statement is just not accurate," said Hoye, a retired colonel. "The primary threat to Canada is the threat of nuclear war, no matter how it is caused," so we should concentrate on preventing war, not on preparing for it, he said.

Hoye said the paper's assessment of the threats Canada faces is "based on an ideology (of East-West conflict)," reflecting the public demand for an identifiable enemy, rather than on a rational analysis of real threats and strategies.

"The result of this inaccurate assessment of threat is an inappropriate policy," he said.

To talk about defence in the event of nuclear war "is absolutely monstrous," said Hoye. "But that is the main thrust of that paper."

Because a nuclear war would more than likely be caused inadvertently, he said, Canada should focus its attentions on minimising that possibility by preserving global security and peace, not on preparing a defence against a nuclear attack.

Basing defence policy on the fear of a Soviet attack is globally destabilising because "the security of 'our' side (cannot) be achieved without consideration for the security of the other," said an End the Arms Race release.

"Security in (the white paper) is not seen as a global objective that must be reached by everyone," the release said.

by "the probability of megadeath."

The white paper's proposals are based on the "militaristic" idea "that weapons will somehow solve our problems - but they won't," said Christopher.

"It is an intensification of old solutions that have become extremely dangerous (in the nuclear age)," she said.

Don Grayston, director of the Shalom Institute, echoed Christopher's sentiments.

"This paper is written in Oldspeak," said Grayston. "If I was looking for a title for it I would call it 'Heating Up a Cold War.'"

None of the speakers at the press conference denied the necessity of maintaining some national defence force, especially a surveillance force to protect Canada's sovereignty.

Hoye said Canada needs

"There is no use having large forces addressing a threat that does not exist." ----- Norm Hoyle, retired colonel

EAR member Thelma Ruck Keene said the government has presented a "simplistic view of the world" to gain support for the defense proposal.

"The use of the image of an enemy is a very good tool to get the public on your side," she said.

But propaganda that paints a black and white picture of world politics cannot lead to sound policy, said Keene. "None of this nonsense is intended to promote reasoned judgements," she said.

Dr. Carole Christopher, representing the Centre for Peace and Justice, said the division of the world into a we-them scenario is a concept that has been made obsolete

defence equipment but "the equipment they (the DND) recommend is not the type I would use."

In developing a defence policy, said Hoye, one should determine the real threat, develop strategies, and then decide what equipment is necessary to carry out those strategies. "This seems to have been done in the opposite sequence," he said.

"There is no use having large forces (addressing) a threat that does not exist," he said. What Canada needs, said Hoye, is a "presence" to protect the country's sovereignty, not nuclear powered submarines to defend against a nuclear attack.

BIG DRAGON ART STEPHEN WISENTHAL...PHOTO

Fee waivers mar agreement

By CORINNE BJORGE

Negotiations between UBC faculty and administration finally came to an end yesterday with a vote by the Board of Governors to approve a general salary increase.

Faculty will be receiving a 1.05 per cent general increase for 1986/87, effective last January, and a 4.98 per cent increase effective July 1st for 1987/88.

The vote showed "very strong support" for the agreement, said UBC president David Strangway.

BoG student representative Simon Seshadri said he thought most of the agreement was "excellent."

He is pleased that salaries are on the rise: "I think it's time we brought the salary levels of our faculty back to pre-'82, which was the top of the nation."

But Seshadri decided to vote against the agreement because part of the faculty salary agreement allows dependents of faculty members a fee exemption on up to sixty units.

"I am philosophically and morally opposed to that," said Seshadri.

He criticized the agreement for favoring faculty dependents above other students. "I think that children of faculty members are to a degree already members of a privileged group."

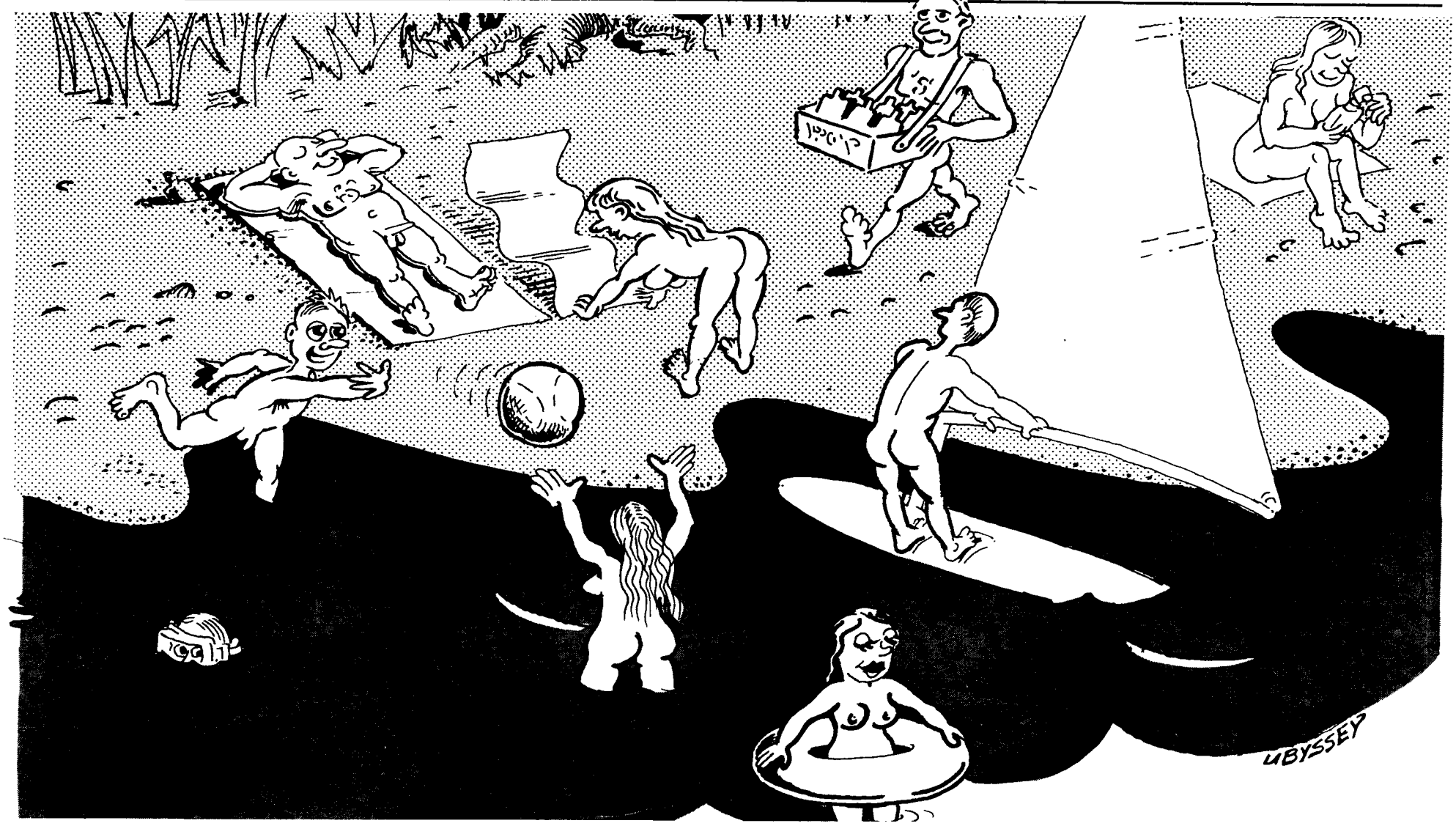
Faculty dependents already benefit in other ways from their position, said Seshadri. "Basically a faculty member's child is not faced with the expense of re-locating which is already a cost which some non-faculty students bear," he said.

But the policy will probably cost UBC less than offering a slightly higher wage settlement, said Seshadri. "From the university's view, I think it makes sense (because) not every faculty member's child will take advantage of it," he said.

One of the strongest arguments in favor of tuition waivers is that everyone else is doing it.

"It's a common practice in 75 per cent of North American universities," said Strangway.

Simon Seshadri... morally opposed to tuition waivers



Sexist Wreck beach women rude to prudes

By KURT PREINSPERG

Ah, the delights of Wreck Beach - basking in the sun and plunging into the cool ocean, playing frisbee, smoking a joint or two, endless lazy afternoons of utter self-indulgence, a foretaste of paradise in a setting of idyllic exuberance. And nothing to disturb the idyll except perhaps too many vendors hawking their goodies.

But why are there consistently more women than men on Wreck Beach? What dark social forces keep men away from one of the world's famous nude beaches?

I've heard it said that women are by nature keener voyeurs. While women like to feast their eyes on hunks of raw malehood, most men lack interest in the sight of nude women.

Other possible reasons why men - and especially single men - often stay away from Wreck Beach are that they feel exploited as sex objects by the glances of women; that they worry about being harassed; that physical imperfections make them acutely self-conscious; and that some of them want to restrict visual access to certain parts of their bodies out of prudery.

Let me briefly explore these reasons. Should men feel exploited as sex objects by the glances of women? It's important to understand this term, "sex object," because it often makes bewildered women feel vaguely guilty about lusting after men. To regard persons as sex objects means treating them as less than fully human, as playthings intended purely for sexual gratification. What men want when they object to being treated as sex objects is not, presumably, to discourage women from finding them sexually desirable, but rather to appreciate their sex appeal as only part of their being.

Men on Wreck Beach should forget suspicions about being sex objects and enjoy the sun and the surf and the power of their bodies to fascinate women. When women admire nude men, it is ultimately not so much our flesh they perceive as the mystique of persons appearing without forbidding textile defenses.

Do men on Wreck Beach need to worry about being harassed? Since would-be offenders are in full public view and vastly outnumbered by would-be protectors, the risk of serious harassment is about as great as in a supermarket. If some women, bent on sexual conquest, make a nuisance of themselves, a pointed remark will put them in their place.

There is nothing wrong with seeking contacts on Wreck Beach. Just keep in mind that unescorted men often feel a bit exposed and defensive. If someone is approachable, he can always give a signal: a smile, a friendly remark, a request for help to unwrap his sandwiches.

What about men who feel acutely self-conscious about physical imperfections? They have nothing to fear on Wreck Beach and a lot to gain. Even if, by prevalent norms, your body is imperfect, or you hide a pimple in an embarrassing spot, hiding these imperfections will only set up a vicious cycle. People won't accept you the way you look if you don't first accept yourself, and their non-acceptance will in turn make self-acceptance more difficult.

Finally, and speaking from bitter experience, there are still prudes in our society - people who condemn Wreck Beach because they regard public nudity as undignified, unsavory or sinful. Can we prove them wrong? Card-carrying bigots are obviously beyond the reach of reason, but others may listen. And what could be more unreasonable, when soaking up sunshine, than to leave those silly swim trunks on? Besides, the tan marks left by swim gear are less than appetizing and more than a little ridiculous.

Some prudes attach strange value to the sight of their genitals. Young men have traditionally been led to think that access to their genitals is the greatest prize of love they can offer a woman, provided she married them in return. They seem to think that letting everyone look at them nude is giving away something for nothing.

Other prudes claim to be offended, not by nudity, but fondlings and other sexual goings-on in full public view on Wreck Beach. In fact there is little (for my taste too little) of that. The main part oof Wreck Beach is populated by friendly, frolicking heterosexuals seeking a full body tan and the mild aphrodisiac of general nudism. If anyone happens to disturb your sensibilities nothing is easier than to redirect your gaze toward the blue expanse of water, over to the anchoring ships and the snow-capped mountains shimmering in the sunlight beyond.

It does take a modicum of courage for most of us to take off our clothes in public. You may not bring yourself to do it the first time, and nobody will force you, but after a couple of clothed ventures you can't help feeling that nudity on a beach is healthy and pleasurable. The simplest joys are the greatest, and it's always a simple and sublime joy to go down to Wreck Beach, leaving one's clothed respectability behind, and celebrate life, peace and beauty in gloriously defenseless nudity.

UBC's very own Kurt Preinsperg is a reckless hedonist who enjoys the power of his body to fascinate women and always needs help to unwrap his sandwiches.

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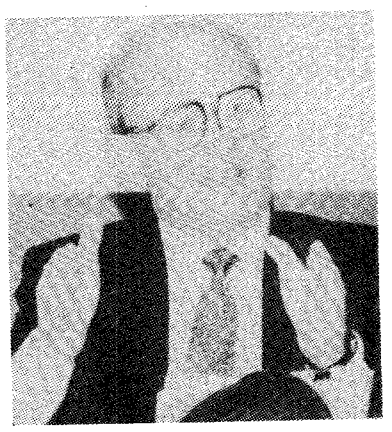
Hagen slapped but back



By MICHAEL SMART

Advanced education minister Stanley Hagen contravened conflict of interest guidelines out of carelessness and ignorance rather than by a deliberate attempt to mislead, according to a report released by the Deputy Attorney-General this week.

Hagen was reinstated in the provincial cabinet following the release of Ted Hughes' report.

But the NDP's critic for advanced education, Darlene Marzari, dismissed Hughes' report as a "whitewash."

"One would expect that a quasi-judicial or a judicial process should be used," she said. "It is not a quasi-judicial or a judicial process to ask a government employee to write a report."

"Obviously, he (Hughes) did what he was told (by the premier)," she said. "It's clear to me we must have better conflict legislation with solid procedures for investigation outlined."

Marzari said Hagen's quick reinstatement to the cabinet is evidence that Vander Zalm is judging such issues according not to the law but to public opinion.

"It's enlightened despotism - the premier decides what is law," she said. "Vander Zalm will determine (the verdict) depending on what kind of phone calls he gets."

Hughes' report, the result of a twelve-day investigation, concluded that Hagen had broken conflict guidelines by retaining company directorships and through his involvement in the refinancing of one of the companies early in 1987.

However, Hughes determined that Hagen had directed his legal counsel to resign his directorships in 1986, but the lawyer had neglected to do so.

Reached by telephone Monday, Hughes declined to comment on the investigation or the contents of his report. He refused to shed any light on why Hagen did not notice his lawyer's oversight when he signed documents as president of one of the companies as recently as this June.

Hagen resigned his portfolio July 24 amid revelations that he had retained directorships in three companies after his appointment to Cabinet in 1986. Opposition MLAs also charged he had violated the B.C. Constitution Act when his cement company had accepted a contract with UBC, which falls under Hagen's ministry.

The Constitution Act prohibits members of the legislature from doing business with the government.

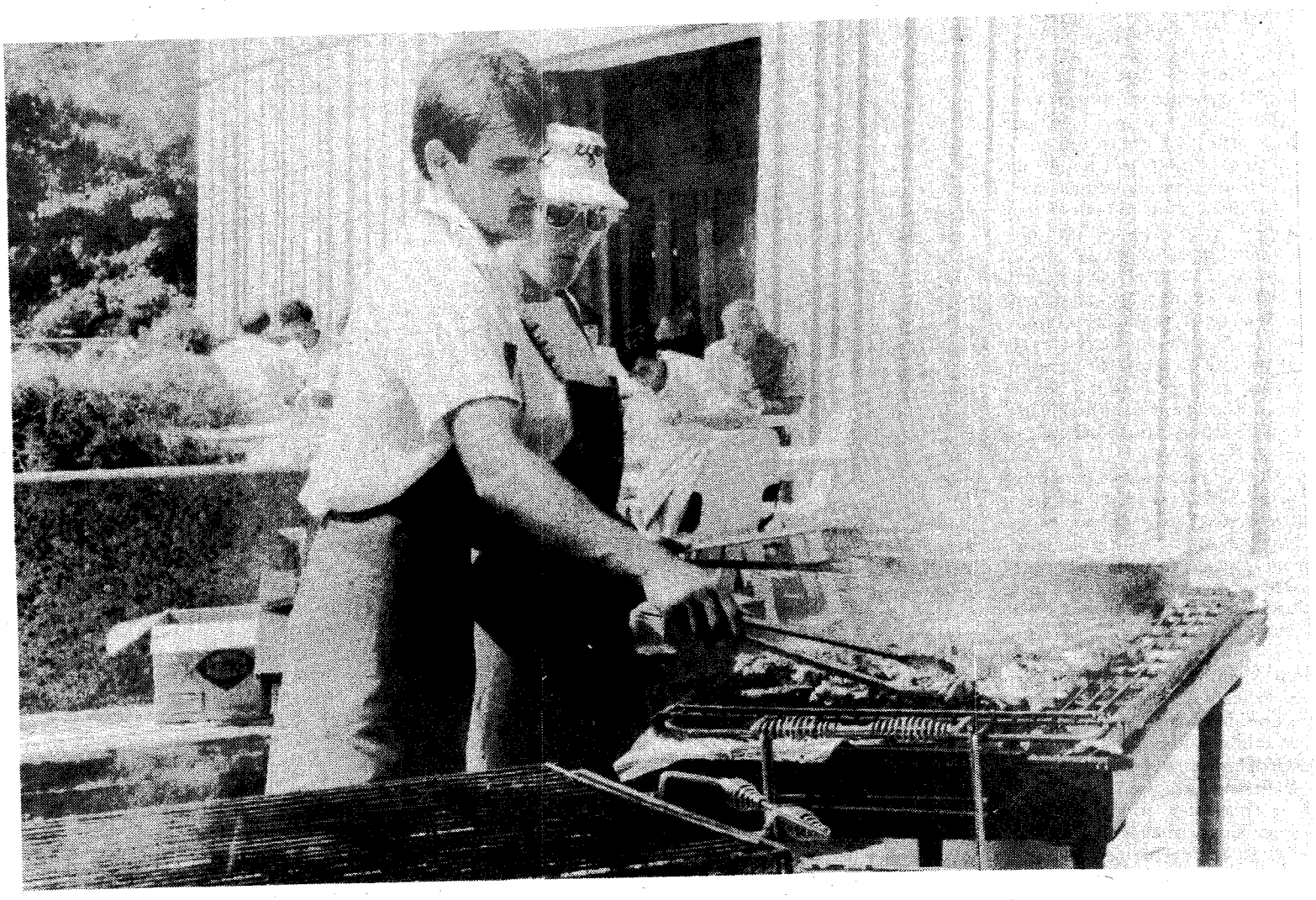
Hagen's reinstatement follows an outpouring of public sympathy never before accorded to a B.C. minister of advanced education.

Rob Clift, chair of the Canadian Federation of Students - Pacific Region, welcomed Hagen's return to the Cabinet.

"I'm happy to see him back," Clift said. "He's the best minister we've had for some time. We've always had a good working relationship, and he's very open and accessible."

But Marzari vowed her party would continue to investigate the alleged contravention of the Constitution Act when the matter is referred to a committee of the legislature for inquiry.

Hagen spent the week at a retreat for Socred MLAs and could not be reached for comment.



Grandma calls for prison system reform

By CORINNE BJORGE

Claire Culhane walked through Parliament wearing a button saying "Arrest me now, avoid the rush", during debate on Bill C9 which created the Canadian Security and Intelligence Service.

Culhane, one of the foremost critics and watch-dogs of Canada's prison system, is angry at what she calls the government's attempt to take away personal freedoms.

"The CSIS can walk into your homes, read your mail--it's just like being in prison," she said.

Culhane's awareness of freedoms comes from years of working for prison reform. The theme of her activism has been "less people in prison for shorter periods of time", and she spreads her message by visiting and speaking at prisons across the country.

Since 1978, Culhane has been barred from all but two of B.C.'s prisons. But she expects to win a court case this September against the prison authorities. They don't want the negative publicity, she said, and at the very least "it will be another platform to tell what is happening in our prisons".

Thirteen years ago Culhane received a letter from a prisoner. Two of his friends had died in solitary confinement--one of a heart attack. He couldn't get help because the guards had cut the wires to the 'panic button' and couldn't be bothered to answer. Three weeks later there was a hostage taking at the same prison to protest against the conditions.

Culhane doesn't claim to have an easy solution to prison reform, but says the current attitude the B.C. government is taking is wrong.

"In the name of protecting society, $10 million was spent to build a youth correction centre in Prince George, but over the past year four youth counselling centres have been shut down in B.C.", she said.

The most recent example of the government's attitude is the cutting of bed space in Vancouver's Pender Street detoxification center, despite protests by health officials, said Culhane.

"How dare they talk of protecting the community against criminals when they cut all the social services that help people when they are in trouble," she said.

She said suggested methods such as electronic bracelets to keep track of prisoners won't help. "If you're just adding to the number of people under control, that is not an alternative," she said.

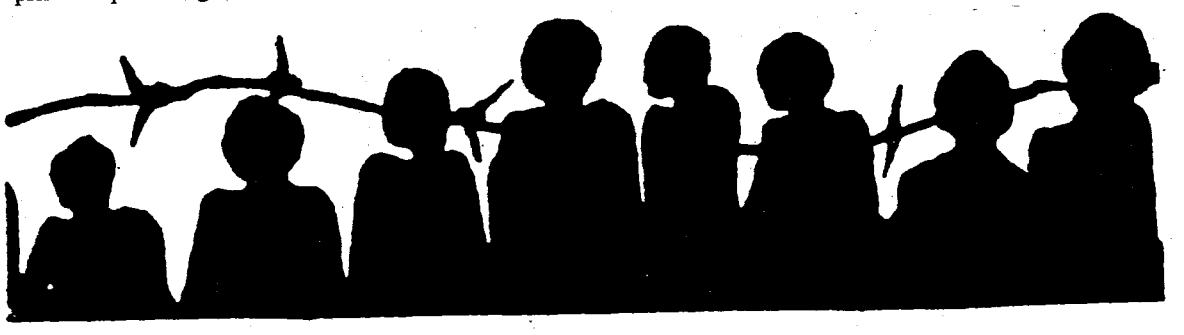
Getting the community concerned is the most important step in making prisons more humane. Culhane says individuals and groups should be monitoring what is going on inside prisons.

Culhane would also like to see a supervised after-hours school program to cut down on the number of young people going to prison. "What everyone needs is one to one care," she said. "It can be parent's groups, taxpayer's groups or just concerned citizens."

Prisoner Eddie Nalon died in 1974, while in solitary confinement at Millhaven Maximum security penitentiary. His death was followed by that of Bobby Landers in 1975, also in solitary at Millhaven.

National Prison Justice Day originated in 1976 to commemorate all those who have died unnatural deaths in prison, including murder and suicide. It is a day on which to express and strengthen solidarity amongst prisoners and their supporters.

August 10th, Prison Justice Day is now recognized in most prisons in Canada. Most prisoners participate by going on a 24 hour work and hunger strike.



Theatre group enables the disabled

By LAURA BUSHEIKIN

When we think of an actor, we imagine someone who is able-bodied and articulate. We do not imagine a paraplegic, someone with such little control of their limbs that they must be strapped to a wheelchair, or someone who can only communicate through rudimentary sign language and non-verbal bellows. Yet, at Theatre Terrific, a drama group for the physically handicapped and mentally disabled, such people are indeed acting--participating in classes, leading workshops, working in groups to create scripts, and performing in highly successful shows. In the process of doing so they are becoming more articulate, more assertive, more communicative, and far happier.

"Our mentally handicapped students come out of themselves through their dramatic work. They leave class with a brighter, more spontaneous, more alive, more verbal,and more joyful feel," says Sue Lister, Artistic Director for Theatre Terrific.

"We had one lad, Jerry, who came early on. He had Frederick's Ataxia; he had to be strapped in a wheelchair because he had minimal use of his arms and none of his legs, and we could barely understand him. He kept coming back term after term. He joined Direct Access when it was formed, and now he's performing on stage and being understood," says Lister.

"Another boy, Victor, came to his first class, stood against a wall, looked at the floor and never said a word. Eventually we got him dancing--he loved it--and acting out stories. During the next couple of weeks his step quickened, he began to say hello to everyone, to want to participate, and to look forward to things".

Theatre Terrific was formed in January 1985 by Connie Hargrave, a social worker. According to Lister, "Connie saw the need for a creative outlet for mentally and physically handicapped people. They were being taught all kinds of practical skills, but had no chance for creative human expression. Connie saw that people developed and flourished through creative interaction. Drama is a great way to grow".

Lister, a British trained drama teacher, was hired in '86., and proceeded to bring Hargrave's ideals to realization. Lister has a background in group drama therapy. She received her greatest inspiration from Okayay, a British company of physically disabled actors who have toured internationally with great success.

Lister works with four other instructors, one of which is Paul Beckett, a professional physically disabled actor, who has trained in Toronto and New York, and worked on stage and in radio plays. Their results are impressive.

Theatre Terrific's first show, Oh Phooey!, was performed in Vancouver and then taken to Naramata, a special-education teacher's conference in the Okanagan, where Theatre Terrific gave a series of workshops. Their second show, Dancing on The Head of a Pin With a Mouse in My Pocket, was performed at Expo, Kits House, and at the 1986 Fringe Festival.

In 1987 Theatre Terrific formed the Direct Access company, which is made up of their students. "Direct Access will take their work--improvisations and scenes--to any group in town who wants to see them," says Lister, "The response has been tremendous. We've been invited by UBC, Riverview, and numerous schools and conferences".

Theatre Terrific are currently working on a show called Such Stuff As Dreams Are Made On, for the 1987 Vancouver Fringe Festival. It is directed by Catherine Caines and will play September 11th through 20th, at Heritage Hall.

"I want our people to get out and get parts in movies, TV and stage," says Lister, "There are lots of dramatic, great parts in theatre and film for disabled people. Traditionally they've been given to able-bodied people. Why not give them to disabled people, who can bring their own lives and feelings to the role? You know, it used to be that black men were traditionally played by whites, until people could accept that blacks are equally creative, intelligent and capable. This is the same sort of story".

Perhaps some such realization is taking place in the film/TV/theatre world. Theatre Terrific students are finding work. "We have students doing auditions; we've had two people on Danger Bay; one of our students had a part in Earthstar Voyager (a science-fiction film shot at Expo). We're being rung up by casting directors who need disabled people".

However, in spite of Theatre Terrific's multilevel success, the group's survival is uncertain, due to lack of funds. Initially they were funded from the federal government, through Job Creation, but after two years this funding was cut off.

"We've spent months trying to get money from the BC government, with very little result," said Lister, "Finally we got a $5000 grant from Culture. We've had some funding for job training, which we've used to hire two or three students to help with benefits. In June we had a huge benefit at the Arts Club. The place was packed, but the government and monied people weren't there".

"We need a patron, or patrons, of the arts to take us on, and/or corporate sponsorship. If Theatre Terrific is not supported, it will fade".

And that will be a fate as crippling as the handicaps that used to limit Theatre Terrific's students' opportunities for self-expression.

Dignity revealed through drama

By LAURA BUSHEIKIN

Catherine Caines, who is directing Theatre Terrific's upcoming show at the Vancouver Fringe Festival, believes that there is no such thing as a handicapped person.

"Who's to say what's normal?" she asked. "People who we call handicapped simply have a vision of the world that is different from ours."

Her aim in putting together Theatre Terrific's show is to share that different vision. "All acting training is based on communication skills. Acting is based on wanting to share."

Together with 4 students from Theatre Terrific, Alex Madden, Bonnie Totten, Joey Barker, and Thomas Whitehead, Caines is creating a piece around the theme `dreams', using a group creative process incorporating storytelling and improvisation. Ideally the final product will give the actors a chance to express their own feelings and ideas.

"I've always felt that process was more important that product and I still feel that way. I'm glad to have a chance to work with these people to create a script from them. I'm working against being patronizing, and I'm trying to reveal people's dignity. Dignity is very important."

Caines, who runs her own drama school (FTS at Presentation House) and teaches at UBC as well as working with Theatre Terrific, has several goals when teaching drama in a therapeutic environment: to improve communication skills and self-image, to promote non-aggressive self assertion, and to teach leadership skills.

"It's amazing just how much so-called handicapped people can develop in these areas. I've taken the `handicapped' into schools and had them lead students in workshops," she says.

"I've worked with extended care patients at VGH. These are people waiting to die. I've seen people going from just saying, `I don't remember' all the time, to improvising scenes with memories from their past--and wanting to share these memories."

"I've also worked with people in group homes who bus in every week. The drama work is the highlight of their week. Otherwise it's just TV, bingo, or bowling."

Caines finds that many of her so-called `handicapped' students are free of some of the handicaps that afflict most so-called `normal' people. "They don't know fear," she said, "At my first rehearsal one of the students came up to me and said, "What do you want me to do? I'm not afraid."

At a Theatre Terrific rehearsal this reporter attended last week, I saw no fear. Rather, I saw actors working hard, in a cooperative manner, and with joy, to express themselves and create a show. At the end of the rehearsal Catherine Caines sat everyone down in a circle and asked them to tell the group about something they'd done that day that had made them happy. Bonnie, who is non-verbal, made some signs with her hands. Caines, using her scanty knowledge of sign language, and a book, interpreted: "The first sign means...feel happy...the next sign...share...you. It makes me feel happy to share things with you!" Clearly Caines' vision of theatre as sharing is working.

Hot Jazz heats up the Cultch

BY ROSS McLAREN

Jazz is slowly making a comeback in Vancouver. The du Maurier International Jazz Festival was a success the second year in a row. And with the help of the Costal Jazz and Blues Society (which produced the du Maurier Festival), excellent jazz acts are trickling into the city.

One such act was the New York jazzer Steve Kuhn. Kuhn, a legendary jazz pianist, brought his trio of Harvey Swartz on bass (substituting for Ron Carter), and Al Foster on drums to the Vancouver East Cultural Center.

Music
Stevekuhm Trio
Vancouver East Cultural Centre
August 8

The audience was not disappointed. Kuhn played for over tow hours and mesmerized the crowd with his skills as an entertainer and improviser.

Kuhn began the first set with a solo piano piece and then introduced the band members. The trio hit their stride half-way into the first set and never looked back. Playing hits like Fats Wallers "Jitterbug Waltz" and Kuhn's "2 by 2" the trio rocked.

Swartz especially was hot. He played his stand-up bass like an acoustic guitar, improvising melodies few could play off a sheet of music.

In the second set, Kuhn stole the show. Playing standards like Hoby Carmichael's "Litte Old Lady" and Kuhn's won composition, the ballad "Trance", Kuhn's fingers raced across the keys, earning him the admiration of the many musicians in the audience, and the awe of the mortals.

The trio finished the second set playing a John Coltraine chart, "Count Down" (also played by Miles Davis and called "Tune-up"), and played a french song "Em Manuel" for the encore. It was a great finish to a great night.

Radical activists activate audiences with music

By ALAR OLLJUM

Bad BCers
just wouldn't disappear
they'd crawl from the rubble
regroup and give it trouble
bashed and bruised
they'd make the news

(from Tyrannosaurus Wrexpo - the Spiritof'86 by Norman Nawrocki)

The Black Wedge is coming and it's breaking down the barriers between politics and culture, shattering the conventions of 'normal' music and poetry.

The Black Wedge is a group of underground poets and musicians who promote an extra-parliamentary form of political culture.

One part of the Wedge is made up of the 'performance unit' out of Montreal called 'Rhythm Activism'. This unit includes ranter poet Norman Nawrocki and subversive guitar plucker Dem Stink. Together they produce an aural assault designed to activate, rather than captivate, their audience.

"We try to get people to actually think for themselves instead of always relying on the government or political parties," says Dem Stink. "We're into other kinds of parties, like fun ones."

The Activists anarchist message comes out in their music. Nawrocki says, "Dem Stink does things with his guitar people would never think of doing. He's subverting the musical form, and the words deal with direct action and everyday survival...an anarchist critique is built into the pieces...so we basically let the (performance) pieces do the talking for us."

Nawrocki stresses the importance of tailoring Black Wedge performances to local audiences and to their real-live situations. "On our last tour in Olympia, Washington, before the show we talked with local people about the issues they were concerned about. Later, we put together an improvisational piece incorporating those issues and presented it live on stage. People were happily surprised that we talked of Olympia's housing problems, their youth curfew, the spraying of pesticides on local apple orchards and how people were organizing resistance." The current Black Wedge tour is set to travel across Canada with an entorage that includes - in addition to Rhythm Activism: Vancouver's 'Mecca Normal'(who bring 'psycho-social lyrics and distorted chords for a distorted world'); Peter Plate from San Francisco 'is the news from nowhere, a broken window found at dawn'; Toronto's all-women ensemble 'Mourning Sickness' who 'violate the norms of music and female behaviour'; and also from Toronto is Bryan James, whose 'ideas come to him through the cosmos (the television set)'.

You can catch the Black Wedge tomorrow night at Graceland, 1250 Richards St. (in the alley). Be prepared to be activated.

Bloom blasts educational B.S.

By RICK HIEBERT

A new book takes a critical look at trends in education in North American society and urges a return to more traditional educational methods in order to provide the thinking citizens we need to solve the problems we face.

Book
The Closing of the American Mind
By Allan Bloom
Simon and Schuster
1987

Allan Bloom's The Closing of the American Mind is an American book, but it can and should receive a lot of attention in Canada. The ideas behind Bloom's thesis, and the problems he sees, seem applicable to Canada, due to the marked similarity of Canadian and American universities.

Bloom, who is most famous for his translation of Plato's The Republic, is a classicist.He feels that universities should teach students to have a wide knowledge of past thought, that is an education oriented towards the classics of Western Civilization, and to think critically about the world around them. Students in all faculties, Bloom argues, should examine the work and ideas of past masters in their fields and use them as a basis for their own critical thought.

Bloom argues that North American society is being robbed of knowledge because students lack such a basic well rounded and unified education. Instead, he argues, students are being taught what is deemed to be educationally fashionable and trendy (i.e. like 'basket-weaving courses'), even if it adds nothing of substance to their lives, intellectually or otherwise.

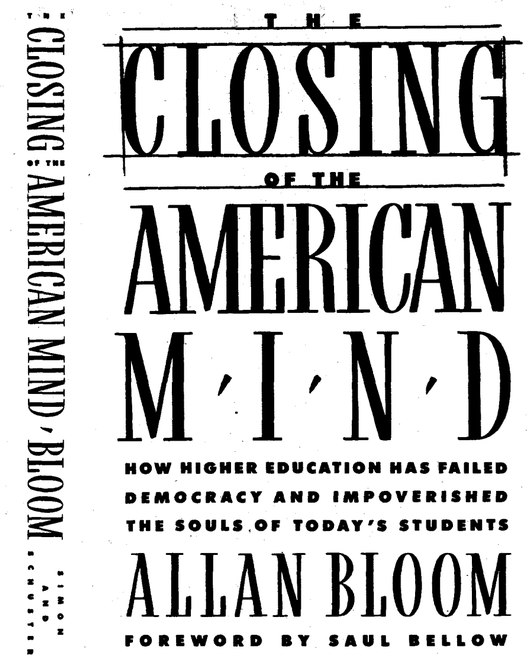
In order to prove the above thesis, Bloom examines both the students he has seen during his university career and the ideas that have or should have influenced their education. He seems to convincingly prove his case.

When Bloom talks about students or university life, the anecdotes he uses makes his book easier to read and very informative. However, when he gets away from such practical subjects and dives headlong into the realm of philosophy, Bloom occasionally writes as if his audience were graduate students and not the general public. This problem, most pronounced in Part II of the book, could have been eliminated with more careful writing on Bloom's part.

However, most of the book, especially the part where he discusses modern students and their foibles, is lively and opinionated. Bloom is traditionally minded (for example, he dislikes MTV and rock music) and he has some caustic comments to offer on student life and culture, comments that add energy to his work and plausibility to his ideas.

Unfortunately, students and faculty may balk at reading Bloom's book due to his critical attitudes about student life and education. This is too bad because this book should be read, discussed and debated in universities precisely because of the ideas it advocates,instead of being fobbed off as the reactionary musings of a cranky old fart.

The Closing of the American Mind is not light summer reading, but everyone interested in education, and the society and culture that such education produces, should read it.



Sweet Emmy Lou

By IAN McLAREN

August 5, amidst the mutton chops and cheap perfume, the Orpheum played host to Emmy Lou Harris and her Hot Band for an all too rare event. This concert combined solid professionalism with exquisite talent to produce an evening of great sounds.

Music
Emmy Lou Harris
Orpheum
August 5

The fact that Harris's voice is one of the best ever to grace the country stage or recording studio is no secret to her legion of fans. Most of them return time and again to hear her perform.

No surprises here folks: no laser shows, smudgepots or rambling political dissertations; just honest-to-god entertainment from a singer who knows her audience.

This sympathy with the audience was evident during the non-stop one and one-half hour programme which included material from her early days with Gram Parsons on through to her most recent solo effort and a few extras thrown in for good measure.

With rhythm guitarist Barry Tashion and Don Johnston on keyboards supplying most of the vocal harmonies, this years version of Harris's "Hot Band" had ample opportunity to show off their talents. Particularly noticeable were Steve Fisher on Dobro and pedal steel and lead guitarist Frank Reckart who soloed with frenetic finesse on a couple of "shuffle" tunes.

But the evening rightly belonged to Harris. Resplendent in a long black dress and red boots, she opened with "Easy From Now On" and "Still Dream At Night", before launching into the old chestnut "To Know Him Is To Love Him,' recently reworked on her album with Linda Rondstadt and Dolly Parton. It was here that all Harris's abilities became evident: the perfect modulation resonating clear and powerful.

Having announced that she was pulling out some "relics" for this tour, Harris, to the delight of the crowd, delivered such ones as "Sweet Dreams of You", "Sandman", Wayfaring Stranger", "Leaving Louisiana in the Broad Daylight", and a beautiful rendition of "Pancho and Lefty".

She interspersed these with new material, including Ralph Stanley's "Angel Band", the soulful title track from Harris's latest album.

Then the highlight of the evening occurred after the encore, when having just kicked out all the stops on Hank Williams' "Jambalaya", Harris obliged the still roaring crowd by walking back on stage with only her acoustic guitar and gave a sad, haunting version of Dolly Parton's "To Daddy".

Big Bill Bashes Bums

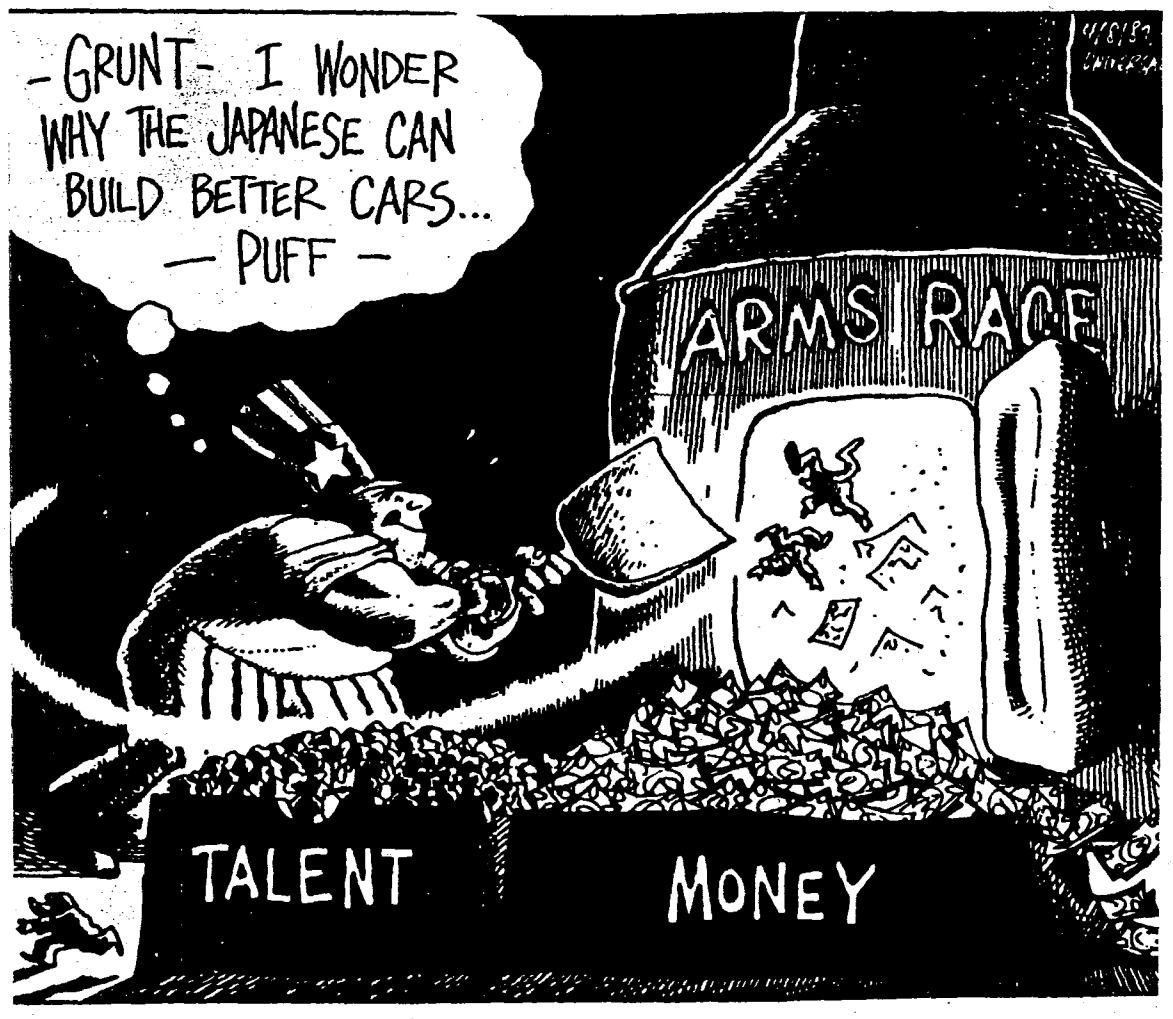
Our proud provincial government is in a collectively bad mood lately. The B.C. Supreme Court told them their practice of giving less assistance to people under 25 than over is unconstitutional. Surely this came as no surprise. The Charter clearly disallows age discrimination. And surely the government's self-inflicted embarrassment (allowing this case reaches the Supreme Court) cannot be blamed on poor people.

Even more inexplicably, the government is angry that thousands of welfare recipients did not pick up their welfare cheques during the recent mail strike. The government considers all of these people cheats. Defrauders of the public purse. Less than scum. Guilty. They have been cut off welfare, unless they have a damn good excuse.

Surely in the democracy we think we live in we cannot consider the act of not picking up a check evidence of anything but an inability to pick up a cheque. It is circumstantial evidence, at best, of fraud. It appears the government believes if a person can survive on day past cheque day without the monthly injection they don't need the money, and they are probably in Hawaii.

One wonders if the government will attempt to prosecute these "cheats" in the Supreme Court of B.C.

The fact is the government's attention is focused on hurting people who can least afford to be bashed, and can least exercise an opposition. The government is well aware that welfare recipients expressing dismay to the media look greedy, greedy, greedy. Meanwhile, the savings by cutting off people without hearing, and reducing welfare rates so everyone gets the same, are negligible. Our provincial government's public musing about lowering welfare rates is cruel and unnecessary. It clearly indicates the government's bent towards hurting the lame to appear tough and fiscally minded.



THE SUMMER UBYSSEY

August 5, 1987

The Summer Ubyssey is published Wednesdays throughout the summer session by the Alma Mater Society of the University of British Columbia, with the additional funding from the Walter H. Gage Memorial Fund, and the UBC Alumni Association. Editorial opinions are those of the staff and not necessarily those of the university administration, or of the sponsor. The Ubyssey is a member of Canadian University Press. The editorial office is Rm. 241K of the Student Union Building. Editorial Department, phone 228-2301/228-2305; advertising, 228-3977

The newspapers screamed abuse at the horrible immigrants. Ross McLaren, Jennifer Lyall and Malcolm Pearson had all come to the mainland in a leaky bathtub and claimed asylum as refugees from the Vander Zalm tyranny. "Vancouver Island isn't safe for revolutionaries," they cried, but Rick Hiebert didn't hear. Corinne Bjorge, Michael Groberman, and Laura Busheikin, the three blind mice, ran around the table, moving a cursor about. Don Isaak, the farmer's wife, chased after them with a carving knife. Stephen Wisenthal, David Ferman and Alar Olljum stared ludely at Kurt Preinsperg, who was lying invitingly on Wreck beach, staring lasciviously at John Richmond. Michael Smart reserved comment on the pathetic scene. Ian McLaren threw rose petals at the refugees and told them to go back to Vancouver Island.

For shame, the President is in a tizzy

For shame, didn't the current Ubyssey editors read what their predecessors wrote? To print Mike Geoghegan's quote "And UBC didn't get any input into those changes" indicates this. Good old Mikey was referring to the changes in the provincial governments' student aid program.

Just to remind the editors of the Ubyssey, and hopefully, to have Mikey think before he speaks next time, one of the two students who sat on the committee to assess B.C. Student Aid was Don Holubitsky, very much a UBC student. This committee submitted a detailed document which recommended all the changes that were, in fact, implemented. I submit that his contribution was equal to that of any CFS representative. It is also naive, Mikey, to assume that the province would implement a new student aid program without "talking to" the university with the largest student population in the province.

Pro or con CFS aside, please give credit to all the individuals who worked on the new student aid package and please spare us all asinine quotes like "CFS, like God, helps those who help themselves." Does God charge rep. by pop. fees but one vote per institution for his assistance?

Rebecca Nevraumont
AMS president

IMMIGRATION LIMIT MAKES SENSE

Premier Vander Zalm has been criticized for opposing the efforts of certain people to become immigrants to Canada, on the ground that Vander Zalm himself is an immigrant to Canada.

The reasoning seems to be that for an immigrant to say "Don't immigrate" is pragmatically self-contradictory, like a singer singing "Don't sing". However, just as someone who once sang can consistently say "Don't sing" to a drunk roommate at 4 am, Vander Zalm can consistently say "Don't immigrate" to people if present circumstances warrant it.

Possibly Vander Zalm is wrong for some other reason, but not for this reason.

After all, if no immigrant could ever morally oppose further immigration, then a finite country populated entirely by immigrants would be forced to welcome indefinitely many more immigrants, no matter how much this lowered the standard of living, as it inevitably would when space ran out. How much space a person needs is a good question, but there is obviously a finite minimum.

It would be useful to cite Vander Zalm's past behaviour if the circumstances were relevantly similar, but clearly they are in some relevant respects dissimilar, if only because we have learned so much in the last few decades about the causal relations between population policy, the environment, and human prospects for happiness (see, e.g., Garrett Hardin), and because Canada's population, and the world's, have greatly increased during this time.

Nick Sleigh
philosophy grad student

Marxist says superpowers not Sikhs to be blamed for Indian strife

August 15 is celebrated by some as India's "Independence Day". But this is nothing to celebrate. The Indian people are still languishing under neo-colonialist exploitation and oppression.

letters

Conditions in India are worse than ever before. While the foreign investors and wealthy Indian families get richer, millions of the Indian working class and poor suffer the severest hardships imaginable. This situation began with British colonialism. It continues under the Indian government today. The seat of power was merely passed from one group of exploiters to the next. Neither have provided for the Indian people. Furthermore, the Indian economy is completely dependent on foreign investors of either the U.S. or Soviet camps. This situation is exacerbated by the conflict between the two superpowers over their geopolitical interests in India. Their intervention has brought more communalist violence and fascist terror against the Indian peoples. The people gained nothing by formal independence in 1947.

The Indian government is called "one of the most democratic in the world" by the Canadian state and others. But the facts show otherwise. In the name of defending the Indian Union, the Indian government organizes communalist violence and fascist terror. These attacks on the people are blamed on certain religious extremists when it and the two superpowers are responsible for them. The Indian Union is actually a factor for disunity. The nationalities of the Indian peoples is obscured while an issue is made of their religions in order to set them at each other's throats. The Indian government is democratic in name, but communalist and fascist in deed.

The Indian people have yet to win their national and social liberation, and they are continuing to struggle to achieve that end today. Having never accepted the communalist policy of the Indian state, they are uniting to defeat it.

The People's Front and East Indian Defense Committee support this just struggle of the Indian people. They say that it is the two superpowers, not religion, which is the source of the conflict in India today. The news media avoids at all cost reporting this view. So students who seek the truth about the situation in India and would like to hear this view explained are invited to a public meeting organized by the People's Front and E.I.D.C.

The meeting will be held on August 16 at 2:30. It will take place at the Desh Baghat Temple, 5880 Main Street in Vancouver. The key speaker will be Hardial Bains, First Secretary of the Central Committee of the Communist Party of Canada (Marxist-Leninist).

Barb Waldern

All letters must be typed, triple spaced, on a 70 character line. Letters will be edited for spelling, grammar and brevity.

Letters must be brought, in person, to The Ubyssey office, SUB 241k, and be presented with a piece of identification that suggest the person delivering the letter is its author. Please write!

OOPS

Last issue's front page story -- "Lest We Forget" -- was aptly named. The story was written by Michelle Lalonde, not anyone else. Those who didn't write the story include Melinda Wittstock, Enver Hoxha, Mario Cuomo, Edwin Meese, Jimmy Hoffa, Marilyn Monroe, William Shakespeare, Dante and Gabriella Rosetti, Elizabeth Barrett and Robert Browning, Vladimir Nabokov, or Cal Worthington and his dog Spot. The person responsible will be permanently consigned to the amnesia ward of UBC hospital.

classifieds

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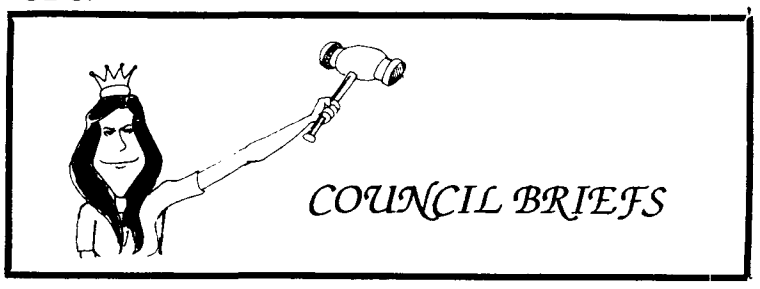
tweens

Today
PHILOSOPHY STUDENTS ASSOCIATION
Philosophic conversations: Wayns Henry, Grad Student, speaks on "personal identity," 8 p.m., Graduate Centre Lounge.
Monday
UBC ZEN MEDITATION SOCIETY
Meditation, instruction provided, all welcome. 4:30 pm to 5:30 pm, penthouse, Graduate Students Centre.

hot flash

THE ALMA MATER SOCIETY OF UBC, Food and Beverage Department is now hiring returning UBC students. Experience an asset but not necessary. Apply Rm. 266 in the Student Union Building, 6138 SUB BLVD, UBC.



Student Council voted unanimously August 5 to give AMS director of graft Don Isaak authority to spend $12,000 on typesetting equipment. The AMS has already spent $24,000 on related equipment and they slapped Isaak lightly on the wrist at the previous council meeting for spending without prior approval.

"Savings will pay off in less than one year," said Isaak. The equipment will be used to publish The Ubyssey newspaper, constituency publications, Intramural publications and for commercial business.

Council also authorized Isaak to undertake a feasibility study of setting up a print shop run by the AMS.

* * * * *

Facilities manager Nuala Ehlert has been gathering information on AIDS to present to council before September. Based on current pamphlets from the University of Toronto and other current literature, the information should help determine which direction Council might take when presenting information to new students in the fall.

* * * * *

The resignation of graduate student representative Phil Ross was announced at the Wednesday council meeting. He is now the proud father of a baby girl.

* * * * *

Council recently spent $30 from the contingency fund to support blind sports. Amount spent from the contingency fund to date ....$30.

* * * * *

AMS vice-president Jody Woodland said there is a move afoot to get more people involved in the conference on post-secondary education.

"People are pushing for more spots," he said, adding some universities have no representation at all. The committee that issued the invitations used a "completely scattershot method. No one can figure out why," said Woodland.

Of the 597 people invited to the conference only 150 are academics (50 administration, 50 faculty, and 50 students.) No indication has yet been given by Council on how they plan to push for more involvement in the forum.

QUOTE OF THE WEEK

"A lot of the stuff we've bought we didn't really need to buy."

- Director of finance Don Isaak on his decision NOT to save money by stealing software.

Personal ad

Single grey and white androgynous typewriter, looking for someone to give me purpose in life. I'm no longer young, and feeling lonely and unfulfilled. I'm an old-fashioned type (no pun intended) and I'm feeling obsolete since a big PC has moved into the office where I live. Use me, abuse me! I'm into anything--write a news story on me, pound out an entertainment review, or tap out a sports report. I live at the Ubyssey office, SUB 241k. Drop by and get someone to introduce us. This could be the start of a beautiful relationship!

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Baby festival grows up

By MICHAEL GROBERMAN

Edmonton's Fringe Festival has grown from a baby of a festival to a giant.

In the festival's first year, it sold 7500 tickets. Last year the figure rose to 120,000 and the festival continues to grow.

According to Brian Paisley, artistic director of the fringe festival and UBC ggraduate, it is the atmosphere that makes Edmonton's fringe festival great.

"It's very much an outdoor thing," says Paisley. "We have long, sunny days. The streets are crowded with people, and entertainment. There are jugglers, food concessions, and extended lobbies from the theatres, so you can get a drink in the street."

The idea, says Paisley, is for people to "park here and stay all day. For 20 dollars you can see a couple shows, eat, have a beer, and see a street show."

Quite apart from the fun, the festival represents an important venue for new Canadian plays. "On the first day we will premiere over 100 Canadian plays," says Paisley. "Throughout the festival, there will be shows from every province in Canada, and from Africa, Mexico, Europe, and the United States."

Among the many Vancouver productions winging their way over (more likely travelling through) the Rockies is Touchstone Theatre's Red Channels. The play is directed by award winning director, and Touchstone Artistic director, Roy Surette. It stars well known Vancouver performers Kevin McNulty (Walt and Roy, The Melville boys, Glengarry Glenross), and Barbara E. Russell (Carousel Theatre's Romeo and Juliet, Taming of the Shrew, and Nicola Cavendish's It's Snowing on Saltspring).

The play, written by local playwrights Leslie Mildiner and Jennifer Martin, is called "a paranoid love story", and will return to Vancouver for The Vancouver Fringe Festival, in September, as the first play of Touchstone's four play season.

Also going to Edmonton is Brian Linds' one man show Brian Goes Hawaiian, recently showcased at The Vancouver International Comedy Festival on Granville Island.

Joining Touchstone and Linds in the journey east is Dark Horse's productions of Care and Control, a topical, political play about lesbian mothers and their battles to keep custody of their children. Dark Horse, a new theatre company comprised of many UBC graduates, produced last year's critically acclaimed Ramona and The White Slaves.

The tour to Edmonton is to "expand our audience towards a higher profile, and gain credibility with the Canada Council as a touring company," explains Dark Horse director Robert Garfat.

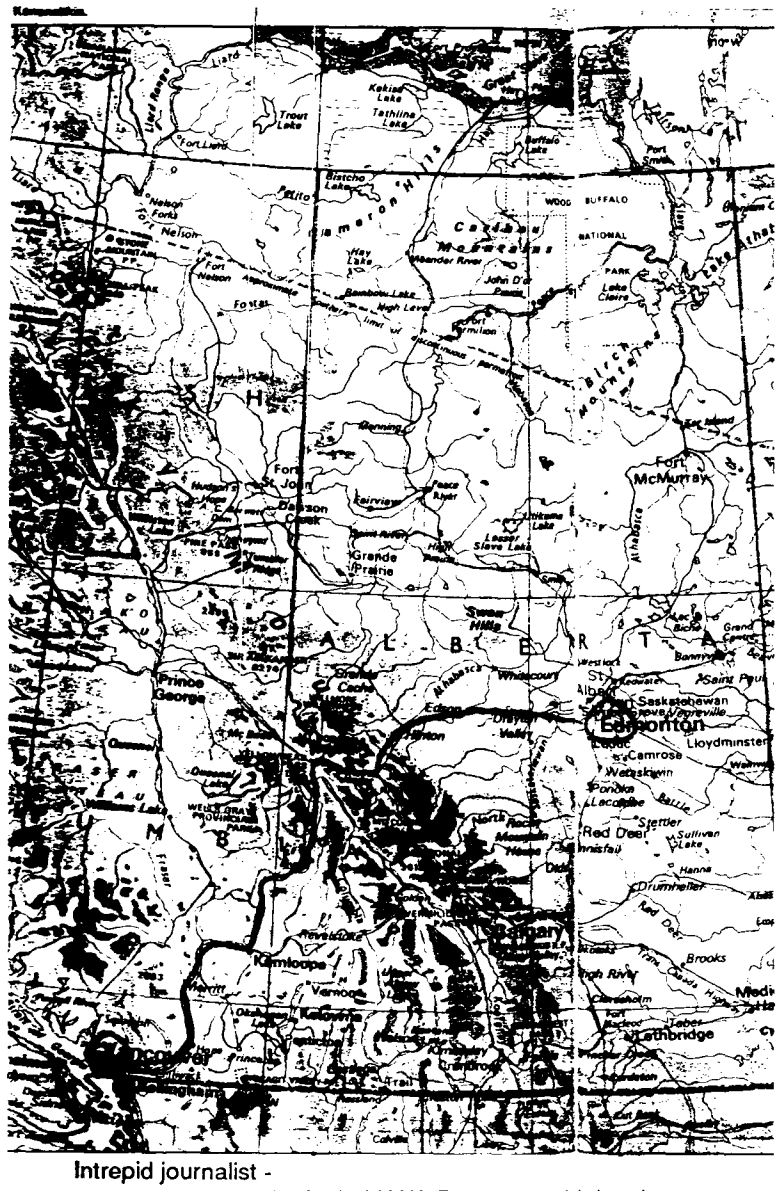
The production will return to Vancouver to open at Vancouver's own Fringe Theatre Festival in September.

This journey form Fringe to Fringe, from Edmonton to Vancouver, is not rare. The Vancouver Fringe Festival, now entering its third year, is timed to follow the Edmonton version. Vancouver Fringe artistic director Joanna Marata says she and Paisley meet often during the year. "We share many acts, but our festivals take their own shapes," says Marata.

She got the idea for the Vancouver version from Edmonton's success. In 1985, her theatre company, TheatreSpace, took a show to Edmonton, "and I decided we should have one here too."

Hopefully, one day, Vancouver's baby fringe festival will grow up like Edmonton's.

The 6th Annual Edmonton Fringe Festival. (various venues)
August 15-23
Edmonton, Alberta



Intrepid journalist -
explorer searches for fabled N.W. Passage to high culture

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Chick Corea

Chick provides feast for fusion fans

By ROSS McLAREN

If you like jazz-fusion, you will like Chick Corea Elektric Band's album, Light Years. This album is heavy on the fusion side. Corea uses all the latest keyboards at his disposal-- Yamaha TX816, Synclavier, Rhodes, Kurzweil -- to play his music.

Vinyl
Light Years
The Chick Corea Elektric Band
Producerer: Chick Corea

The jazz and other music elements have not been lost, though. Corea draws from Latin, bop and jazz sources. These elements, however, have been incorporated into the electronic medium.

That medium should not be surprising for the man who led the fusion group Return to Forever. Back in 1972 this group was a mover in the jazz-fusion field and Chick has never really left fusion, only occasionally for forays into classical and experimental music.

Chick's latest elektric band is new. Formed in 1985 with John Patitucci on bass and Dave Weckl on drums, this group toured and produced one album, The Chick Corea Elektric Band. For Light Years, Corea has added two members, Frank Gambale on guitar and Eric Marienthal on tenor and alto sax.

The new band's results have been positive. Marienthal adds a special touch on sax, a touch that provides a bridge back to the old-time jazz music. His sax blends the hard, syncopated sound of the fusion band with a softer tone that sits well on the album.

John Patitucci is also excellent. He has a rocking bass that sets up Corea on the key boards. And what music it is. Corea hides his keyboards' melody behind the other instruments while weaving an intricate pattern that at once binds the group together and directs them.

And that is how Corea works, taking one idea or one melody and developing it intc a tune. With Light Years Corea has gone one better and developed his album from a poem of his titled Light Years.

This album is recommended for the fusion fans and those who want a taste of where fusion is going these days.

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