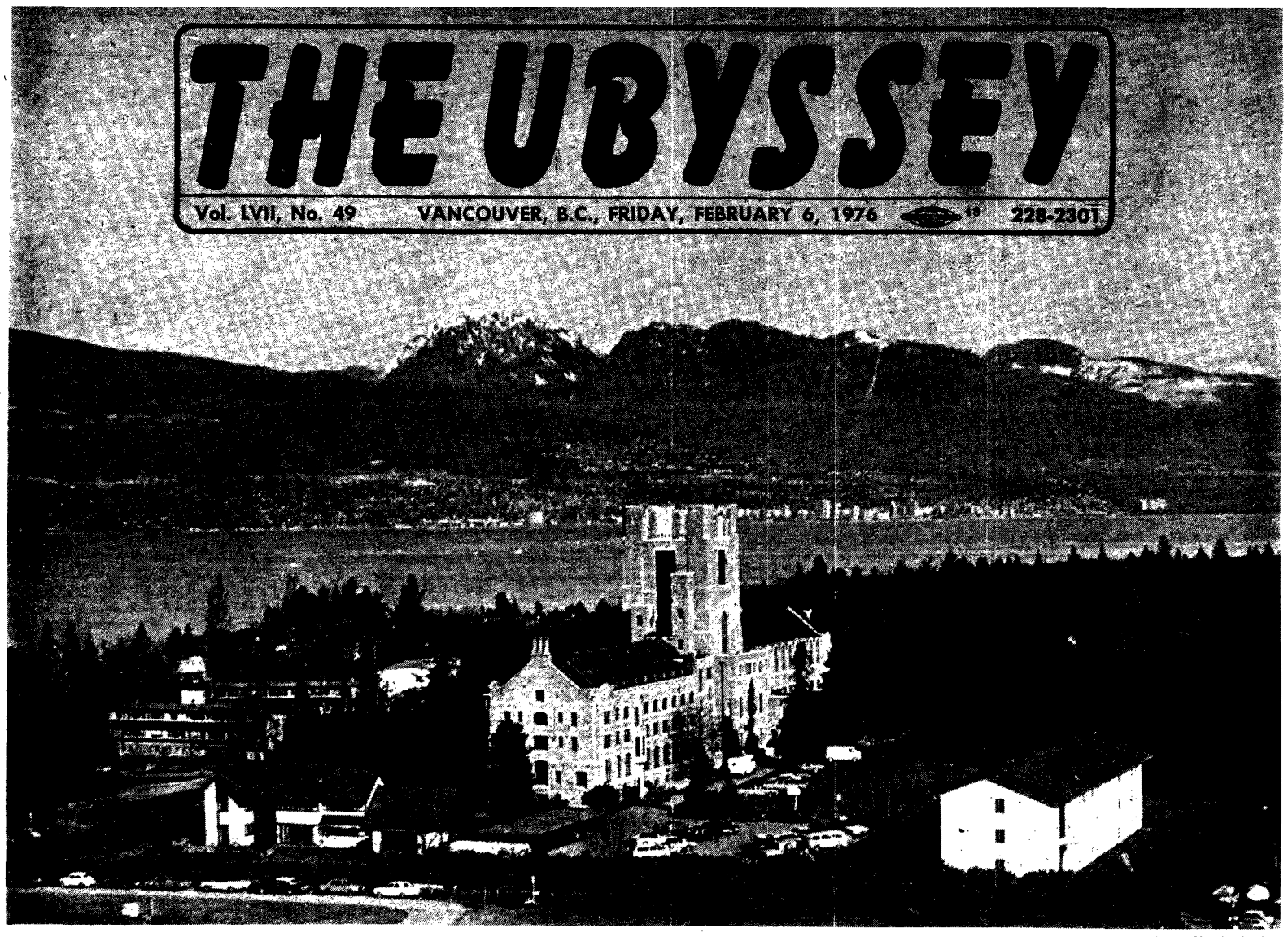
THE UBYSSEY

Vol. LVII, No. 49 VANCOUVER, B.C., FRIDAY, FEBRUARY 6, 1976 228-2301



—doug field photo

ON A CLEAR DAY you can't see forever, thanks to north shore mountains rising above Burrard Inlet. Theological school basks Thursday in sun, which has also been accompanied by wind. Gusts are main reason scenery is visible in photo because they have blown away smog that usually clutters up Lower Mainland atmosphere.

—peter cummings photo

WINTER SUN is good environment for catching up on some reading, as this student studying outside home economics building discovered Thursday. Aren't you glad you don't live in Toronto?

Kenny hits out at gears' stunts

By CHRIS GAINOR

Administration president Doug Kenny attacked UBC engineering students Thursday for recent incidents of vandalism and assault and also for the Red Rag, which he called "an offensive and demeaning attack on women."

In a prepared statement, Kenny said: "I wish to express my very serious indignation, disappointment and concern at the number of violent incidents on campus in recent days.

"This violence has taken a number of disturbing forms. There has been damage done to public and private property. More serious, however, there have been physical assaults on faculty members.

"There have been incidents, in other words, of what can only be called criminal hooliganism.

"And now, disguised as Red Rag 'humor' there has appeared in print an offensive and demeaning attack on women," Kenny said.

"I fear it is no coincidence that the recent rash of episodes has coincided with engineers week. While I have no wish to condemn all students for the behavior of an uncivilized few, I must note that I have not heard or read any statements from a students' organization condemning such behavior."

Kenny was attacked Jan. 22 by two engineers who jammed a shaving cream pie in his face.

Engineering undergraduate society president Marty Tupper, when told of the statement, replied: "You'll get nothing from me. No comment, in other words."

The EUS publishes the Red Rag and co-ordinates engineering week activities.

Kenny said in his statement that he has "begun a systematic exploration of possible measures to deal with the problem."

Alma Mater Society president Jake van der Kamp disagreed Thursday with Kenny's statement on the lack of reaction from student leaders condemning the engineers.

See page 12: KENNY

Audience lacking at AUS meet

By PAISLEY WOODWARD

Student apathy is the main issue in the arts undergraduate society elections.

And so far, it is also the response.

At an all candidates' meeting held Thursday in Buchanan 104, eight students running for five arts rep positions in the Student Representative Assembly spoke to an audience of 12 people.

AUS executive positions for next year have already been filled by acclamation. The executive consists of Bev Crowe, president; Lorelee Parker, vice-president; Sharon Leblanc, treasurer and Gretchen Pohlkamp, secretary

Leblanc, who was not present at the meeting, and Parker are also running for arts reps.

Also running for arts reps are Dave Van Blarcom and Dave Jiles, both of whom ran on the Student Unity platform in the recent board of governors and senate elections.

Other rep candidates are Stuart Lyster, Pam Edwards, Paul Sandhu, Brian Ferstman and Pam Willis, who all said they are relatively inexperienced in student politics.

Elections for the AUS positions will be held Wednesday in Buchanan.

Sandhu said the problem of apathy lies in the lack of communication and accessibility between the AUS and arts students. He said if elected he would make sure the AUS office had regular hours.

Van Blarcom said arts reps should go out to the students and organize. "Organizing arts is the key to so many other problems at the university," he said.

The faculty of arts has 6,500 students, the same size as the total Simon Fraser University enrolment, he said.

"Improvement in curriculum has to start in arts — we are like a sub university," Van Blarcom said.

Willis stressed the need for personal contact with students. She said to get students involved "they have to be related to in a personal way."

She said students should have a right to a greater voice in tenure and student-professor evaluations should be published annually. "Students must take their positions seriously," she said.

Ferstman said he believes the university is "basically a reactionary place" but arts is the place where change can begin.

"Arts has thinking people," he said. "We should encourage social consciousness on campus."

Ferstman slammed board of governors student rep Rick Murray's proposal to "fix The Ubyssey" as censorship and said he will keep a free press.

Edwards termed student apathy as a "peculiar problem" and said arts functions should get financial support the way athletic associations do.

Lyster said he is running because he thinks he must do it to fight apathy.

Parker said student reps should take initiative "not just sit in an office waiting for people to come."

Van Blarcom replied he realized organization takes time and cited the growth of the psychology club as an example of how the AUS should develop.

Outgoing AUS treasurer Bruce Wilson said money was much of the problem. "We don't even have one-tenth the budget that SFU has, even if we do have the size," he said.

In reply to a question from "the audience," candidates agreed they couldn't pretend to represent the 6,500 arts students on campus at present, but said they hoped to.

Student input a must, says senator

By SUE VOHANKA

The only way students will be guaranteed input into tenure decisions is if they are on faculty tenure committees, student senator Ron Walls said Wednesday.

Walls was responding to remarks made by fine arts prof Brad Collins, who was recently denied tenure at UBC, during an interview published in Tuesday's Ubyssey.

Collins had identified the apathy and apparent unconcern of students as one reason why teaching is downplayed in tenure decisions.

He said getting students on faculty tenure committees would be "ultimately a useless gesture." He suggested that instead of direct involvement on committees, students should write letters to deans and department heads praising or condemning instructors in order to influence evaluation of a prof's teaching when he or she comes up for tenure.

"I think he's dead wrong," Walls said Wednesday. "I don't think he (Collins) could be more wrong."

Walls said the primary reasons for getting students on tenure committees is to have students gain an understanding of the process of tenure and to guarantee student input is considered in tenure decisions.

"If students are on tenure committees, they can ensure that student questionnaires are introduced as material. They can see that students' interests, especially teaching, are protected," he said.

Walls pointed out that according to the current procedure used to grant tenure, students have no way of knowing whether or not questionnaires they fill out to evaluate their profs are even taken into account by committees considering a prof for tenure.

Walls termed as "shortsighted" Collins' views of student input into tenure consisting of writing letters evaluating profs.

He said he doesn't think students would begin writing letters regularly to their deans and department heads evaluating the teaching of particular professors.

"Usually it only happens in extreme cases — and then usually when it's a good teacher and then only when he or she has been denied tenure.

Walls also pointed out that when students do protest a decision to deny a prof tenure, the protest is organized by a few people who initiate petitions and letters of protest.

Walls has given notice of motion that UBC's senate strike an ad hoc committee to examine the procedure used to measure profs teaching effectiveness.

The motion will be discussed at senate's Feb. 18 meeting.

"We evaluate learning constantly, but teaching is not evaluated regularly or uniformly," he said.

See page 3: QUESTIONNAIRE

Hot flashes

Underdone or overdone

It probably won't be news to anyone, but if nothing else, the talk by James Oporio-Ekwaro, a native of Uganda, Monday, will no doubt be interesting.

He will speak on how Europe underdeveloped Africa. He is associate secretary of the world student Christian federation. The talk is at noon in SUB 215.

Goldman

Emma Goldman, who J. Edgar Hoover called "the most dangerous woman in America," was a leading anarchist early in the century.

And now Vancouver audiences will be introduced to the story of this woman, who has greatly influenced modern progressive thinking.

A play on the life of Goldman will open at 8 p.m. Thursday at the York Theatre, 639 Commercial. Tickets are $3.50 or $2 for students.

'Tween classes

TODAY

SKYDIVING CLUB
General meeting, noon, SUB 215.

COMMITTEE FOR A DEMOCRATIC UNIVERSITY
General meeting, noon, SUB party room.

PSYCHOLOGY STUDENTS ASSOCIATION
Meredith Kimball on psychological definitions of masculinity, femininity, androgny, noon, Angus 223.

ALLIANCE FRANCAISE
Deux films: un d'animation amusante, l'autre un documentaire sur Papineau, midi, la maison internationale, salle 402.

BAHA'I CLUB
Talk on the Baha'i faith, noon, Gage 182.

OPEN HOUSE 76
Volunteers needed, all day, SUB 125.

UBC FENCING CLUB
Training program, 7 p.m., Gym E, winter sports centre.

MARDI GRAS
Dancing, gambling, games, 7 p.m., SUB ballroom.

THE CENTRE COFFEEHOUSE
Music by folk, bluegrass and jazz musicians, 8:30 p.m., Lutheran Campus Centre.

SATURDAY

ROTATING COFFEE HOUSE
The Country Rock Group, 7:30 p.m., St. Chad's church, Twenty-third and Trafalgar.

NEWMAN CLUB
Dance to City Nights, 9 p.m., St. Mark's College.

SUNDAY

LUTHERAN STUDENT MOVEMENT
James Oporia-Ekwaro, associate general secretary of World Student Christian Federation, 10:30 a.m., Lutheran Campus Centre.

MONDAY

AMS ART GALLERY
Painters Gene Toy and Gary Zeweniuk, all day, SUB art gallery.

FRONTIER COLLEGE
Information and recruiting meeting, noon, Bu. 100.

CUSO
Two films on China, noon, geography 201.

UBC KUNG FU
Practice, 4:30 p.m., SUB ballroom.

FEMINIST KARATE ASSOCIATION
Practice, 6:30 p.m., SUB 200.

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Does the space in SUB serve your group's needs? How can it be improved?

Written suggestions may be submitted by Thursday, Feb. 12, 1976 to the Committee investigating the use of space in SUB. Your recommendations are needed to evaluate the present use and possible future uses of the building.

Ellen Paul chair
SUB Space Demand CommitteeRm 250 SUB

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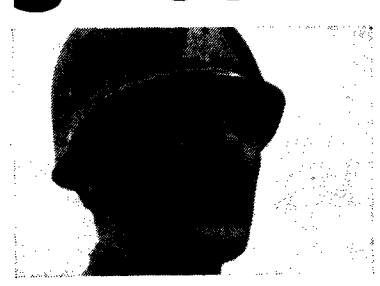

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Course_____ Year_____

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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. 8, B.C.

5 — Coming Events

JAZZ AT UBC Friday, Saturday, 8 p.m.-1 a.m. Everyone welcome. Full facilities. Grad Centre. $2 per. Dancing, listening.

PRE-VALENTINE'S DAY ball at The Commodore, 8 p.m. Saturday, Feb. 7. Tickets Keith or Gord, 224-9900.

SILVER JUBILEE REUNION, March 27-28, 1976. All former students and Teachers. Open House, Dance, Mass, etc. Admission: $5.00. For tickets, information, billeting: Cheryl Toly, 3858 Bruce Street, Port Alberni, ph. 723-3477. Motel reservations: Greenwood Motor Hotel, 4850 Beaver Creek Rd., phone 723-3516.

10 — For Sale — Commercial

THOREAU & NIETZSCHE updated in LOVELIFE, trenchant aphoristic manifesto: 190-page quarto edition $5 from MacLeod, Box 899, Creston, B.C.

11 — For Sale — Private

15 — Found

20 — Housing

FEMALE preferred, non-smoker student required to live in. $75.00 per month. Room and board plus three evenings babysitting for two boys aged 7 and 11. 261-0746 after 5:00 p.m.

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GRADUATE STUDENT looking for summer sublet apartment / small house, call 943-2902, 228-3005 (ask for Andrew).

25 — Instruction

GUITAR LESSONS: Classic Folk Theory. Beginner and Intermediate levels. Phone Barry Cole. 731-8076.

30 — Jobs

WANTED: Watts Costumes, 217 West 6th Ave. helper. Male preferred, minimum wage to start. 876-5611.

35 — Lost

LOST: Zippered wallet, Wednesday. Light brown tooled leather. Please return wallet and cards. MacLaren, 277-2736.

40 — Messages

50 — Rentals

ATTRACTIVE SEMINAR ROOMS to rent — blackboards and screens. Free use of projectors. 228-5021.

GROUP CABIN (15-20), Hollyburn Mt. $100/wkend. Trans extra. Ph. 926-2224.

60 — Rides

WHEELCHAIR STUDENT at 9th and Blanca needs ride Thursday evenings. Phone 224-1683 before 6:00 p.m.

65 — Scandals

THE ADVENTURES OF ROBIN HOOD (that punk) in SUB Aud this Thurs.-Sun. 7:00; Fri.-Sat. 7:00 & 9:30. Bring 75c, AMS card, shotgun (to give air to your comments).

70 — Services

EXPERIENCED MATH TUTOR will coach 1st year. Calculus, etc. Evenings. Individual instruction on a one-to-one basis. Phone: 733-3644. 10 a.m. to 3 p.m. daily.

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Firings not anti-union — admin

By RALPH MAURER

The dismissal of seven physical plant workers in recent weeks is not an anti-union tactic but a result of a lack of new construction at UBC, two administration spokesmen said Thursday.

UBC public relations director Arnie Myers and Franz Conrads, head of the new construction division of physical plant, said the seven are no longer needed by the university because no new construction projects are planned for the UBC campus.

Bert Marshall, business representative of the Office and Technical Employees Union local 15, which represents physical plant workers, charged Wednesday the firings are an attempt by university vice-president Chuck Connaghan to curb the power of unions. Physical plant is Connaghan's responsibility.

Myers denied an allegation by Marshall that outside consultants are being hired at a rate of $45 per hour to do the work of six of the dismissed workers.

An administration spokesman had earlier said the employees were dismissed because they had been involved in new construction, but since no new building was planned they were no longer needed.

However, Marshall said six of the seven had nothing to do with new construction, but were in the physical plant design division.

New construction division head Conrads said they were previously involved in building construction because new construction is responsible for administering and maintaining buildings under construction. Design was involved in pre-construction surveying and engineering.

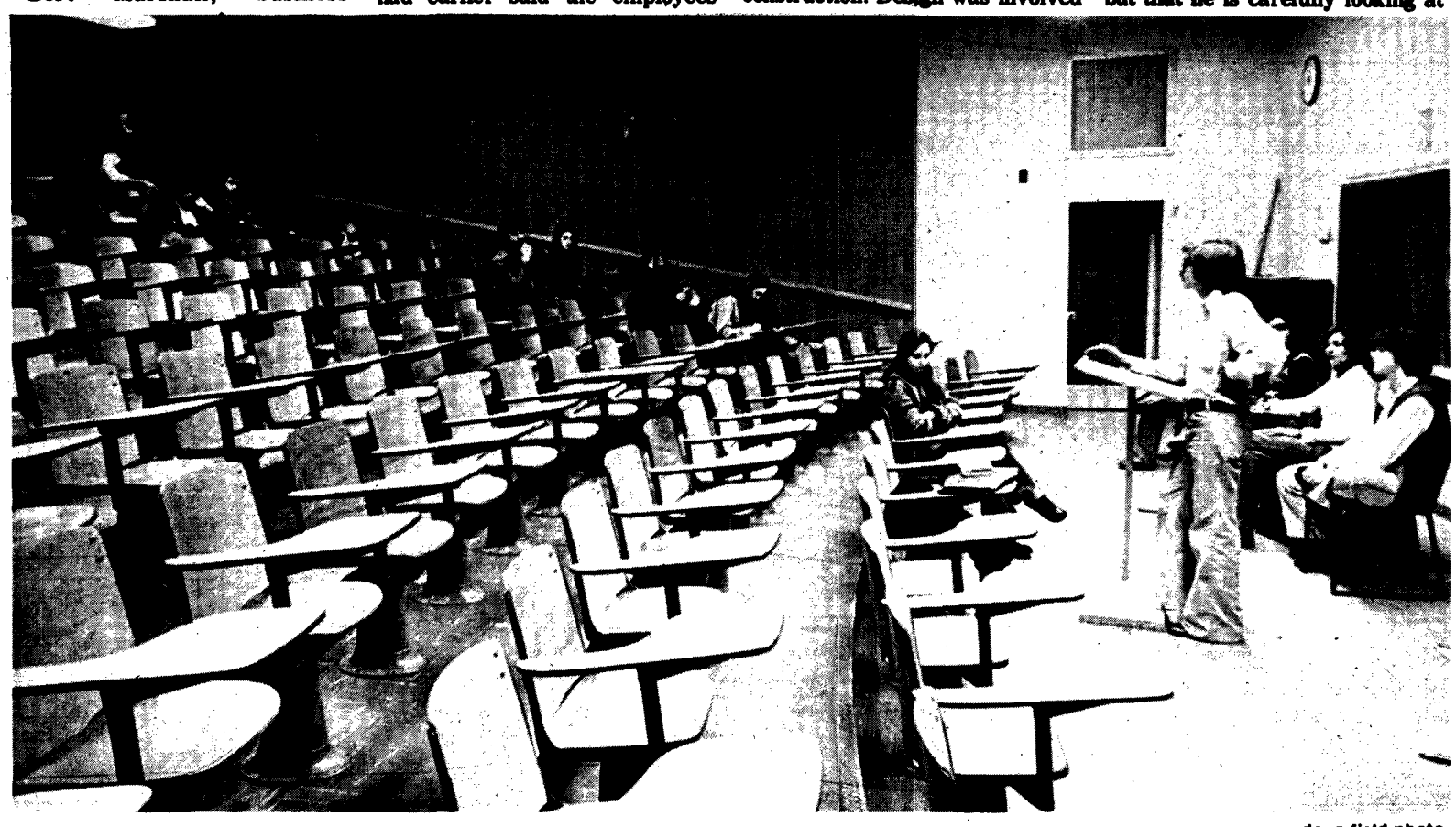
He said as buildings currently under construction are finished there will be more dismissals in the new construction division.

Physical plant director Neville Smith and the heads of two other divisions — planning and administration — refused to say Thursday whether other divisions in physical plant will be laying off workers.

And Connaghan said he has no plans to reorganize physical plant, but that he is carefully looking at the physical plant operation as part of his job.

"We have a limited number of dollars and all aspects of the operations will have to be examined," he said.

Administration spokesman Myers said the dismissals are a result of an expected tight university budget this year.



—doug field photo

APATHY-1, DEMOCRACY-0 is box score once again . . . this time at arts undergraduate society meeting in Buchanan building Thursday. Eight candidates running for various AUS positions were barely outnumbered by audience of 12, which included Ubyssey reporter and at least two current AUS executives. Candidate Dave Van Blarcom addresses meagre turnout.

Social centre for UBC staff considered

The UBC administration is considering allowing non-academic staff to convert a section of the Ponderosa cafeteria into a social centre, administration vice-president Erich Vogt said Thursday.

But Vogt said the administration may take months to decide whether to grant a request by Ken Andrews, president of local 116 of the Canadian Union of Public Employees that the university allow staff to use part of the cafeteria.

Andrews, whose union represents most physical plant, food services and residence workers, said Thursday non-academic staff have a right to a social centre because all other groups on campus have one.

He cited the faculty club and the student union building as examples of social facilities subsidized by the university and added the university should give non-academic staff a similar deal.

"There is a tremendous number of staff who really have no place to get together," he said.

But Andrews said the staff would have to pay for operating the club, probably by membership fees. "I am not suggesting the university supply a place of extreme luxury with public money."

Andrews said he decided the Ponderosa would be a good location for the club because part of it is underused and it already has most of the facilities needed for a club.

But Vogt said at least half of the Ponderosa is an important food services area and the administration is not ready to turn the cafeteria over to the staff right away.

He said it would be setting a precedent for the university to let the staff use a university building since students and faculty have built their own facilities.

"If the Ponderosa was used it could be rented or sold to the staff."

Andrews said he expects a response to the staff club proposal soon, because he outlined the idea in a letter to the board of governors, of which he is a member, Jan. 22.

The letter has since been referred to the administration and the board property committee.

He said the administration could release part of the Ponderosa immediately for staff use.

But Vogt said if the university gives the staff any space it will probably be next year before they get it.

Andrews said he would like to see one social centre for all segments of the university community but it is too late since faculty and students have already built facilities.

Association of University and College Employees president Ian Mackenzie said Thursday the fact that non-academic staff don't already have a social centre shows the administration has always given greater priority to faculty.

"Staff have obviously always been the bottom priority. It is not until the staff got unionized that anyone paid any attention to us," he said.

Okay sought for new Point Grey cliffs plan

By SUSAN ALEXANDER

The Point Grey Cliff erosion problem is finally getting some attention.

Representatives of the Vancouver Parks Board met with UBC officials in the first week of January to discuss an erosion control plan and to determine their approach to the Social Credit government for funds to assist the plan.

A report submitted to the group last July recommended that a blanket of gravel be distributed along the beach raising it above the high tide level to expand erosion protection.

The plan would cost up to $750,000, according to board member Bowie Keefer.

The plan is basically the same as one drawn up six years ago by the same engineering company, Swan Wooster Ltd., except the cost has risen to $515,000 from 1970's figure of $235,000.

Keefer said he thought the government may be hesitant to supply funds for the project because of the semi-failure of the previous plan.

The $325,000 sand and gravel base was a partial failure because the sand was swept into a magnificent sandbar.

The gravel base, however, remained to protect the beach, he said.

"There are other ideas, such as depositing sand there (the beach) every year. Sand is dredged from the Fraser every year and is dumped into the sea," Keefer said.

"That same sand could be used to help with preventing the erosion, at hardly any cost.

"We are a semi-technical group trying to deal with complex problems," he said.

May Brown, chairwoman of the parks board, said she questions the cost. Research into the cost of the plan was done by consultants from two companies. She said that more research is now being done.

Administration vice-president Chuck Connaghan, chairman of a UBC standing committee on the cliffs, said Thursday he thought $750,000 is an accurate cost figure, although it may be a bit low. He said he considers the cliff erosion a "very, very serious problem."

"We are looking for a permanent solution," he said.

The problem is threefold — the erosion at the cliff base, the cliff itself falling down and the cliff edge receding at a rate of six to 18 inches annually.

"The proposed plan is only one phase in what must be an over-all plan," said Connaghan.

He said no firm recommendation could be made to the government until the board and university committees can make firm proposals. More technical information is required before a price is set.

Connaghan said the cliff erosion problem has been talked about for the past 20 years, but he said nothing has been done about them because of a lack of funds.

It seems the same problem may happen again.

The university doesn't have any money and neither does the parks board, Connaghan said. He said money would not be available from the government and said most of the funds will have to be raised or donated.

Questionnaire value raises doubts

From page 1

"You can look at any instructor and say: 'How effective was he as an instructor in the eyes of his students?' The point is to try and get a way, when someone is coming up for tenure, to get input from the students."

He noted that questionnaires, which are optional in most faculties and rarely used in others, are termed unreliable by a number of people, including Collins.

Said Walls: "I think students have developed a cynical attitude to the questionnaires because they really doubt what's being done with them."

One way of making questionnaires, more effective, Walls suggested, would be to make them shorter and more specific. "Students are continually filling out questionnaires — they get long questionnaires evaluating everything at once.

"Short questionnaires evaluating only teaching would get rid of a large number of bogus responses," he said.

Walls also said the commonly used argument against questionnaires — that they are more personality and popularity polls than effective measures of evaluating teaching — can be overcome if questionnaires are properly formulated.

Walls added that if questionnaires are termed invalid, "the whole question can be turned around to say that exams are invalid."

"Very few courses give exams that are tailored to particular students — yet instructors at university tend to be evaluated in a completely haphazard way. There's no uniform way of evaluating instructors."

And Walls said personality clashes are much less likely to surface when students evaluate profs than when profs evaluate students by marking them.

"They (profs) can affect our lives in the future — the marks they give us affect our chances of getting into grad school," he said.

However, when students evaluate a prof's teaching, Walls said, "instead of one person evaluating 30, you've got 30 people evaluating one."

BCSF plans ICBC protest

The B.C. Students Federation will consider this weekend how best to launch a co-ordinated protest against Insurance Corporation of B.C. rate increases.

BCSF staff member Lorna Philipzig said Thursday a federation conference Saturday at Capilano College will hear speakers from various groups currently fighting the insurance hikes.

Among the possibilities being considered is a province-wide student walkout with picketing at ICBC claim centres, a tactic approved by the UBC Alma Mater Society student council Wednesday night.

Meanwhile, AMS president Jake van der Kamp said there is still some confusion about what will take place during the proposed Feb. 13 student walkout at UBC.

He said the AMS wants to wait for word about B.C. Federation of Labor plans for Feb. 13 before deciding what students should do.

Gears grilled

So administration president Doug Kenny is upset at the mindless antics of some students during Engineering Week. This officially ends the Age of Gage, during which anything done by anybody wearing a red sweater was fine, simply because it was a "gear's stunt."

Kenny's attack on those gears responsible for things like the Red Rag and other "fun" engineering week antics is truly remarkable.

It's remarkable because the first loud complaint we have heard in years about that sort of mentality (besides those complaints from individual students) comes not from the Alma Mater Society, not from any campus unions, who end up cleaning up after the gears, not from members of the faculty, but from the administration president.

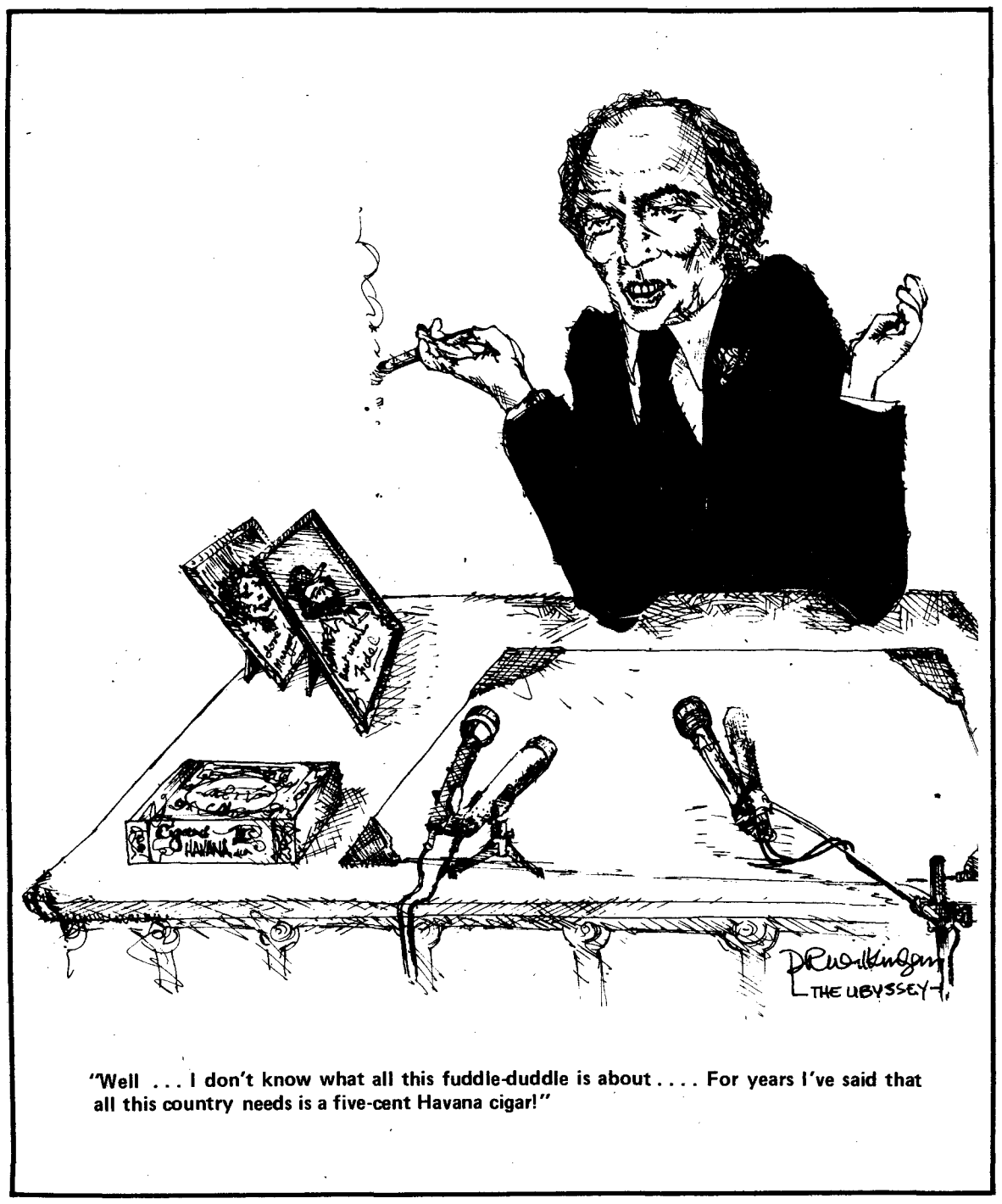
Clearly Kenny isn't the only person in the university appalled by the attitudes displayed by those people who figure they can do what they want once a year. But why is he the first heavy to say anything about it? Was everybody else waiting for a signal?

There's been a couple of answers suggested for that question.

One, Kenny is trying to show how much he cares for the plight of women in society, especially at UBC. As a mark of his concern, he has been establishing several committees to study the problem on campus. Naturally he would be upset about the sexism of the Red Rag, especially since dean of women Margaret Fulton is complaining about it (in a letter to The Ubyssey).

Two, Kenny was himself a victim of one gears' stunt, when two of them ran into his office recently and threw a shaving cream pie in his face. The man was upset, and the incident was specifically referred to in Kenny's statement.

Whatever it was that drove Kenny to do what he did, it's about time somebody like him did it. Maybe now the rest of UBC will admit most of what goes on during engineering week disgusts them and engineers will be forced to think a little about what they are doing.



"Well . . . I don't know what all this fuddle-duddle is about . . . . For years I've said that all this country needs is a five-cent Havana cigar!"

Letters

Moral principles

Rick Murray charges (Ubyssey, Feb. 3) that during the recent AUCE strike I "tried to prevent students from coming to the university to write their exams." His observation is typical of thoughtless, simplistic attitudes towards the strike.

Yes, I supported the strike, and I walked picket lines.

No, I did not try to prevent students from writing their exams.

Given that women workers on this campus are blatantly discriminated against in the wages paid them, and given the absurdly high wages paid to senior faculty and administrators, there was little choice for me but to support the AUCE strike in the strongest of ways — by helping staff picket lines.

However, given the confusion generated by the administration about alternatives to writing exams and given the truly important exams some students had to write, I sympathized with many students who crossed the lines. Certainly, no students were harassed or intimidated while I was on the lines, although strikers were frequently threatened by speeding cars.

The strike was a complex moral and logistic situation and a great deal more understanding is clearly required between the unions and the students. For example, pickets around residences are unfair and only breed ill feeling; at the same time, many students should have recognized themselves as future workers, at an institution supported by workers' salaries.

Many exams which students decided to write were far less important than the moral principles involved in the strike.

Finally, I might remind Murray that I make no secret of my positions. I did not however, hear Murray campaign on his proposal to boost university enrolment to 40,000, thereby generating funds to build tunnels under the campus for buses.

Level with us Rick — is that really a plan to improve transit, or is it a sneaky new way to get under pickets?

David Van Blarcom
arts 4

Strike

The Alma Mater Society wants us to support a strike against ICBC rate hikes. Why?

The pinkos are at it again. If they would only stick their heads beyond the Endowment lands they would soon realize you don't get anything for free. (Except under the NDP who seemed to have a magic bag with an endless supply of cash).

The new government is being blamed for the reality behind the rate hikes. Car fenders are not repaired cheaply and so the hikes are simply covering what the corporation pays out to the accident claims.

Unfortunately students belong to a high risk group because young people frequent body shops more often than other age groups. I can not support the idea that good drivers of our age group should support the lunatic fringe who cost so much in accident claims, but the AMS has to realize that a strike won't change the amounts paid to union labor or the costs of material for repair jobs.

A strike is useless and the AMS knows it and spending student funds for publicity is wrong. Once again student apathy loses out to the lunatic fringe which makes up the red menace in the AMS.

I won't strike because I believe in paying my own way and although no one wants to be brought of the NDP dream world of freebies the fact remains that car insurance is costly and a UBC student strike won't change that.

The tax paying public will find it hard to accept, as responsible, any group of people who let themselves be represented by an organization similar to the AMS council.

I hope they enjoy the sunshine and unite with their union brothers, but this is one student who won't be joining them on Feb. 13.

The red rag was right — they are a bunch of losers who were cornered into the AMS offices.

Norman Stowe
poli sci 4

Ad

I am encclosing a nine line want ad from Tuesday's edition. (The ad was from a person wanting help writing essays). You obviously are in greater need of the paper than I.

When a publication is so pressed for funds that it will run ads like this, it needs all the help it can get, recycled paper not excepted.

In the process I should like to remind you of a certain novel concept that has emerged over the past few decades in our media industry. That concept is called honesty in advertising.

Now we all know the evil corporations will capitalize on the defenceless word on paper . . . but university students? In an institution of higher learning? Youths of your stature will surely recoil at the thought.

This ad must have slipped in, I guess. Unnoticed—innocuous little message that it was. Just another way to beat another system and chalk another tin star up. F. Clarkin of no. 5 — 833 East Broadway will be so pleased with all your assistance. One never knows, F might just get his/her degree and join ICBC — they need people like F.

M. E. Dunn
law 1

Scapino 2

It seems that one of the letters-to-the-editor writers in Friday's Ubyssey has never heard of the Merchant of Venice by a W.A.S.P. — William Shakespeare.

Neither has he heard of Volpone or the Jew of Malta by Englishmen Janson and Marlowe. Nor is he acquainted with the comic operas of Gilbert and Sullivan, especially the Mikado and Pirates of Penzance. The gentlemen is, theoretically, uneducated.

Scapino! is, as advertised on the program, a "long way off from Moliere." We found the acting and ad-lib spontaneous superb! Really far out, not way off.

One ought not condemn something which one knows nothing about. The Friday letter writer must be a cold, hard individual if he cannot take a bit of farcical leg-pulling. Discrimination? Racism? Rubbish.

Martin Stead
history 4
Jeremy Ralph
geology 3

THE UBYSSEY

FRIDAY, FEBRUARY 6, 1976

Published Tuesdays, Thursdays and Fridays throughout the university year by the Alma Mater Society of the University of B.C. Editorial opinions are those of the staff and not of the AMS or the university administration. Member, Canadian University Press. The Ubyssey publishes Page Friday, a weekly commentary and review. The Ubyssey's editorial offices are located in room 241K of the Student Union Building. Editorial departments, 228-2301; Sports, 228-2305; Advertising, 228-3977.

Editor: Gary Coull

Splat! The huge Gillette pie sailed across the cluttered Ubyssey newsroom and editor Gary Coull was the target. "Chalk up 20 points for Doug Field and Peter Cummings" screamed staffers Gregg Thompson and Len MacKave. Doug Rushton led Ralph Maurer atop a bridled Chris Gainor around the news desk cheered on by Robert Diotte, David Wilkinson and Margaret George. Meanwhile, Jean Randall and Susan Alexander were absconding with Ann Wallace's Certificate of Leadership. Decorating SUB with rolls of newsprint were Bill Tieleman, Ward Webber and Bob Rayfield with Paisley Woodward collecting scraps. Nancy Southam, Susan Morris and Bruce Baugh recruited John Sprague and Stan Hyde to throw pies at corporate mogul Brian Gibbard. Suddenly a contingent of striking staffers of Merrilee Robson, David Morton and Ian Morton burst into the office demanding an explanation. "It's Ubyssey Week!" cried John Ince. At that moment Sue Vohanka entered yelling, "You're all disgusting!" Marcus Gee

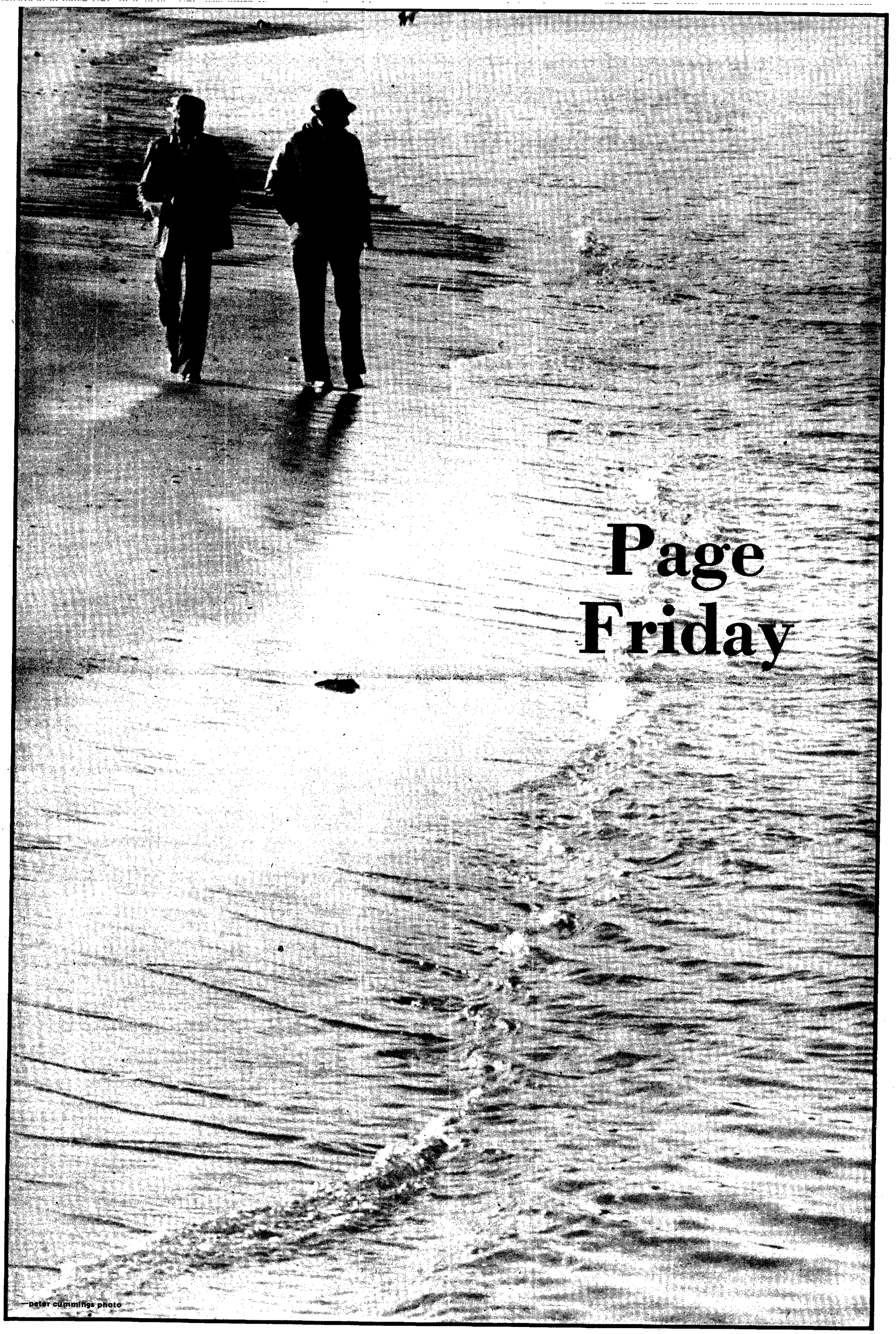
The Ubyssey welcomes letters from all readers.

Letters should be signed and typed.

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

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

Letters should be addressed to the paper care of campus mail or dropped off at The Ubyssey office, SUB 241-K.



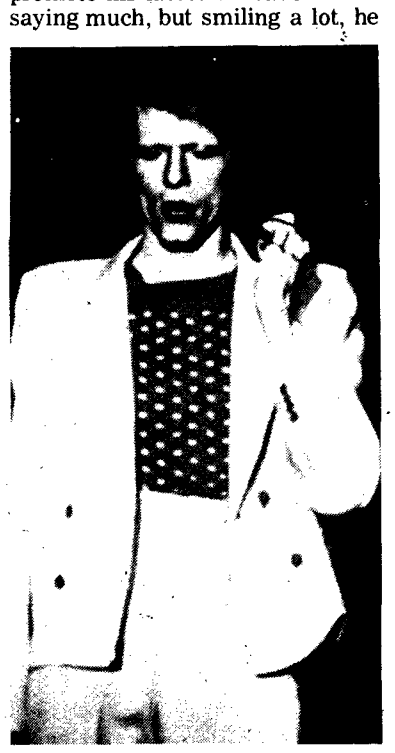
Page Friday

—peter cummings photo

Bowie subdued with his success

By JOHN SPRAGUE

Bowie's presence at the Coliseum on Monday night was electric. He was in fresh form this first night of his 1976 North American tour, and was obviously enjoying the opportunity to promote his latest endeavors. Not saying much, but smiling a lot, he



led his band through a fine night that the 'fucking great' audience dug.

The show was introduced with a movie called 'Un Chien Andalou.' Why this was presented to the audience is a guess, but it was an eye-opener. As a nightmare of sick inner vision with scenes of slit eyes and ants crawling out of a hole in a man's palm, it set one's mind with new drifts of imagery that prepared a person for the coming of Bowie and his own diversions. One cannot say that Bowie is neither inventive nor intriguing.

After loosening the audience's mind with the movie and a 20-minute wait, he started off his act with songs from his new album including the title track 'Station to Station.' The beginning of the show was the best part. He started the songs with a band well practised in the new material. The older songs suffered under the new hands though and were nearly only the same by virtue of the lyrics. If it had not been for Bowie's stage presence the old material could have been heard as only noise and the whole show would have been poor. This was not the case.

Bowie is a true professional when it comes to entertaining, and his actions were fascinating to anyone who bothered to observe. He came on confident and alive, looking aware and ready, fresh for the tour. He spent time scrutinizing the audience, penetrating the stage lights with his gazes, and smiling with incredibly proud satisfaction. It was obvious that he loved the reception the SRO crowd gave him. A first show in a tour is an important one and it looked as if Bowie was satisfied with the show and quite satisfied with his role as entertainer. He gave the impression of being a man who knows what he is doing and how to do it.

How Bowie is doing things is clear. What he is doing and who he is is anyone's guess. The man intends to go into movie making and he calls the tour an opportunity to make an 'obscene amount of money' to finance his new movie company, Bewlay Brothers. To see who he is, a person has to look at what he is doing.

Bowie is a chameleon. In an interview in the February 12 Rolling Stone he said how he had picked up ideas and mannerisms from everything that he had liked and that he did not consider himself an original thinker or he'd 'never be in rock and roll.' 'It's just like a car, man, replacing parts.'

As for being an artist he followed through the old phrase 'the medium is the message' by saying that the artist was the medium. He takes all these parts from around him, puts them inside and presents himself. With the nature of the perceivable world changing so much, it is only natural for an artist of that sort to change as well. This Bowie does and being a perceptive person his world is rich in his first class presentation.

Now, though, he has lost his interest in the music world. He calls rock music sterile and fascist; musical soma. He is trying to break away from that scene and needs the money to do it successfully. That is the reason for this tour. It was not a bad start last Monday night, but if it had not been for the personality of David Bowie — a subdued one at that — the show would have been a sorry sight. Instead it was a good indication of Bowie's success in other fields.

SHIVERS
RESTRICTED
NO ADMITTANCE TO PERSONS UNDER 18
Intense horror, many gory scenes.
—R. McDonald
B.C. Director
SHOWS AT:
12:15, 1:50, 3:45
5:40, 7:35, 9:30
Vogue
918 GRANVILLE
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From Beyond The Grave
...WHERE DEATH IS JUST THE BEGINNING
MATURE: Warning, could frighten some children.
—R. McDonald, B.C. Director
SHOWS AT:
12:30, 2:25,
4:20, 6:15,
8:05, 10
Odeon
881 GRANVILLE
682-7468

GEORGE KENNEDY JOHN MILLS
THE HUMAN FACTOR
Warning: very violent throughout R. McDonald B.C. Director.
Fri 8 & 10, Sat. 12:20, 2, 4, 6, 8 & 10 Sun. 2:20, 4, 6, 8 & 10.
RESTRICTED
NO ADMITTANCE TO PERSONS UNDER 18
Coronet
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The adventure of SHERLOCK HOLMES' SMARTER BROTHER
GENERAL — Parents Occasional Coarse Language.
R. McDonald, B.C. Director
Mat. Sat. Sun. — 2 P.M.
Eves. 7:30, 9:30
Park
CAMBIE at 18th
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ONE OF THE YEARS 10 BEST — Vincent Canby, N.Y. Times
"SWEPT AWAY BY AN UNUSUAL DESTINY IN THE BLUE SEA OF AUGUST"
RESTRICTED
NO ADMITTANCE TO PERSONS UNDER 18
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Feb. 6, 7.
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Admission $2.00,
Refreshments.
Traditional Jazz Music for dancing and listening.
Everybody Welcome!

FATHER MICHAEL SHEEHAN

Father Sheehan, a member of the Basilian Order, is a Canadian Medievalist who enjoys an international reputation for his work on canon law and especially marriage law in the high Middle Ages. He is currently teaching in the UBC Department of History as a visiting professor sponsored by the Cecil H. and Ida Green Visiting Professorship Fund. He will speak to the Vancouver Institute on Saturday and will give a series of five lectures on marriage and the family in the medieval period. For details, see listings below.

SATURDAY, FEBRUARY 7

Excavation at Alahan: Social Dimensions of the Life of an Early Christian Monastery. Father Sheehan will describe the impact of this fifth century monastery, recently excavated in southern Turkey, on the lives of the people it served. Lecture Hall 2, Woodward Instructional Resources Centre. 8:15 p.m.

MARRIAGE AND FAMILY SERIES

All lectures will be held in the Penthouse of the Buchanan Building at 3:30 p.m.

WEDNESDAY, FEBRUARY 11 - Part I: Family without Marriage.
WEDNESDAY, FEBRUARY 18 Part II: Marriage without Family
WEDNESDAY, FEBRUARY 25 - Part III: Development of the Medieval Theory of Marriage.
WEDNESDAY, MARCH 3 - Part IV: Application of an Ideology - Instruments of Diffusion.
WEDNESDAY, MARCH 10 - Part V: Application of an Ideology - Signs of effective diffusion.

THE VANCOUVER INSTITUTE lectures
FATHER MICHAEL SHEEHAN
Visiting Professor, UBC
EXCAVATION AT ALAHAN: SOCIAL DIMENSIONS OF THE LIFE OF AN EARLY CHRISTIAN MONASTERY
A distinguished Canadian medievalist, Father Sheehan was involved in the excavation of a fifth-century monastery in southern Turkey. He is taking the place of Mr. Pierre Juneau, who is unable to come to Vancouver for his scheduled lecture.
SAT., FEB. 7, 8:15 p.m.
vancouver institute lectures take place on saturdays at 8:15 p.m. on the ubc campus in lecture hall no. 2 instructional resources centre
admission to the general public is free

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INGMAR BERGMAN'S
The Seventh Seal
Bergman's stunning allegory of man's search for meaning in life. An exceptionally powerful film, it is a work of awesome scope & visual pleasure starring Max von Sydow.
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This is the widely acclaimed account of a doctor's journey through a compelling landscape of dream and memory. Richly visual, startlingly dramatic, a cinematic landmark.
Dunbar
224-7252
DUNBAR at 30th
Mature
One complete show nightly
7:30

William Shakespeare
Dunbar
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DUNBAR at 30th
SUNDAY MATINEES 2 p.m.
FEB. 8th RICHARD BURTON.ELIZABETH TAYLOR "THE TAMING OF THE SHREW"
FEB. 15th POLANSKI'S "MACBETH"
FEB. 22nd MARLON BRANDO "JULIUS CAESAR"
FEB. 29th PAUL SCOFIELD "KING LEAR"
MARCH 7th LAURENCE OLIVIER "RICHARD III"
MARCH 14th LAURENCE OLIVIER "OTHELLO"
MARCH 21st LAURENCE OLIVIER "HENRY V"

Chilliwack loses old fans

CHILLIWACK . . . left to right Glen Miller, Bill Henderson, Ross Turney, Howard Froese.

By BRUCE BAUGH

Chilliwack's latest album, Rockerbox, represents yet another change in the musical direction of the group. The songs are a curious blend of AM-pop and BTO style heavy metal, which is somewhat of a departure from the lighter, and more laid-back approach of their previous Riding High album. Obviously, the group is attempting to establish themselves as more of a hard, straight-ahead rock band: unfortunately, the end impression I had of the album was that it was nothing more than a not-too-successful search for the perfect riff. None of the songs really seem to hang together as a whole. Instead they are fragmented, and while some of those fragments are interesting, a few good hook lines do not an album make.

A case in point is the first song on the album, If You Want My Love. On this cut, it sounds as if the band could not make up their minds as to whether they wanted to do the song as a ballad or as a rocker, so settled on a compromise by doing a bit of both. While this approach can sometimes succeed, as in BTO's Sledgehammer (Not Fragile), here it results in a song that is merely confused. Henderson's plaintive voice is ideally suited to ballads, and blends well with the warbly arpeggiated lead guitar during the verse part of the song. But instead of building tension during the softer moments, the band has seen fit to do a verse in ballad style, and then abruptly shift into a hard rocking, three chord Louis Louie guitar riff that leaves the listener dazed, only to switch back to the lighter style in the next verse. The product of this unhappy union of disparate styles is a verse that sounds ennervated compared to the chorus, and a chorus that sounds simplistic and raunchy compared to the verse. The most likely pick for a single on the album, If You Want My Love will probably not go anywhere. Musically, it doesn't really go anywhere.

I Know, You Know, When You Gonna Tell the Truth and Treat Me Fine, Treat Me Good are three basic boogie numbers that have little to offer between them. All three have almost exactly the same structure, and if this sort of toe-tapping music may be great to listen to on an AM car-radio, it will not really bear up to a closer listening. There is nothing innovative here, and precious little in the way of musicianship to catch the mind or the ear. On I Know, You Know, Bill Henderson's once brilliant guitar work is flashy, but lacking the elegance he has achieved on songs such as Rain-O. Froese's slide solo on When You Gonna Tell Me the Truth is aimless, especially when compared to the wonderfully tight slide on Something I Like About That, from the Riding High album; and the lead guitar on Treat Me Fine, Treat Me Good is tired and repetitive. In fact, on this cut, there is a brief and disturbing moment when it sounds as if they are about to launch into Deep Purple's Smoke on the Water. For boogie music, there is a surprising lack of energy here.

All is not lost for Chilliwack, however. Train's A Comin' Back uses a good rolling and tumbling rhythm riff, and the guitar solo is the best train based lick since the Yardbird's classic, Train Kept a Rollin'. Although in places it loses some momentum, this is by far the steadiest, and most energetic song on Side One: the rhythm section moves, especially Ross Turney's drumming, and it all fits together tightly.

The rauchy blues sound on Train's A Comin' Back may have a lot to do with the kind of guitarist Bill Henderson listens to. In a recent interview Henderson said. "I really like Roy Buchanan's control of the amplifier and his left hand. He really has an incredible left hand, and he knows how to make his guitar come out of the amp. I really dug Clapton in the Cream. I liked the sound he used then. He's still a really fine player, but I did prefer the sound he was using at that time."

Two other songs on the album are also worth a listen, if only to hear the kind of music Chilliwack is capable of making. Last Day of December is a hard rocker with no frills attached, the sort that gained Chilliwack their reputation as one of the finest rock bands in the country. Marianne uses a Bo Diddley "Mona" type beat that chugs along on the rhythm guitar track, while the lead phrase opening the song sounds like it was based on a west coast Indian chant. The riff in this tune is the bounciest and catchiest on the album, but the highlight of the cut is a break in the middle of the song where Turney gets into aall sorts of different percussion sounds, to good effect. "Marianne" offers a brief glimpse of the sort of interesting and innovative enterprises Chilliwack once involved themselves in, and the sort of success they can achieve when they allow themselves freedom in their compositions.

Last fall, Chilliwack were on campus for the Trident Protest dance. During an interview with Richard Skelly and myself, the group spokesman Ross Turney and Bill Henderson explained the recent change in the bands direction toward more structured, and less improvisational songs.

Henderson: I guess for a while there we were just trying to really stretch out: just going on stage with the minimum of framework, and just doing what felt right. We just thought it was time to come back and get ourselves a good strong framework.

Turney: We still stretch out, only we do it at different points in a given tune. We just don't do it constantly. We'll play the song and we'll take our freedoms at different points. If I enjoy something that's on record, and then I go see a band perform that song, I want to hear them perform it — at least those groovy licks. I want to hear them just like that, 'cause that's what I went there for.

PF: Is free-form rock dead?

Turney: People are inclined now to lean towards a basic song. I don't think free-form rock is really dead. A lot of people are still doing it, with varying degrees of success. I just think it might have been overdone. So it's time not to leave our hands so loose, or maybe just at certain times, I think an audience likes to be able to predict certain things that are taking place.

PF: Is this a compromise between your aims as a musician and the desires of the audience?

Turney: I think it's just common sense. You either do and survive or don't and don't survive.

Henderson: As musicians, we write music that we think is good. We like to appeal to people too. So there are two considerations that we always keep in mind.

PF: You seem to becoming more singles oriented. Are you aiming for a larger market?

Turney: About the singles, if you don't aim for a general audience they you may as well not put them out. Certainly we're aiming for a larger audience.

PF: Is it a younger, more top-forty audience?

Turney: Yes, we're drawing from that audience. You said we're becoming more singles oriented. I think the songs are changing. That's basically what it is. If they happen to be singles today, that's great, as far as we're concerned. We're not trying to manipulate. We're just doing what we have at hand to do, and if it's receivable to a large number of people, all the better.

PF: Do you still consider yourselves an experimental and progressive group?

Henderson: That's for sure, man. It's a funny thing. If you look at really simple structures, they're actually more difficult to understand at times. Sometimes they appear that way to me. For a simple structure, it's hard to figure out how the hell it works, 'cause it's so simple. There's no complexity to go for, to dig into. It's just there. Sometimes a simple structure will work — you have good ones and you have bad ones. We're looking for structures that are good and communicable, and simple ones I find very interesting.

PF: Has living in Vancouver influenced the sound of the band?

Turney: Well, we live here. That's going to be an influence.

PF: Is there a Vancouver sound?

Henderson: I think there is. I wouldn't know how to define it. It's just like the people. People in different areas of the country. You can often identify what area of the country they're in by looking at the person and observing the person — seeing how he behaves — and it's sometimes hard to put your finger on exactly what it is. I think the same applies to music. There are differences.

PF: Has Chilliwack ever played the States?

Turney: The band Chilliwack has never played the States. It's in the works, although I don't know when. It would be things like Detroit, Chicago, Philadelphia . . . that sort of thing.

PF: (To Bill Henderson) How did you develop your guitar style?

Henderson: As for development of a style, that's a hard question. I don't know how to answer it. I've listened to a lot of different kinds of music. I practice the way a classical player might practice. I play a lot of scales when I practice, and I notice a lot of guys don't seem to do that. That may have had some bearing on how I play. Scales always seemed the way to handle technique, and I've always done that.

PF: What's your main consideration in adding the guitar part to a composition?

Henderson: Someone just whispered Make it work. That's really true. When you're putting a piece together, you're working out what you're going to play, you sort of stand back from it and see if it works or not. That's the main thing. Find something that really contributes. You just look around 'til you find it.

The Rocker Box album was recorded in New York. It was Chilliwack's first time in an American studio in over three years, the last two Chilliwack albums before that having been recorded in Vancouver. I asked the band about how they liked recording in the States again.

Turney: I liked it. I think we all enjoyed it. We went to New York — we thought it would be a good thing to try to go somewhere where it's very busy. With all that motion around us. That would be a nice change. It's the opposite of Vancouver.

PF: Did the pace of New York affect the songs?

Turney: I think it contributed to it. Our handling of that hectic pace contributed to it. Some things were just so in motion around us it was ridiculous. We had to slow down things and say: "Hey! Just a second. This is out of hand", and there were just too many people and too many things moving around us. It was really distracting, but we eliminated a few of those things and got down to it and proceded to record. The studio has an exceptional live sound for a band. It has a certain crispness about it. I said "live", I don't mean to imply a concert type of sound. It's not dry — it's more interesting, more exciting, We wanted to try it, and we said, "Hey, that sounds good", so we just did it right there.

Henderson: We were conscious of a studio sound. The sound of that album (Rockerbox) is a live sound — a really juicy sound — and we were conscious of using that. As soon as you play in the room you get that sound. So we did have that in mind. We were trying to get a big sound, when we were already writing and putting the songs together. That certain feel to it we certainly did intend, and that matched with the sound of the studio.

Turney: You can't put in something that wasn't there. With all the technology available, you can't put a high level of energy into something that is at a low level.

Ironic words those. I asked the band about the free-form music on sides three and four of their second album. The mood of the studio set a mood there that is entirely different than on the Rockerbox album.

Henderson: That was around the time when we were playing free form. We just decided we wanted to go into the studio and create something there with free form, because we used to have success at that. As a matter of fact, we used to have quite a bit of success with that. I wouldn't want to call it serious avant-garde, 'cause that would make it seem awfully heavy. When we were improvising and it really got rolling, it became exciting to us, and it became exciting to the audience. We wanted to create that in the studio. Of course, it's a little more difficult in the studio because you haven't got an audience.

While in the studio improvisation was not always successful for Chilliwack, it did produce some of the group's finest moments, such as Changing Reels on their second album and Sundown on the first. Live, it was the sort of free form music that would knock you right off your chair, and one time at the Gardens it blew headliners Procol Harum right off the stage. Yet, the sound Chilliwack now seems to have opted for is memorable neither on record nor in concert. Their UBC affair was enjoyable, but they played the same style of music that any competent dance band can play, only with their own material. Chilliwack are far too talented to become just another boogie band. Perhaps they're right in changing direction and looking for a new audience. I hope they find one, because they're going to lose their old audience. And if there ain't no audience, there just ain't no show.

Notice

Page Friday will be publishing its annual Creative Arts issue in the first week of March. Poems and short stories submitted by students will be printed. Photos and graphic art will also be included in this special issue and an award of an autographed copy of Robert Bringhurst's new book of poetry will be given to the best student entry.

Collection points for submissions will be the Ubyssey office, at 241K SUB, or the box in the Creative Writing Department. All must be received by 12:30 Tuesday, March 1 and will be returned if accompanied by a self-addressed envelope.

Ghost towns is nothing special

By ROBERT DIOTTE

While there is really nothing to condemn this volume for, there is equally little to recommend it. Weighed against its retail value, the content doesn't seem worth the admission price. Especially since most of the poems it contains look like ones the poet will discard later.

This may appear an unduly harsh introduction to what is, without a doubt, a competent collection, capable of a few sparks, but I will have to stand by it. With very few exceptions, Florence

Florence McNeil, Ghost Towns
McClelland and Stewart, 89 pages
Softcover, $3.95

McNeil's fourth volume of poems loses itself in the conventional: conventional phrase, conventional posture. What originality she does manufacture, McNeil overworks to the point of exhaustion.

Discount immediately the opening and closing poems. Trying to package the book neater than the binding, McNeil offers a prosaic "this is what I am about to do so don't be alarmed" to begin the book and she ends it with a pretty "wasn't this a nice little trip."

Literary, intelligent and civilized, the poems, at their best, break with mild surprise and, at their worst, compromise intelligence with superficial sentiments or with a naivite more alarming for what it tries to do than for what it does. The consciousness operating in this book struck me as so safe with itself, so comfortable with the popular criticism of the day, with polite postures and equally obeisant homilies to the commonplace, that it loses touch with itself in the book.

Neural dialogues which concentrate on the right adjective, the correct ending, the poems, for the most part, need dusting off, shining up, polish to refurbish them. It's as though the poet spent a long and hard time mustering the energies to fill this volume out.

The spatial realm is eerily hollow in these poems. Stark behind the interior studies of mind. For instance, Reruns or the Return of Tom Mix, Mix being the popular cowboy, is strange for its utter disinterest.

I am an archive
depriving you of authentic existence
my television [repeating you]
saying what the kids of 1916
could never hear

The archive, sounding of footsteps and loud dust, the poet sees as herself. The television, the image of a packaged continuum and a passive agent who watches, intrudes as the voice, the "repetition" within the enclosure. The poem concludes with the image of "a jawbone in a desert," which does not amplify the sense of the archive imposed on the television set so much as it questions it. Why did the poet use such a hackneyed image?

In Winter Poem III, the image of the television set returns as character and the question is exposed to the interior inertia it asked why to.

We have put flowers on the tv
it is complacent and lying
again

it says we are summer people
warm benevolent
whose polaroid world
is filtered
safely

It is not just the certainty in the language, the power of the prose syntax over the poetry, the all too obvious personification, the worn out image of people watching a television set. What collapses this effort is the extent to which the poetic consciousness is itself safe, complacent, perhaps lying. There may be poetry in the commonplace, the mundane, the banal, but is it made by recreating this same stasis? A similar cerebral mire?

Many of the poems in this collection are historical. In fact, the title poem, Ghost Town, suggests that we are looking at a predominantly historical exploration. However, the poet's conception of history, if she has one, is never made clear. She talks at times of evolution, but there is nothing evolutionary in the attitude she expresses toward the past.

The attitude, itself, is caught between the poles of satire and romance. In Ghost Town, for example, she sets up a comparison between those who built the town originally: the prospectors, small businessmen, dance hall ladies, and those tourists who now, today, explore the ghost town with their "polaroids." Predictably she chooses the past over the present. She addresses the past as "you" and elevates the ghost town before the tourists.

The problem is the naive conception of the poem. Who would deny that the tourists' camera "won't hold your five-minute pose" or that the past "leaves no trace on their (the tourists') negatives?" These things are self-evident. But, is it true the original settler had "stopped the hills" with this same "five-minute pose?" Could it be that the tourists are "outwitted" by the past because it "is missing from this landscape?"

The poet, to create the atmosphere of romance, inflates the situation far too much. Certainly that much is true. But the aftertaste lingering on the palate caused me to wonder how long the poet had aged. Does she belong to the idealized class of prospectors, small businessmen and dance hall girls? Surely she is looking at the town as one of these tourists.

The poem makes no sense to me. Unless, of course, the sense that the notion of the historical context embodied here is myopic to the point of being silly.

The family poems, father-daughter, mother-daughter, grandfather-granddaughter, poems which constitute the final two-thirds of the book, share an invariable similarity of tone, posture, phrasing and thought to countless other recent modern Canadian poems in this vein. The family album is an overworked device, to say the least. Yet the use of the family photograph, developed to its logical fullness in the poetry of Atwood and Ondaatje, is brought out again here.

Curiously enough, the book does contain several interesting poems. Well, not so curious, McNeil has been getting fine reviews, for her books across the country from people who should know what they're talking about.

Well researched to present a technical knowledge which is interesting in itself, these few poems deal with old flying devices such as the balloon, the glider, the monoplane and even a 1915 fighting plane. The flight metaphor links the poet's craft to twentieth century technology.

Then there are glimpses of old movies, descriptions of frames as the poet watches them. These, like the flying device poems, provide some intellectual play with metaphysical relationships implicit in the poet's posture.

For instance, a film sequence on the Boer War reveals the faltering imperial British forces with a cunning subtlety. The tempo of the day is described in terms of Britons "waving batons/ at the new century," "triumphant colonials/ joining the chorus," Henty's "words," Kipling's "music," "the bristle and clash/ of formal recitations/ released from the classroom."

The poet breathes life into imperialist Britain and then counters this with the newsreel camera.

Leaving only the silent movie maker
cranking out negative reports to wonder
about the disorderly columns
retreating unedited
into the future

Here it is the intelligence and subtle grace of the description which fascinates. McNeil is good in these poems, those poems in which she draws upon her research to entertain our metaphysical awareness. But they are too few in number to save the volume.

For the most part, the poems fail to achieve any kind of freshness. Overuse of adjectives, rhythms that get lost in rhetorical phrasing, a too prose syntax which elongates the poem linearly into facile logical exercises, these things cripple the book.

McNeil uses a form which consists of a single, prolonged sentence. The breathless quality this form effects is fascinating at first. To encase a single poem in one sentence, a long sentence, and make it stand on its own, is an intriguing feat. But after I saw it done once, I looked for it a second time. By the third repetition of this form in as many pages, it had lost its novelty and its strength.

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CFM slowly winning hearts

By MERRILEE ROBSON

"The books are there, the poetry is there, the short story magazines are there and there seems to be some concensus that we are here."

Robert Harlow, in an interview in the latest issue of the Canadian Fiction Magazine, talked about this increased energy and interest in Canadian literature. The Canadian Fiction Magazine itself is one result of that energy; it has been publishing since 1971. After five years it still hardly qualifies as an institution but it does have some seniority over the great number of small magazines that have sprung up everywhere recently.

Canadian Fiction Magazine's Autumn 1975 issue is devoted to Robert Harlow, who says of himself, "There is something typically Canadian about all Canadians and I'm as typical as any of them."

Harlow is well acquainted with typically Canadian writers. He has been head of UBC's Department of Creative Writing for the last ten years. Although Harlow has never been connected with the magazine he has come into contact with all the members of the editorial staff through the department. Editor Geoff Hancock says that his brief editorial at the front of the issue should be called "Compliments to a friend."

HARLOW . . . typically Canadian

The actual fiction in the magazine consists of 30 pages from Robert Harlow's novel-in-progress, Making Arrangements. The novel takes place in a hotel on Granville Street.

One of the characters is a retired private investigator and Harlow says that it's a detective story, one of the most common forms there is. This fiction seems greatly different from Harlow's last novel Scann, a book which appeared so weighty that several Ontario reviewers refused to comment on it. CFM has not ignored Scann. The issue includes an essay on the novel by Robert Diotte. Of course Harlow's insights and use of language will not leave Making Arrangements at the level of a pulp thriller, in spite of the Mickey Spillane-like collection of hookers and horse players.

The Canadian Fiction Magazine, Autumn 1975, Number 19, $2.50.

On Christmas day the residents of the St. Augustine hotel bet on a race in the Iliad, which the intellectual member of their group reads to them.

"What this shows you is a race and you can get action on one that's three thousand years old."

This could be a comment on the eternal appeal of racing or the lasting value of literature. In any case it is an hilarious scene, with passages from the Iliad interrupted by the excited arguments of the listeners.

The novel's narrator, Emil Lime, has lost both legs in a logging accident. That is perhaps, a "typically Canadian" accident. But Emil emerges from the novel fragments as a very real character.

However, it is difficult to find any clues to the real nature of this novel in these selections. The fragments, while they generate interest in the novel and are amusing in themselves, seem rather disjointed. To the Canadian literature enthusiast the fiction will be satisfactory. But it seems unlikely that someone reading the magazine for the first time, and unacquainted with literary publications would be driven wild with the desire to subscribe.

G. S. Fraser in "The Year's Work in Literature, 1949" said, "There are, indeed, more small magazines than ever, but one has the impression about many of them that they are read, and meant to be read, mainly by intending contributors, and that poetry-loving for their subscribers has become one of those typical British hobbies like stamp-collecting or pigeon-fancying."

There is a danger of this magazine becoming too specialized to appeal to the general reading public. However, with the great interest the Canadian public is showing in their own authors, it seems unlikely that a magazine devoted to Canadian fiction would not have a general appeal. It is not necessary to degenerate the fiction to the level of Harlequin romances in-order to appeal to the masses. The problem is simply that selections from a novel-in-progress, no matter what the quality of the material, cannot have the unified appeal that a completed, shorter work may have.

But, as a tribute to Harlow, the magazine is most effective. Geoff Hancock's interview with Robert Harlow reveals a great deal about the life, temperament and work of one of this province's important writers. And the novel selections, disjointed as they may appear, are interesting.

One of the most important qualities of the small magazine is that they are able to use the material they wish to publish without worrying about selling great numbers of copies in drugstores across the nation. As neither large profits nore quantity production play a large in their production, the editors of little magazines can continue to select the material which most appeals to them. They are free to discover new talent or to devote an entire issue to an established one. Therefore, they can be extremely responsible, in the mass-media world, for supporting the survival of literature.

VISTA

By ANNIE WALLACE

Lots of cheap amusements to tickle your fancy are happening on campus this week. Many students might think that frats are those slightly run-down buildings along Wesbrook Place. Actually, fraternities and sororities are groups of people that, apart from their purely social activities, raise money which they donate to the Children's Hospital. They raise this money by sponsoring Mardi Gras, an evening of beverages, games and dancing. This gala event takes place tonight, starting at 7 p.m. in the SUB ballroom. Tickets are $2, available in advance at the AMS business office. Price includes a free beer stein. Music is by Jet. A good time for a good cause.

This week, the Centre Coffeehouse will present a Variety Night with folk, bluegrass and jazz musicians. The Coffeehouse promises an interesting mixture of talent in a warm and relaxed atmosphere. Doors open at 8:30 p.m. and the music continues until 1 a.m. at the Lutheran Campus Centre, the corner of University Boulevard and Wesbrook. Admission charge is $1.

The Lionsgate Jazz Band will fill the Grad Centre with their excellent vibes this Friday and Saturday night. Formerly the Hot Jazz Club, these guys are among the best jazz musicians in Vancouver. They will be playing from 9 p.m. until 1 a.m. for listening and dancing pleasure. Admission is $2, and refreshments will be served. For further information, call 731-6746.

The UBC music society's annual production starts on Wednesday in the Old Auditorium. This year they present Hello Dolly. Tickets are available from the Vancouver ticket centre and the show will run until Feb. 21. Show time is 8:30 p.m.

This week in the AMS Art Gallery, UBC's Photographic Society will hold its biannual exhibition. All the previous shows have been the best shows of the year and this one promises to maintain that high consistency. The gallery, situated on the main floor of SUB, is open Monday to Friday, from 10 a.m. to 5 p.m. Admission is free.

More art . . . the Vancouver Art Gallery's new show is entitled Quebec 75. It is a survey of the art in Quebec over the past five years and is divided into three major categories: the plastic arts, cinema and video. If you're interested, call the gallery for more information at 732-5322.

The Art Gallery is also holding a special event next Monday at noon. In an effort to provide wider exposure to video as a form of creative expression, the Gallery will present the works of Colin Campbell, an internationally travelled artist in the medium of video. That's at 12 noon on Monday at the Vancouver Art Gallery. Admission is free.

This month West Coast Actors present The Sea, a play by Edward Bond. The play, set in a small town, centres around the repercussions of a young boy losing his life in a storm. The Sea opens tonight at VECC. Show times are Tuesday to Friday, 8:30 p.m., Saturdays at 7 and 10 p.m. on Feb. 6-7, 10-14 and 17-21. Tickets are $3 on Tuesday through Thursday, and $3.50 on Friday and Saturday.

Also at VECC this weekend, Vancouver Folk Song Society presents a two-part concert. There and Back; Where the Whale Fish Blows features in narration and song the experiences of life aboard a whaling ship in the 1800's. The second part, Back Home, is a selection of Canadian folksongs, English and French, with special emphasis on songs of B.C. The concert starts at 8 p.m. on Sunday, February 8 and cost is $2 at the door.

VECC's Woman as Star movie this week features Lilian Gish in Way Down East. This film, made in 1920, is filled with lots of chilling last-minute rescue scenes that keep audiences on the edges of their seats. Show time is Monday 8 p.m. and costs $1.25. Film is showing at VECC, 1895 Venables St.

A brief reminder that PF publishes its annual Creative Arts issue in March and will be accepting stories, poems, photos and graphics from students until March 1. Entries will be returned if accompanied by a self-addressed, stamped envelope. An autographed copy of Robert Bringhurst's latest volume, Bergshrum, will be presented for the most outstanding contribution as judged by the staff of Page Friday.

Gustafson fires

By ERIC IVAN BERG

Simply win the Governor-General's Award for Poetry, say the detractors, and you've got it made for life. Henceforth hoards of eager, beaver-tailed Can-Lit pubbers will come happily thumping their bushies to your doorway just begging you to let them publish your laundry list.

Fire On Stone
By Ralph Gustafson
McClelland & Stewart
1974 90 pgs. $3.95

Yet to the winner of the 1975 Governor-General's poetry award this is not a criticism that can be justifiably applied. Ralph Gustafson is a most worthy winner of the controversial award for his small compendium of verse, Fire On Stone.

This latest Gustafson poetry, his first since 1969, is mature verse shorn of the experimental eccentricities that marked his earlier books such as River Among Rocks and Rocky Mountain Poems. Fire On Stone is a skilfully crafted attempt to place Professor Gustafson into the forefront of the too much ballyhooed Modernist movement of Canadian poetry.

Fire On Stone does succeed in establishing some new tangents to Gustafson's standard themes of life, love and death — which while they can hardly be termed new themes they are still the basis upon which most truly great literature is writ.

In the poetry of his elegiac lament, I Have Seen More Of Canute Than He Did, the poet addresses the "rattled royal ribs" of the famous Danish king's tomb:

I won't labor the proposition.
Merely say that the skeletons to be seen
At Odense, Odin's town,
The bones scraped and dry, a small
Man for a king, laid on a cushion.

Whether he is writing of a morning in Hammerfest, a dead king's tomb in Denmark, or about a magically inspirational moment in fabled Chartre Cathedral, Gustafson always cleverly manages to incorporate his lyrical sense of place into the cereal mix of his standard themes.

Pursuant to his more morbid themes on his travels, he mourns for Spain and its several civil elegies in the poem Valle De Los Caidos:

Grieve over the good and dead
Above on the hill, seen for miles
Around, agonized Christ is on
The crucifix. Francisco Franco
Cut the wood for this himself!

Strong stuff indeed. Yet the man is capable of coming out of the academic woodwork and Cathedral morbidity to reel off some rather bawdy lines of licentious verse.

Fire On Stone is a finely woven, albeit uneven, book of Canadian poetry. It remains a valuable addition to anyone's library of essential Canadiana.

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Cuckoo's Nest is unforgettable

By MARGRETT GEORGE

This film version of Ken Kesey's well-known novel, is executed with a deep comprehension of human nature and experience.

One Flew Over
The Cuckoo's Nest
Lougheed Mall, Cinema 3
Directed by Milos Foreman
Starring Jack Nicholson

The story concerns a convicted criminal, R. P. McMurphy, who is placed in a state insane asylum for observation. He is neither retarded nor insane, but his violent temper has convinced the authorities he is too dangerous for the work farm. For lack of a better solution, the law decides that he will remain in the asylum until an appropriate place in society can be found for him.

Once in the institution, McMurphy first encounters the head nurse, Miss Ratched, and then the patients themselves. The patients are more disturbed than retarded, but, having been treated as something less than complete idiots for most of their lives, they have come to view themselves as unacceptable to the world outside the asylum. Through careful scheming, Nurse Ratched reinforces this outlook by dedicating her time to the running of her patients' lives, complete from when they take their pills to what they watch on television.

McMurphy realizes the situation, and disgusted with the scene, declares war. The story follows this battle as it mounts in force, with McMurphy fighting for the men's personal rights and Ratched trying desperately to maintain her stranglehold on their freedom.

Jack Nicholson plays the role of R. P. McMurphy. A very tough character when first encountered, McMurphy has been put under observation in the asylum because, as he explains, he 'fought and fucked too much.' Lecherous, sensitive, bright and witty, he presents a totally healthy figure amidst the asylum's air of decay. McMurphy views the way things are, and accepts it. He never patronizes or treats the men with a condescending attitude, but assumes them to be responsible individuals. When the men do something he considers stupid, he lets them know, asking 'what are you guys, crazy or something?' and expecting they'll act more responsibly next time.

Nicholson is an excellent choice for the part as far as physical appearance goes and his actual performance is basically good. He has achieved a high level of understanding and sympathy with the character he portrays and his situation, is clearly visible on the screen. Unfortunately, this emotional level is not immediately attained, and the beginning scenes are slightly lacking in energy.

Louise Fletcher's performance as the smiling, blue-eyed, drill sergeant, Nurse Ratched, is excellent. She has fully captured the absolute insanity of this woman's life. Consumed by a hunger for power, she feeds by fiercely dominating every facet of her patients' lives she is able to control. Fletcher develops this character with subtlety and care, revealing piece by piece facets of Ratched's personality that amount to a very ugly inner self. Her portrayal is very tight and controlled, and complements perfectly Nicholson's expansive McMurphy.

The film excels for various reasons, all equally legitimate. Director Milos Foreman skilfully allows the simmering conflict between McMurphy and Nurse Ratched to build to a peak, until it finally explodes in one very powerful scene. The irony of Nurse Ratched's governing her supposedly insane patients, when she herself is obviously unbalanced, is clearly presented.

The film also makes a poignant and touching study of the patients of an insane asylum. Their characters are developed with sensitivity and warm humor. Excellent acting portrays expressions and movements that are so realistic it is impossible not to enjoy them — their very familiarity makes them priceless. Several scenes are unforgettable and equally indescribable. I can only suggest that a film of this quality is well worth seeing.

Boy, dog use tough moral

By STAN HYDE

"The year is 2024 . . . a future you'll probably live to see." The third and fourth world wars are over; the fourth lasted only five days, just long enough for everybody to push the buttons. Those left alive live underground, scrounge a meagre existence on the surface in "roverpacks" or by themselves as "solos." Vic is a solo; Blood is a rover — a telepathic, talking mutt. Together

A Boy and His Dog
Produced by Alvy Moore
Written for the screen and
Directed by L. Q. Jones
Based on the novella by
Harlan Ellison

they form a survival team. Blood hunts down food (and women; Blood has an unfailable sense for women), and Vic takes the food (or woman). It's a symbiotic relationship, Blood's olfactory and telepathic senses, Vic's gun and his ability to steal.

The movie is based on Harlan Ellison's story of the same name, which won a Nebula award as the best SF novella of the year. The movie treats the original very nicely, so well that Ellison was inspired to say this about it:

"After 12 years of seeing my work butchered by producers, 12 years of openly complaining about the visual interpretation of my stories, at last someone has produced a faithful version of a story very close to me."

The movie is a groundbreaker for other reasons beside the successful treatment of an Ellison story. Alvy Moore and his people have done something that needed doing; they've produced a good, tight, entertaining SF film without a huge budget.

The low-key, stylish photography effective and clever costuming and an artistically treated landscape-of-desolation make the question of budget irrelevant. This film has proved that you can make a good SF movie, representing an intellectual and stylish level closer to that of written SF (and not the ray gun and monster hash, a la Space:1999, that was dated in written SF before 1940).

It also avoids becoming just a movie about machines. Although technology can be a valid metaphor of the future, films such as 2001 A Space Odyssey have come across as machine worshippers (despite a blatant anti-machine message in 2001, a subliminal message remains in the lingering shots, cinemascopic wide awe and wonder at the things that men may build). A Boy and His Dog is a movie about people, not things.

The quips of Blood, the talking dog, steal the show. He is much more human than most of the humans. But while the show is very funny, it is also a violent, tough film that forces the viewer to make some unpleasant realizations about himself and how he would react in the given situation. There is no compromise solution in 2024 — you fight or die. Personal survival is always at the cost of someone else's life. It is the kind of post-nuclear hell that we all should be considering, since in this age we seem to always be hovering on the brink of creating such a future.

Vic is eventually lured "down under" to a subterranean Kansas City where middle-class mediocrity is making its last stand. There are uniformed brass bands, women in long dresses, and all the men use suspenders; a megaphone praises the vanished virtues of America while it also explains how to make pickles; everybody is in clown-face with white makeup and red circles on their cheeks.

The provocative Quilla June has lured Vic downunder so that he can be used to impregnate the women, as all the men below ground have become impotent. But downunder is worse than outside. Personal survival is still at the cost of another's survival, but also at the cost of individuality. If you don't conform you're eliminated, but quietly . . . death is glossed over, you're sent to the "farm." The Downunders are pretending to live in another world and when Vic tries to escape he sums it up easily, saying, "I want to get into a good straightforward fight with someone over a can of beans! I've gotta get back in the dirt so I feel clean again!"

A Boy and His Dog is disturbing, but somehow it manages to reassure us that something human will survive the horror that's just around the corner from now. Maybe it's almost too hopeful, but its most impressive message is a kind of hardedged morality that only those survive that are fittest to survive. Over-all it presents something ugly, something that Blood can sum up in one sentence after Vic laments that a gang of rapists didn't have to cut their victim up after they used her. Blood says, "War is hell, Vic!"

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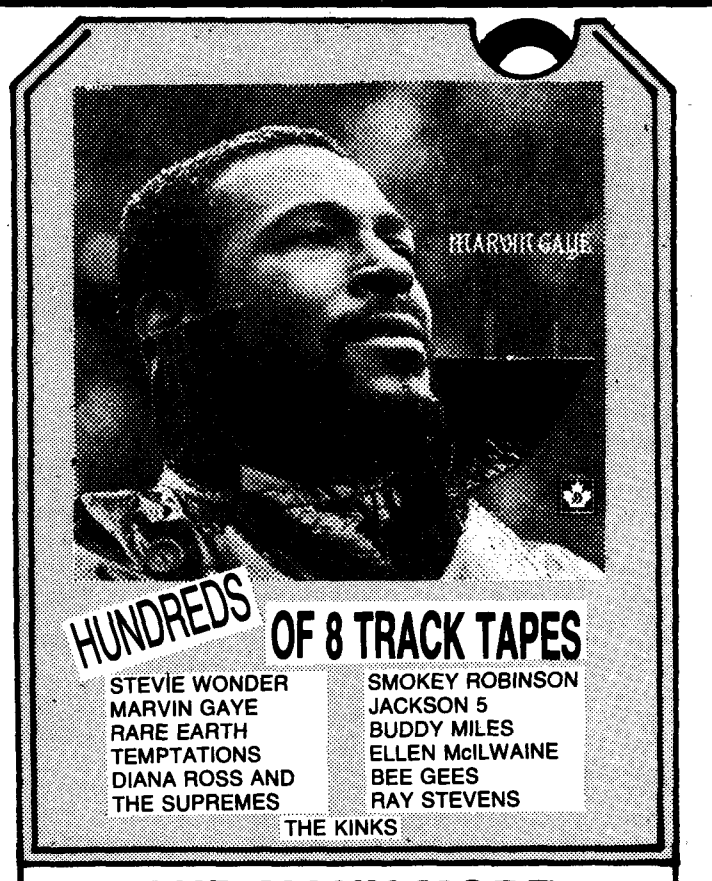

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SPORTS

'Birds wrestle 2 wins and loss

By BOB RAYFIELD

The Thunderbird wrestling team had a busy week with wins on Friday and Saturday and a loss on Wednesday.

On Friday, the 'Birds were supposed to face the team from Pacific Lutheran University. But due to unforeseen circumstances, (the coach was sick and four key wrestlers were injured), the 'Birds' opposition failed to show.

This was not a surprise to Thunderbird coach Bob Laycoe because in a previous meeting the 'Birds crushed Pacific Lutheran 43-6. UBC was credited with a win.

The match on Saturday proved to be a different story. The 'Birds went against the team from Western Washington University.

Laycoe expected this team to be difficult because collegiate rules were used, which is one of the 'Birds greatest weaknesses. The 'Birds prefer freestyle rules.

In collegiate rules, the wrestlers face each other standing up for the first round and begin the next two rounds on their hands and knees. In freestyle the wrestlers begin each round on their feet.

The 'Birds won the meet by a score of 23-20 in a hard fought contest. The UBC wrestlers who won their matches were Joe Machial in the 118-pound class, Mike Richey in the 167-pound class, Clark Davis in the 177-pound class and George Richey in the 190-pound class.

Mike Grist tied with his opponent in the 150-pound class. Clark Davis was the only UBC wrestler who pinned his opponent. The other victories were all achieved on points.

The Loggers from Washington State University came here on Wednesday and handed the 'Birds a defeat. The Thunderbird wrestlers did not wrestle as well as they have in the past, but the Loggers were one of the strongest teams they have gone against at home.

Mike Jostrum of the Loggers was a state high school champ last year and is a current state champ. He went against Mike Richey of the 'Birds in one of the best matches of the day.

Clark Davis proved to be a strong point getter for the 'Birds and with more training he will be a good wrestler in the future.

Davis is a freshman and was first in the B.C. high school championships last year. He wrestles in the 177-pound class and is very fast for his size.

Although UBC wrestled well they lost the match 33-20. This brings their record for the season to six wins and eight losses. The 'Birds have two more meets left before they go on to the conference and Canadian championships later this month.

UBC rugby team in McKechnie cup

The Thunderbird rugger team faces the Vancouver Reps in a McKechnie Cup game Saturday afternoon at Thunderbird Stadium.

The match is the first hurdle the 'Birds face in defending their 1975 title. Next week they travel to Victoria to meet the Crimson Tide in a round robin affair. The Fraser Valley has elected not to field a side this year.

UBC is flying high after upsetting the B.C. Rep team 12-10 last Sunday. Their season record now stands at 12-2-1.

In their last game UBC played without five starters — wing Paul Watson, fullback Rob Greig, hook Larry Chung, prop Frank Carson and fly-half John Billingsley. Greig and Billingsley were with the B.C. team. In addition, second rows Dave Eburne and Ro Hindson split duties with both sides.

All will be in action against the Vancouver team.

Against B.C., Don Carson and Harvey Edmunds joined another Carson, Dennis, on the front row. They came up with a good game, covering the field well and often getting the best of a bigger, more experienced Rep pack.

With Frank Carson displacing Don and Chung and moving in for Edmunds, Saturday's contest could be decided up front.

Meanwhile, the backfield will be reunited, more or less injury free.

Some creative running combined with a good field would open up the game to the detriment of the traditionally defensively oriented Vancouver side.

Game time is 2 p.m.

Non-existent hockey league returns

The Non-existent Hockey League made its second debut early Thursday as the Austin Brewins A defeated Austin Brewins F 18-4 in an intra-squad game in the UBC winter sports centre.

Former Quebec industrial beer league star Freddy Vyse sparked the A's with 18 quick unassisted goals late in the third period to lead them to their victory.

The F's had taken a 4-0 lead on first period goal by Greg "I spell my name with two g's" Thompson. Alleged centre Gary Coull and the hilarious Dough Rushton added second-period tallies. Rushton, who was instrumental in the A's win, also assisted on the final goal by the F squad, a blazing slipshod by peripatetic Ken Dodd.

Rushton, who won a high school letter (the letter A, for autocrat) and was the all-star drawback in his high school football league, was also named one of the game's three scars.

The Non-existent Hockey League came into non-existence two years ago when the Austin Brewins, a hodgepodge of frustrated athlete-Ubyssey staffers, started challenging other floor-hockey teams to Tuesday night games.

After losing 147 games in a row against the worst turkeys they could find, the owners sold their players' rights to the Washington Capitals and went back to being frustrated writers.

The franchise was reactivated this week to compete against the Scumbo Hockey League — the local established bum league.

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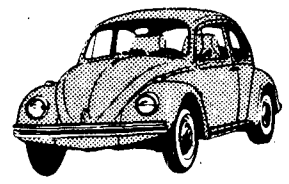

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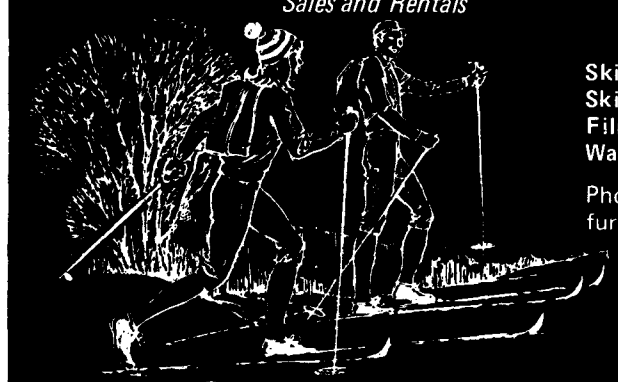

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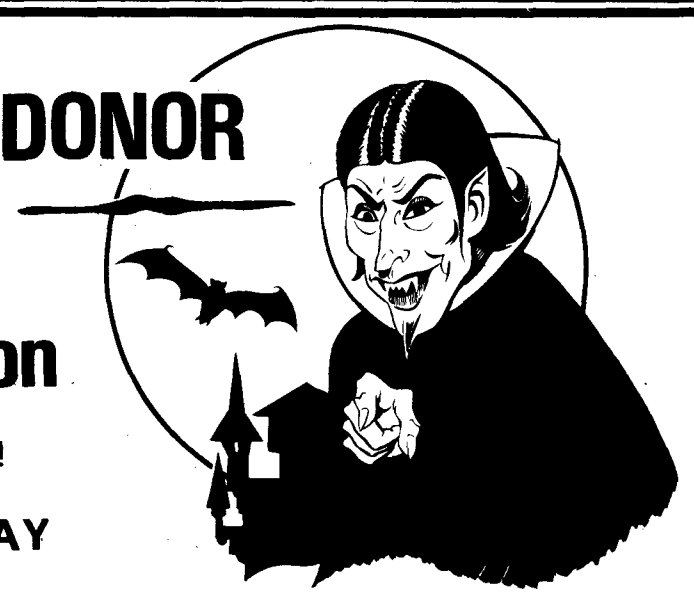

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600 Maritimers sit it out

Strike into second week

FREDERICTON (CUP) — The occupation of a government building by 600 New Brunswick students trying to force changes in the province's student aid system is into its second week.

Talks between the New Brunswick government and the students are continuing, with the major breakthrough so far being the province's admission that the students' five demands, including a lowering of the mandatory loan ceiling and an increase in grants, fall within provincial jurisdiction.

The government had previously argued that no changes could be implemented until federal aid policies were changed. It now admits jurisdiction, but says there is no money to implement the $3.5 million reform package demanded by the students.

However, the 600 occupying students say they intend to stay in the lobby of the government's Centennial building, which houses the NB cabinet and their department, until the government agrees to make improvements in the aid system effective September, 197t.

To counter the government's plea of poverty, occupation organizers released a statement condemning the government for "incompetence." The statement cited a $10 million giveaway to a NB industry that went bankrupt and the government's new $1.5 million leased aircraft as examples of government mismanagement.

Kenny mistaken, says Jake council did censure gears

From page 1

"We did react to it in council by censuring the EUS for the Lady Godiva ride. Most people on council are disgusted by their attitudes towards women," van der Kamp said.

He said the vandalism has "no joke value" and added that "the EUS should take it upon itself to end the Red Rag.

"The engineers can get quite a bit from engineering week if they put a little ingenuity into it."

An administration spokesman said the cost of the vandalism to the university has been $680.

Engineering dean Liam Finn declined comment because he said he has been busy this week with a Cuban delegation.

But associate dean Fritz Bowers said Thursday he has met with the EUS and with administration vice-president Erich Vogt to discuss the incidents.

"The thing that concerned me was the physical assaults on innocent people. This hasn't been worthy of the clever stunts they have pulled in the past."

Bowers said he will encourage victims of the assaults to charge their assailants. However, none of the assailants have been identified, he said.

The EUS reacted positively to his request for more control of pranks Bowers said.

Students at UBC have in the past handled their own discipline, he said.

"I would hate to see this responsibility transferred to the administration," he added.

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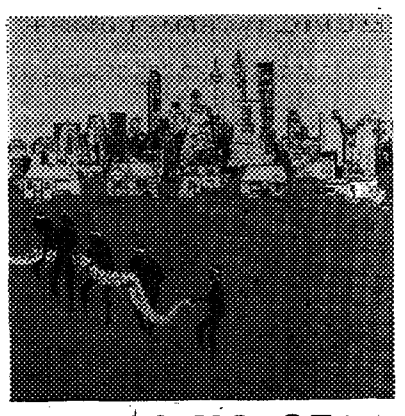

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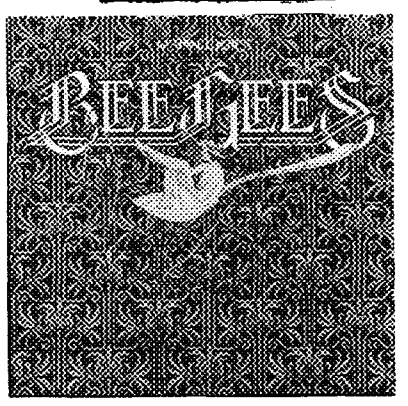

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