

THE UBYSSSEY

Is Bob
Your Uncle?

see page 4

UBC Chinese take nightclub to Human Rights Council over racism

By Deanne Fisher

Two years after filing a complaint of racial discrimination against Systems nightclub, UBC's Chinese Varsity Club is finally getting its day in court.

The BC Human Rights Council hearings were to conclude Thursday but the CVC called a final witness, a former Systems waitress.

"There was a certain area that if Oriental people sat in it, (the waitress) was told to ask them to move," said Steve Ling of the Chinese Varsity Club.

"(Systems manager) Dale McRitchie told her that they would get into groups, start speaking Chinese and scare off patrons," said Ling.

The CVC has more than one complaint with Systems. In the fall of 1986, the club held a dance at the nightclub.

"(McRitchie) proceeded to make things difficult," said Sanju Sukul, also of the CVC. Sukul said the music was terrible, the heat was turned up until it was unbearably hot, and the club's \$500 deposit was not returned.

Later in the year, CVC members arranged a "test" of Systems' door policy. The doormen let in two Chinese patrons but when a group of ten attempted to enter, they were told that it was a "members only night".

Two independent claimants are also charging that they were refused entry because of their race.

According to Ling, the Systems doorman testified that "we have had trouble with gangs," when explaining the incident.

A spokesperson for Systems said "we will say nothing until it's all over."

Ling said he is optimistic about the outcome of the hearing. "We're quite positive at this point. A lot of it came down to credibility. We know (Ritchie) is lying through his teeth. We have a lot of witnesses."

The CVC is asking for the return of their deposit as well as payments for excess tickets printed for the dance, although they were printed according to McRitchie's instructions.

"They owe us about \$1,000," said Ling. The CVC would also like a public apology.

Any punitive damages are awarded only at the discretion by the judge and are not part of the CVC's request.

"It could take up to a year for a verdict," said Ling, though he does not expect it to take that long. "It's all red tape. All we can do is stick to our guns," he said.

The Systems lawyer will give concluding remarks in August.



Demonstrators at rally sing ANC anthem

mandel ngan photo

Revenue Canada waffles over Longley tax scheme

By Chris Wiesinger

Revenue Canada now refuses to say whether a former UBC student's political contribution deduction scheme is legal.

Revenue Canada cannot issue a public statement on actions it may or may not take on the Blair Longley's Contributor's Choice Concept (CCC) because of confidentiality rules, said Robert Beith, Acting Assistant Deputy Minister of Legislative and Intergovernmental Affairs, on Monday.

This contradicts Beith's earlier claim that they would challenge the CCC, which takes advantage of the tax rule allowing contributors to registered political parties to direct them to use the contribution for a specific purpose.

The specific purpose may be the donor's personal benefit, according to Longley, leader of the Student Party.

He said Revenue Canada is

toying with him by refusing to rule on the legality of the CCC, which he has been promoting for three years.

"They're letting what I did slide as if it's insignificant and not worth their trouble to do anything about. But now they're saying that if I get a lot of people to do it, then they'll try and prove it's illegal. I think this is insulting," said Longley.

Beith reversed his earlier statement that CCC is illegal, and that Revenue Canada would challenge claims in court.

"I meant that (CCC) was contrary to the object and spirit of the Income Tax Act. We don't think it conforms to the Act," said Beith.

Longley said this is unacceptable, since Revenue Canada has approved all claims made under CCC so far.

His efforts to get a concrete statement from Revenue Canada

as to the legality of CCC had not progressed at all until Beith's statement, which has now been retracted.

Longley said that he would use the statement given by Beith to The Ubysssey last week as evidence that Revenue Canada is not dealing with him fairly in a petition to the B.C. Supreme Court.

Longley is also in the process of confirming the political status of the Student Party.

Elections Canada official Jerry Montpetit said the Student Party has received 83 confirmations of membership. Another 17 are required before the party will be granted registered federal political status. Longley will then have to organize candidates for fifty electoral districts in time for the next federal election, in order to solidify the party's status.



mandel ngan photo

SFU moves downtown

By Robert Carlson

Simon Fraser University's downtown campus will be a reality by the spring of 1989, with the help of private, corporate, and government funding.

The Harbour Center campus will begin accepting applications this fall for courses geared toward "mid-career professional studies," said Susan Jamieson-McLarnon, spokesperson for SFU at Harbour Center.

"It's not designed for the person straight out of high school," said Jamieson-McLarnon, "It's really more for people who are already working full-time."

The current SFU downtown location on

Howe Street, which provides courses on publishing, environmental studies, and other areas, will be moved to the new location.

SFU is currently undertaking a national fundraising campaign, "Bridge to the Future", which will help pay for the new campus.

The goal of the campaign is to raise \$32.7 million in five years. Of that, approximately \$10 million will go to developing programs at Harbour Center. To date \$14 million in private, corporate, and government donations have been raised.

The remaining money from the fun-

draising campaign will be used for scholarships, bursaries, academic chairs, and faculty incentives.

Over and above those donations the provincial government has granted \$10 million over ten years to cover the actual operating costs of the new campus. This money is separate from SFU's operating budget making the Harbour Center campus self-sufficient, said Jamieson-McLarnon.

The courses to be offered at Harbour Center will not be finalized until this fall when a university senate committee gives its recommendations. However, a management program for women which will act as an alternative to the MBA program is definite, she said.

"All of the programs relate to faculties

on the main campus," said Jamieson-McLarnon. "Harbour Center won't be a separate faculty itself."

Students at Harbour Center will be able to access all the library materials at the main campus through an augmented interlibrary loan system.

"We want to make the library as attractive and user-friendly as possible. We have to use modern technology as best as we can to see that the student gets as good a shot at information as those on the main campus," said Charlie MacDonald, associate librarian at SFU.

The campus will be located in the Harbour Center Mall in what was formerly Sears. Renovation construction should begin next month. Harbour Center will eventually accommodate 20,000 students.

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Vol 17 No. 2

Hello and welcome to Summer Session '88

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Thursday, July 21 - Trombones To Go!
Friday, July 22 - Jazz Trio
Monday, July 25 - String Quartets
Tuesday, July 26 - Gary Keenan Jazz Quartet
Wednesday, July 27 - Hollyburn Ramblers

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Tuesday, July 26 - **Beetlejuice**
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The Summer Students Association is looking for people to help in the office in the summer of 1989 if you are returning and would be able to help out, please see Michael Grice in Room 100A (Ombuds Office) in SUB.

UBC SUMMER BLOOD DONOR CLINIC
Well, we have your money - now we want your blood. The annual Summer Blood Donor Clinic will be held July 20th and 21st, from 10-3 in the Scarfe Building. Please come and bleed - and save a life!

UBC grads awarded IDRC grants

\$40,000 allotted to study urbanization, literacy in developing countries

By Carol Swan

Two UBC graduate students have each been awarded \$20,000 to pursue their research interests in the Third World.

Erasmus Morah and Glen Peterson are among 17 Canadian graduate students and professionals who are recipients of Young Canadian Researchers awards from the International Development Research Centre (IDRC), a public corporation created in 1970 to encourage scientific and technological research by developing countries.

Morah, who is working towards his Ph.D. in Urban and Regional Planning will be researching housing problems in the new African capitals of Nigeria, Tanzania and Malawi.

He will examine the gap between the initial city planning and the reality of the sprawling urbanization problem.

"I will try to gain some understanding of the political situation surrounding new capitals and try to establish an understanding of why the goals (of city planners) have failed in many cases," said Morah.

"The grant takes off a lot of (financial) pressure. I could be able to spend as long as I want," said Morah, adding that he is not sure how the IDRC will respond to his desire to make two trips to Africa.

"I'd like to go down for about seven months and then go back later, but the IDRC wants you to do your research in one visit," said Morah, who leaves for Africa in September.

But Morah has no complaints about the chance to do his research in the Third World region he is studying.

"I call it 'remote sensing' when you have to understand things from here. It's unfortunate when you're trying to aid developing countries but are not able to be there in person," said Morah, who hopes that his research will help change some of the patterns of urbanization in developing cities.

Morah's housing studies proposal is of special interest to the IDRC because the settlement problem is one of the main focuses of the organization, said Francoise Coupal from the IDRC awards division.

Peterson, a Ph.D. candidate in Modern Chinese History, will be researching literacy in rural China at Zhongshan University in Guangzhou.

"I want to survey the progress of literacy in China since 1949 and look at (its) problems and achievements," said Peterson.

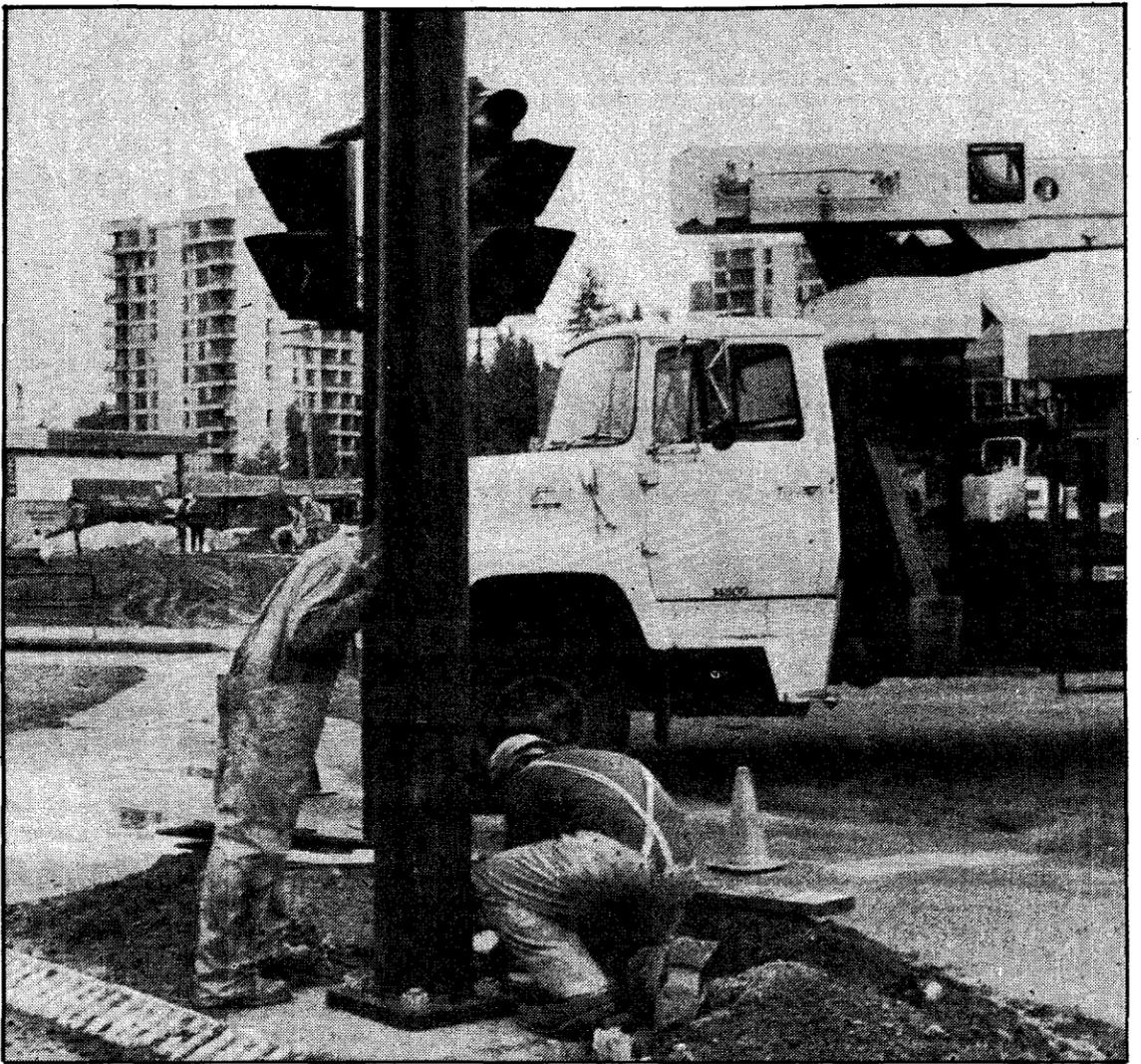
Coupal said that Peterson's work on rural literacy in China was deemed especially important because there has only been one book written on the subject.

"It's not something that's always mentioned in the history books," said Peterson, adding that literacy levels are highly related to many other aspects of life.

Peterson's interest in Chinese literacy is a blend of his general interest in mass education and Chinese history in the 20th century.

His current plan is to leave for China in October and to study there for about a year with the help of his IDRC grant and support from Zhongshan University.

Peterson and Morah were chosen from among 88 applicants for the fellowship because their research proposals were the most impressive, said Coupal.



Man successfully grafted to power pole

mandel ngan photo

Boat's tragic voyage ends at UBC

By Mandel Ngan

The UBC Sailing Club has acquired a boat with a history — the Tsubasa.

The 24-foot gift is the result of events which occurred last summer. "It's a sad story," said Winifred Van der Sande of the UBC sailing club.

Late last summer, Takafumi Arai, a 23 year old Japanese man sailed alone from Japan to Victoria. After arriving in Victoria he embarked on a bike tour of Canada. However, he was unable to finish his tour — he was fatally struck down by a truck near Winnipeg.

"Canada is a big vast land compared to Japan. He was hoping to live in Canada eventually," said Susan Wong, a friend of the family. "He dreamed about sailing and coming to Canada." Arai trained for five years before setting sail for Canada.

After original attempts to sell and donate the boat had failed, Takafumi's father, Mamoru Arai arrived in Vancouver in April with the intention of sailing the boat back to Japan himself.

"To go back by himself would be suicide. I prayed for him" said Wong. Although Arai had prepared provisions and food for six months, he decided, at the last moment, not to go through with it.

Before the boat was donated to the UBC Sailing Club, it was offered to a number of other sailing clubs who refused because of difficulties with Canada customs, duty payments required and difficulties finding moorage space.

It was Susan Wong who suggested the donation to the UBC Sailing Club which has a tax free status and did not have to pay duty. "It is a valuable addition to the club," said Peter Wall, commodore of the sailing club.

Part-time students demand equal rights

OTTAWA (CUP)

Part-time students are often considered second class citizens says the Canadian Organization of Part-time University Students.

During its annual conference at Carleton University, 60 part-time students from universities across the country discussed ways of improving the status of the "other student body".

Changes in areas such as daycare, student funding and class scheduling are all necessary to serve part-time students better, said COPUS administrative secretary Araxie Robertson.

Part-time students have to begin repaying their Canada Student Loans within 30 days of graduating, while full-time students have six months.

"... a degree is as important as experience."

"We want part-time students to get more money, and conditions of repayment to be the same as (for) full-time students," said Robertson, adding that COPUS plans

to lobby provincial governments to revise loan and grant guidelines.

But despite COPUS efforts, some delegates were disappointed with the impact of the weekend conference.

Peter Hopwood, a former part-time student and a member of Carleton's student council, said COPUS is a disorganized group that is unable to lobby for the concerns of all part-time students.

"I don't really think they are an effective enough lobby group on behalf of part-time students, he said "They don't represent graduate part-time students and they

don't represent part-time students coming out of high school."

But Robertson said most issues affecting part-time students are federal issues like student aid and day care and COPUS is the only organization addressing them.

She added the majority of part-time students come from families with parents who never went to university. The children usually work for several years after high school, before deciding to go to university.

"They realize that after having been in the workforce for a while, that a degree is as important as experience."

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Bob's Your Uncle:
Talent overflows into tedium

By Rosanna Dittmars

Last Wednesday night, Expo's musical legacy, 86th Street, was full of crazed dancers bopping ecstatically to the groovy sounds of Vancouver's own Bob's Your Uncle and Toronto's Basic English.

Neo-flower-children twirled joyfully, long-haired rockers whipped their locks around at full-speed frenzy, and pleasant-looking yuppies just danced.

MUSIC
Bob's Your Uncle and Basic English
July 13th
86th Street Music Hall

The evening began on an upbeat note with Basic English's energetic set. The folk roots of this four-piece band were evident in their use of acoustic guitar and harmonica, and in the earthy directness of their delivery.

Particularly inspired was a Leonard Cohen cover, revamped by a fifties-style guitar line. Cohen's lyrical melancholy was effectively combined with good old adolescent guitar rock, full of raw emotion and seminal strength. ("Sounds like it belongs in an opera," said the man on my right.)

The band's big single "Images of Love" was also powerfully executed. With its driving rhythms, insightful lyrics and dramatic, expressive vocals, the song conveyed the bittersweet sorrow of love gone wrong ("I can close my eyes and see MTV," said Mr. Anonymous). With a style often resembling a mixture of Dylan,

Cohen and Van Halen with an R & B backbone, Basic English successfully married 60's emotion with 80's energy ("I'm getting tired of ripped jeans," said Mr. Anonymous).

And then, backed by an impressive array of what could only be described as urban folk-art murals on acid, Bob's Your Uncle emerged slowly from the backstage shadows. Their "costumes" were, as usual, weird and wonderful - an unusual combination of form and function (read: nice lines, and good for jumping around).

They started off Samurai style - all hard drums and oriental harmonica. Leader Sook-Yin turned David Byrinish, with dark languid vocals. Then, backed by Batman bass runs, she howled Arabic scat and sang "she wanted someone to possess, but there was nobody around."

Half-way through their third number, Sook-Yin sang through a long plastic tube into the microphone, creating a haunting echo effect, (or "industrial vocals", as Mr. Anonymous said).

"Acid Rain in My Brain" ("nothing seems to be the same") - an ode to environmental woes - came off like Grace Slick singing nursery rhymes.

Then the pace slowed down for a beautiful dreamy ballad: "Could you follow me and go to sleep at the same time?... We were flying, flying." The lyrics and guitar licks recalled early Jefferson Airplane, and the vocals were again reminiscent of Grace Slick. There was a nice ethereal feeling to the tune, but it was over-simplified and repetitious.

Soon after this, all the songs started blending together (no, I wasn't drinking - too expensive), but as Mr. Anonymous pointed out, "It'd be okay if it turned into a rocket or at least ejaculated."

Another interesting moment was provided by



The former started with a heavy metal overture and turned into bebop, with Sook-Yin donning a monkey mask and writhing around ape-like, the performance culminating in a Tarzan cry.

Although the first set tended towards angst-ridden self-indulgence and melodic repetition, it made for fascinating performance art.

The second set featured more Talking Heads-inspired, upbeat but repetitive music including more "tube vocals." Highlights included a number in which Sook-Yin played a toy piano and wore a head-dress that resembled a giant penis with an eyeball. This seemed too deliberately artsy to be sincere, but as Mr. Anonymous pointed out, "It'd be okay if it turned into a rocket or at least ejaculated."

Another interesting moment was provided by

Karen, the accordionist from the Crimpolines, who joined the band on a jazzy Cajun and Zydeco-influenced tune.

All in all, Bob's Your Uncle was intriguing - both visually and aurally - but never moving to the point of rhythmic surrender, since it often came off as being too self-consciously "artsy" and therefore alienating.

Paradoxically, there were so many musical elements and influences that the barrage of images became tedious. This "overkill" might have been avoided by attempting a clearer "less is more" approach.

Stylistic criticism aside, Bob's Your Uncle is obviously overflowing with talent - and besides, how could hundreds of happy dancers be wrong?

Handful of Dust offers beauty and depth

By Martin Dawes

Good news: David Lean, Richard Attenborough and the Merchant/Ivory team have a new rival in the epic film business.

FILM
A Handful of Dust
Directed by Charles Sturridge
From Evelyn Waugh's novel
Fine Arts Theatre

Charles Sturridge, who directed the award-winning Television series *Brideshead Revisited* (from the Waugh novel), has assembled a magnificent cast and created a rich, complex work worthy of comparison with such masterpieces as Lean's *A Passage to India*.

The aristocrat Tony Last lives with his wife Lady Brenda and their young son John Andrew

in a massive, ornate mansion on a picturesque estate not too far from London. This quiet castle life represents a consummated dream for Tony and an elaborate prison for his wife.

Lady Brenda is bored: she grooms and prunes herself beautiful (for who?), and her mouth twitches trouble.

Trouble is John Beaver in London, whose endearing plebeian qualities enable him to scurry under her skirts relatively unhindered, even if she does confess, to her sister, that he is "rather pathetic."

The good Lady is excited by the fact that this young man has no idea how to treat her, whereas her husband treats her exactly like the lady she isn't.

Kristin Scott Thomas handles these subtle emotional nuances like a master, and even manages the difficult feat of wearing her make-believe wealth upon her visage in the manner of

the real-life aristocracy.

Rupert Graves is suitably unsophisticated as young Beaver, and James Wilby is charming - almost Christ-like - as the naive, well-meaning, caretaker-lover gentleman-aristocrat who will soon profit from much knowledge, and much suffering.

Yes, this is a tragedy, and there at the gates of Hell is Alec Guinness, unquestionably one of the finest living actors in the English-speaking world. But to describe his character would be to give away the ending and pinpoint the tragedy; so let us leave it at that.

This stellar cast, this English countryside, this Brazilian rainforest: beauty here is offered. Here is disturbing depth as well: how to love without stifling? Honour in honesty or honour in commitment? An evolving life at all costs, or sacrifice for security? Important questions. Important film.



For coverage of the Folk Festival see page 8 | Iyall photo

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Friday July 22nd	Dinner Jazz 8:00 - 11:30 pm June Katz & Oliver Gannon with Russ Boten
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Revenue Canada takes unjustifiable stance

Revenue Canada has taken an unjustifiable stance on Blair Longley's Contributor's Choice Concept (CCC). Longley has spent several years communicating with Elections Canada, the Department of Finance, the Department of Justice, and Revenue Canada trying to determine whether the loophole he found in Section 127 of the Income Tax Act is legal. None of these departments, until last week, offered any hint of the Government's stand on the legality of CCC, save alleging that it didn't "seem to conform to the spirit and object of the Act".

Last week, Robert Beith, of the Department of Legislative and Intergovernmental Affairs (a man with the longest title in politics), stated that were Longley to take CCC to a national level, and Revenue Canada were to receive a "number of claims", his department would issue an order to regional taxation branches to challenge the loophole in court. This week Beith refused to say whether Revenue Canada would or would not act on CCC.

Either CCC is legal, or it is not. It is particularly offensive to justice that the government should wait for Longley to broaden his program before challenging its legality. If CCC is indeed illegal, as government sources loosely suggest it is, Longley and his party should be told so. If CCC is legal, as it appears to be, Longley should be so informed.

The likely reason behind this reluctance to issue a policy statement on CCC is rooted in cynicism about the Canadian public's intentions and priorities. If CCC allows individuals to make themselves beneficiaries of "political activity" by the Student Party, it is more than likely that the majority of Canadians would choose to do so, to the detriment of the government's revenues.

And why not. With the multitudes of red tape and regulations that make up our taxation system, half (or more) of the population of Canada has probably engaged in one illegality or another. The lovely system which generates the Government of Canada's revenues has the nasty side effect of criminalizing half of Canadian society.

It is a system with which we play a cat-and-mouse game, hoping to elude the Feared Auditor. It is no wonder then, when given the opportunity, that we utilize tax loopholes to benefit ourselves. That's the name of the game. Get all you can.

And when someone like Blair Longley comes along and tries to infuse some democratic spirit into the tax system, he is chuckled at as though he were some kind of insane but harmless freak. Our tax system ought to be, as a matter of principle, far more democratic than it is. This is the direction in which Longley's CCC points.

People would have to remain informed of what their government was doing, and how effectively their monies were being used. Through income tax, Canadians could cast their dollar votes; they could choose to direct money at education or defence, at childcare or environmental cleanup, and so on. Such involvement in the governing process would strengthen Canadian citizenship and lead to a vibrant democracy.

The government's lack of a stand on CCC is despicable; they are "playing" with Blair Longley, a citizen trying to be a citizen by participating in the democratic process. In so doing, they are sending an ugly message to Canadians: you are not capable of making decisions regarding the development of your society.

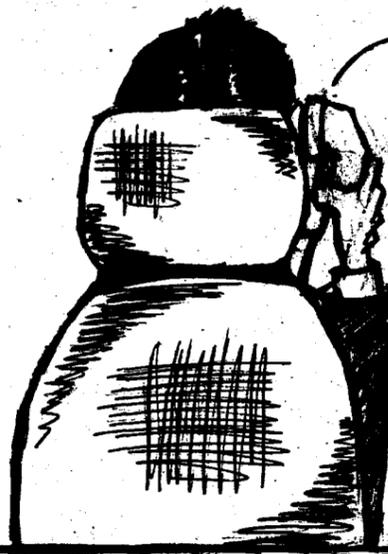
Such an attitude towards a population and democracy is inevitably going to have (and already has had) a negative effect on the character of that population and that democracy. Such an attitude should be condemned.

THE SUMMER UBYSSSEY July 20, 1988

The Summer Ubysssey is published Wednesdays throughout July and August by the Alma Mater Society of the University of British Columbia. Editorial opinions are those of the staff and not necessarily those of the university administration, or of the sponsor. The Summer Ubysssey is published with the proud support of the Alumni Association. The Ubysssey is a member of Canadian University Press. The editorial office is Rm. 241k of the Student Union Building. Editorial Department, phone 228-2301; advertising, 228-3977.

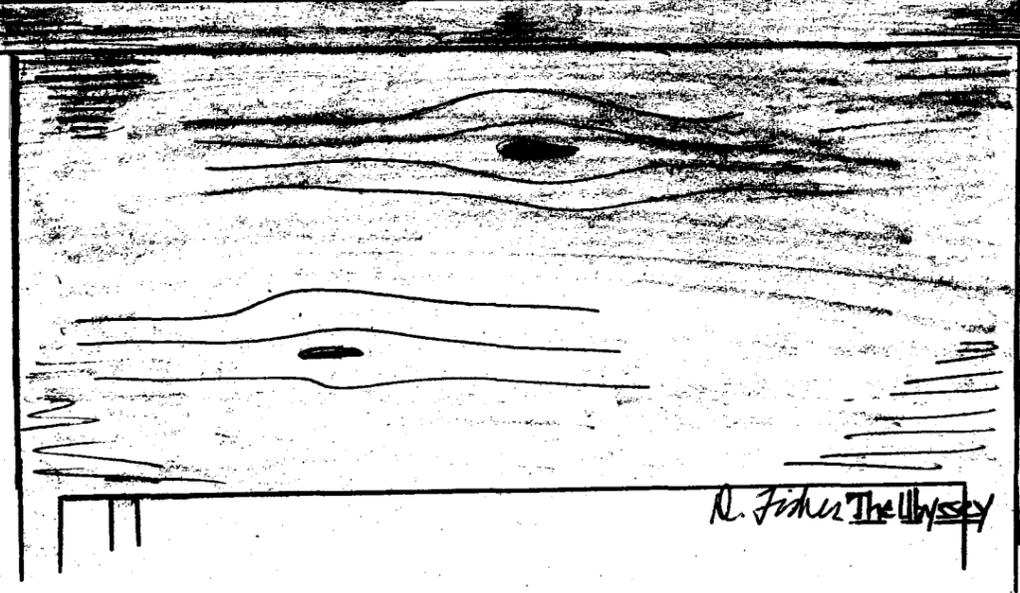
The sun shone brightly, which was strange because it was night while the folkies sang brightly which was strange because they were out out key which was not strange because the times they were a changin'. Ted Aussem got out his mother's guitar and Alex Johnson began strumming. Peter Francis awoke from a sleep of many years and said "Have we come to that again?" The big yellow taxi arrived and disgorged Martin Dawes who began to sing: "I came upon Deanne Fisher who was walking upon a road to Grant Moore." And Carol Swan announced "This is the dawning of the age of Derek Craig" who chanted "all we are saying is give Jennifer Lyall a chance." She, in turn, invoked Rosanne Dimsars with an oblique reference to the late great Jimi. There must be some kind of way out of here, said Donna "Yes to Lorraine." And I dreamed I saw Robert Carlson as brothers with Doug Carlson while Laura Bushkin flew through the purple haze. Vern McDonald gazed into the sunset whence he came and Mandel Ngan lit his fire and Steve Chan chanted Oo bla di oo bla da, life goes on....

entertainment: Martin Dawes
news: Deanne Fisher
city desk: Katherine Monk
photography: Mandel Ngan
production: Chris Wiesinger



WELL, YES... UM, I'M SURE THAT WE HAVE A POSITION ON THAT PARTICULAR ISSUE... I'M JUST NOT SURE WHAT IT IS... NO. WAIT A MINUTE. I DON'T THINK WE HAVE A POSITION ON IT, BUT WE ARE CONSIDERING IT. NO, WE AREN'T. NO... JUST A SECOND. I THINK WE ARE CONSIDERING FORMING A COMMITTEE ON IT... IF IT'S IN OUR JURISDICTION.

Acting Assistant Deputy Minister of Ambiguity and Indecisiveness



N. Fisher The Ubysssey

Letters

Challenge '88: Monthly checks checked by challenger

This letter is addressed to all those fortunate students currently employed through the generous Challenge 88 grant program and anyone else at the university being paid once a month.

There is a law in this province that states that human employees are to be paid every sixteen days. Initially led to believe that this was not possible at the university, it became apparent that it is indeed possible. I have asked and I have received.

I strongly urge those of you who prefer a more

The Ubysssey welcomes letters on any issue. Letters must be typed and are not to exceed 300 words in length. Content which is judged to be libelous, homophobic, sexist, or racist will not be published. Please be concise. Letters may be edited for brevity, but it is standard Ubysssey policy not to edit letters for spelling or grammatical mistakes. Please bring them, with identification, to SUB 241k. Letters must include name, faculty, and signature.

human payment schedule to politely request to be paid twice monthly.

If your request is politely denied, politely remind your employer or his/her representative that the "Employment Standards Act of British Columbia" requires all employers to pay all employees every sixteen days.

The only exceptions to this rule are those employees who have given prior written permission to their employers to effect a different schedule and (no surprise here), farm workers!

It's embarrassing enough to be paid the minimum wage, but to be paid only once a month is humiliating and illegal.

David L.C. Justice
Arts 3

Mock not The Mighty Sponsor

Recently Neil Young recorded a song called "This Note's For You":

Ain't singin' for Pepsi
Ain't singin' for Coke
I don't sing for nobody
Makes me look like a joke...

Ain't singin' for Miller
Don't sing for Bud
I won't sing for politicians
Ain't singin' for Spuds...

MTV has banned the video of the song. Apparently Neil has committed sacrilege by desecrating the sacred image of The Sponsor, and that is the one religion MTV will not allow to be mocked.

What a relief to know that the radical image which MTV has worked so hard to cultivate isn't really a threat to the status quo. It's only another advertising gimmick after all.

Scott Randal
Regent College

Roxy bedevils non-drinkers

On July 8, two friends and I went to see the Jazzmanian Devils at the Roxy on Granville.

The Devils played with style and energy. However, after their first set they left the stage saying "Drink lots."

I have chosen not to drink alcohol in clubs for a number of reasons, and I also know enough to expect and ignore the average alcohol sales pitch.

What I don't expect and cannot ignore is to be dis-

criminated against for that decision. My friends and I arrived early enough to get a table, paid our five dollar cover charge, endured the Roxy's tasteless decor, endured a pushy waitress, and listened to the Devils pushing drinks. After the first set we were asked for proper identification, because we were not drinking.

What's more, if we did not start drinking, we would not be allowed to sit at the table, we would have to stand, despite the fact that

we paid the cover charge. This, according to the waitress, is the Roxy's policy.

Nowhere else in this city have my friends or I experienced such discrimination on the basis of choosing not to drink. Rather than argue the Roxy's policy, we walked out.

It is understandable that clubs must sell alcohol to earn a profit, and that cover charges are meant to equalize the gap between drinking and non-drinking customers (as does the high price for non-alcoholic drinks). We were not aware a cover charge does not al-

low equal service for all customers at the Roxy. The treatment we received at the Roxy was rude and unfair.

I suggest to any present and future Jazzmanian Devils fans that they wait for a show anywhere else in the city. As for people who have chosen not to drink and enjoy the club scene, when you are discriminated against, don't keep silent! Bands will play at better clubs. Boycotts by friends of non-drinkers will convince clubs like the Roxy that their actions are not welcomed.

Christine Cosby
Arts, SFU

Telereg prompts vicious behaviour at pay phones

Re: "Telereg promises food, sex, and more" *The Ubysses*, July 13, 1988.

Don't get me wrong. I always liked computers. I wrote my first program long before yuppies began practising their pronunciation of "user-friendly". I even defended the machines. Computer error, as such, could not exist, because almost always it could be traced to human error. They could not, therefore, create a worse world independently. I used to innocently subscribe to these views.

We looked like chronic gamblers with bloodshot eyes...

But then, alas, came Telereg. Now I can say that I and that recent editorial in praise of Telereg were hopelessly naive.

I first called Telereg one morning from a phone booth. He was busy. I had heard that He was a hard man to reach. So I decided to try later at the Sedgewick phone bank.

There I discovered why Tel-

ereg was an infinitely repeating series of busy signals. Some people had been dialling continuously for ages. One told me he would keep on phoning until the current user hung up. It seemed logical.

But soon everyone started using the technique. I too sat down to do battle with my rival registrants.

For the next half-hour, we fed quarters in as fast as possible, thereby making sure that if we didn't get through, at least no one else would either.

Eventually, I began thinking: "This phone bank was once the scene of much meaningful contact. But now, by Telereg's very existence, a hitherto friendly area has become an armed camp."

We looked like chronic gamblers with bloodshot eyes, all lined up at one-armed bandits in Vegas.

And then I remembered the soothing Ubysses editorial: "Telereg is as painless as jello." Why didn't they also tell me that it could be more absurd than Bill Cosby sitting in a plastic tree?

Mark Seeban
Arts 3

Between Classes

WEDNESDAY July 20th

UBC Zen Society:
Meditation and Instruction.
3:30 pm
Graduate Center Penthouse

THURSDAY July 21st

Vancouver School of Theology.
Free Public Lecture: Dr Reginald Bibby, Canadian Sociologist & author of current best seller *Fragmented Gods*, talks on Canadian Religious attitudes.
7:30 pm. Epiphany Chapel, VST.

SATURDAY JULY 23

Institute of Asian Research, UBC
Opening Reception for exhibition of Chinese Silk

Painting by Caroline Ching-Hua Shen. Exhibition will run July 24-31, and will be open 11am-5:30pm daily. Opening Reception will be from 2-5pm. - Asian Centre Auditorium (Gate 4). Free

TUESDAY July 26th

Vancouver School of Theology.
Free Public Lecture: Dr. Doug Wingeier from Garrett-Evangelical Theological Seminary Speaks on Christian Faith Formation and Transformation.
7:30 pm. Epiphany Chapel, VST

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Folk festival presents weekend in paradise

By Deanne Fisher

If only the Folk Music Festival could transcend space and time and the world could become a giant conglomerate of liberal-thinkers, musicians, kids, sunshine and good food. But, alas, it's back to the real world of intolerance, top 40 and Tortellini's. At least it's sunny.

One is assaulted, upon entering the Jericho site, with a plethora of politically correct propaganda - Save the Stein, Stop U.S. Warships, Benefit Dance for Nicaragua. You eagerly accept the stuff, not because you are merely being polite but because you are so concerned, as is everyone surrounding you, with the plight of the universe.

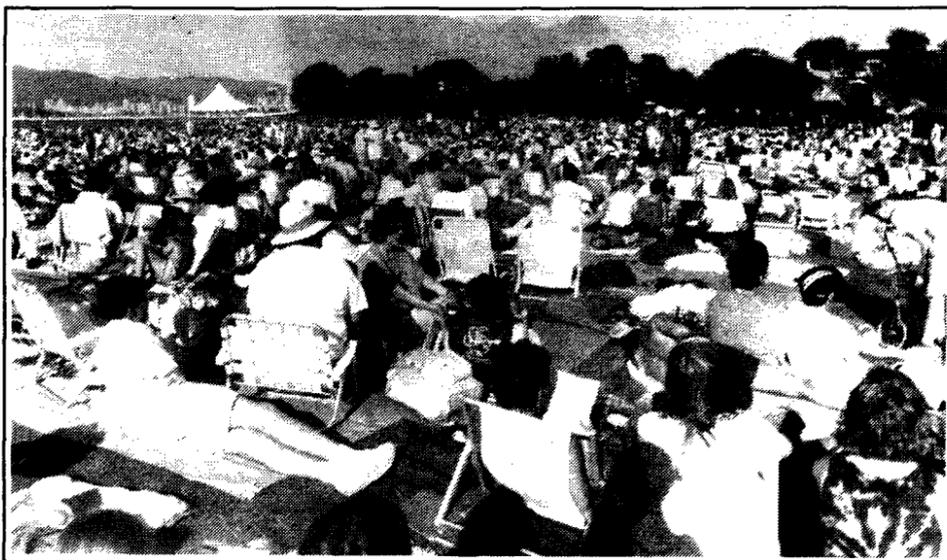
The music is continuous and glorious: Rory McLeod with his percussive shoes and working-class style, Phranc - "your basic American Jewish lesbian folksinger", the sharp satire of Nancy White, the primitive instruments of the Musicians of the Nile, and the guitar expertise of Stephen Fearing.

It seems virtually anything can be classified as folk music - as long as it's not

offensive or mindless. Even DOA, whose presence at the festival is justified repeatedly, goes over well, although they don't play acoustic guitars as most expect them to.

The myth, if there is one, of sit-down-and-just-listen folk music is quickly dispelled. Saturday night features a line-up of African musicians, and a throng of bopping bodies soon appears along the coastline of the sea of mainstage blankets. It is Zimbabwe's Four Brothers who spark this rhythmic frenzy and, although the music slows occasionally, the swaying becomes involuntary. The Vusisizwe Players, three South African women who frolic and sing *a cappella* wrap up the best night of the weekend and can now be seen at the Vancouver East Cultural Centre.

The workshops, smaller theme performances throughout the day, most featuring four or five artists, provide a more intimate, spontaneous and relaxed atmosphere than the evening concert stages. They also offer a chance to see performers not appearing at night such as Nova Scotia's Faith Nolan, who sings



J Iyall photo

spiritedly about her Black Canadian culture.

Folkie life is just too pleasant. It should never have to end, let alone be jeopardized by its opponents. Unfortunately, a weekend of paradise is all we get. So now it's time for us folkies to be deprogrammed and readjusted to the real world where "pork-choppers against Vander Zalm" buttons, five-dollar Egyptian flutes and Ethiopian food are not so easy to find. But at least your blanket and your children are.

Rory McLeod takes direct action

By Laura Busheikin

Rory McLeod got an unconventional invitation to the Vancouver Folk Festival (VFF) long before the formal one arrived in February of this year.

"I was busking in Mexico - this was a long while ago - and someone put a note in my guitar case saying 'you must come play at the VFF'...but I never thought I'd get here," he says. But the VFF organizers eventually followed in the footsteps of this enterprising woman and brought the British folksinger to the 1988 festival, where he inspired both a standing ovation on the main stage and widespread enthusiasm at his many workshops.

INTERVIEW Rory McLeod British Folksinger Vancouver Folk Festival

Thanks to such opportunities and to the current folk music revival in England, McLeod is no longer playing on the streets in order to survive. He still seems a bit amazed by his success.

"It's quite a privilege being able to travel," he says. "In the past I've always made my own way, but they paid my fare out here, and they paid me."

Rory McLeod has all the folksinger's credentials: he's a little unkept, he's lived a rough and tumble life that's included working in a circus and on a farm, he's politically concerned, and he doesn't put on any airs. His ego, if he has one, is well subdued.

Indeed his whole manner is subdued during a low-key interview on the last evening of the VFF. Perhaps this is because he got no sleep the night before (he couldn't resist jamming all night). Or perhaps it's the environment - the setting sun, the pond, the willow tree we sit under, the strains of music in the background.

Or perhaps McLeod saves his vehemence for his songs, where, in the words of the festival program, he "unleashes the scorching vitriol of a rattlesnake on methedrine towards what he sees as the evils of the world." It's hard to reconcile this gentle, soft-spoken man with the unrelenting anger of his songs.

"All my songs are love songs, and some are angrier than others," he explains. "How can people love if they're so needy? It's hard to give if you're in need.

Yes, I'm angry...there's a power in anger." McLeod's anger surfaces in his lyrics, with lines such as "when children starve in peacetime, it should be called war," and topics ranging from living on welfare to apartheid. But his concerns are not confined to his music; he is also politically active in his community.

(in Britain) is creating selfish attitudes, a selfish mentality; they're selling off shares of public companies, privatizing, making people greedy rather than thinking socially."

For all his criticism of Margaret Thatcher's Tories and their massive cuts in social programs, McLeod isn't eager to lend his support to the opposition labour party.

"They're supposed to be socialist, but they're not, really. They're just trying to run capitalism better than the Tory party. There's lots of careerism involved, lots of splits in the party," he says.

In spite of all his discontent, McLeod's songs are not relentlessly serious.

"I like to make people feel good. I don't like to alienate anyone," he explains. "When I play picket lines, they don't want to hear political songs all the time, they want to be entertained...I like to move people."

The well-thought-out certainty with which he speaks about politics deserts him when he talks about defining his music. It's as if it springs straight from his instincts, unmediated by his conscious mind.

"Well, I never really thought about it as being folk music when I started; it was just singing," he says when asked how and why he became a folk singer. "One day my Dad bought me a harmonica as a present and I just started playing and writing songs."

As for style and influences, McLeod says, "I have no set style really. I like dancing, I like rhythm, I have some story songs. I've played on the street a lot

where people don't understand the words, so the rhythms are there mainly for that reason, to make it more accessible...I play Irish music with Irish friends, and my Dad's from Glasgow, Scotland, so that's part of it as well," he says.

McLeod is quite content to leave his music without any label more specific than 'folk'. His preference is to throw categories wide open.

"I think of all music as being folk music...jazz is Afro-American folk music, reggae is Jamaican folk music."

Perhaps McLeod's open mind is a by-product of his eight years of travelling. He left England "because of a broken heart."

"And then there wasn't much work in England...but when I finally came back, suddenly folk became fashionable...it became easier to get work as a songwriter. Because I wouldn't do anyone



deanne fisher photo



Rory McLeod

J Iyall photo

else's songs - you see, no one else would do mine."

McLeod believes that the British folk music scene has been stifled in the past because of the influence of "academics who live in the past."

"When children starve in peacetime, it should be called war."

"They don't realize that the traditions they're leaning on were once contemporary. They don't actually think about what's happening today. But that's changing a lot. Folk is popular music. Songs like the Clash's were folk songs in their time. The punk movement wanted change and that's crossing over to folk. People are finding their roots again."

At the moment, McLeod has only a cult following in England. If he's right, and people are rediscovering folk music, he may well be discovered along with it. But McLeod's not sure he's ready for large-scale success.

"A lot of people know you and you don't know them and that worries me a bit...I like people to hear the songs, though. I'm not in a hurry for anything, because I'm not sweeping floors anymore. I'm happy being able to do what I'm doing and making a living out of it."