# Students hold key in Quadra election

By BILL TIELEMAN

UBC could become one of the main electoral battlegrounds of the country as the three main parties struggle for the hearts, minds and votes of students in the Vancouver Quadra riding.

Although the Liberal party seems in total disarray in the riding, two key Liberals believe lacklustre Conservative MP Bill Clarke could be bumped off in a close race on Feb. 18.

And the NDP also thinks Clarke could be in a run for his money — but with them, not the Liberals.

Currently the Liberals are in serious trouble in the riding. Wonderboy Paul Manning came out of the Ottawa backrooms to lose to Clarke in the May 22 election by several thousand votes. The riding association had hoped he would run again but Manning, busy as big cheese with the proposed stadium and up to his neck in debt after being a candidate for 23 months, said no.

So did May Brown, former alderman and mayoral candidate, despite strong support from city Liberals, including lawyer Frank Low-Beer, who lost running in Quadra for the Liberals in 1974.

In fact none of the prominent Quadra Liberals seem interested in running. Low-Beer said no thanks and Peter Pearse, the UBC economics professor and board of governors member who fought Low-Beer for the nomination and lost in 1974, says he's "not seriously considering" another attempt.

But Low-Beer and Pearse insist that Clarke is ripe for the picking — if the "right" Liberal candidate can be found.

They also say that the UBC student vote will be a key to the riding.

Bruce Ralston, who ran NDP candidate Alan Bush's campaign in May and challenged Bush for the nomination for this election, says the student vote will go to the New Democrats, not the Liberals under the no-longer-youthful Pierre Trudeau. Ralston said in May the NDP won several of the polls where married students live and expects a strong campus vote for the party this time.

Complicating the student vote question is the government's decision not to enumerate voters before the election. This means that students who weren't of voting age, were living in another riding or now live in residence won't appear on the voter's list, unless they register themselves. Essentially the lack of enumeration will disenfranchise many students.

That could put a major crimp in the hopes of the Liberals and NDP, who desperately need a massive infusion of student votes in the riding to pull off an upset victory.

A second factor is Bill Clarke's campaign. Ralston says Clarke will have to run a much tighter ship this election to be confident of victory. Clarke, despite the powerful finance committee chair appointment in the House, totally lacks any public profile. He's in no fear of losing the traditional upper-crust vote of the Point Grey establishment but a strong challenge by one of his opponents combined with a heavy student vote could cause concern.

And Joe Clark's help in the campaign can be directly measured by the number of jokes floating around campus about the hapless Tory leader.

Still, Clarke is clearly the frontrunner. The Liberals' nominating meeting is scheduled for Jan. 18, leaving their candidate less than four weeks to campaign. During that time the party will have to print and distribute signs and campaign literature. Unless the Liberals can find a big name candidate, some one like UBC president Doug Kenny, they can't mount a serious challenge.

The best indication of Quadra's fate will come when the registration deadline for voters is reached this month. If Quadra suddenly has 8,000 or more voters who weren't in the riding last May, anything could happen.

# 'Board easy on moonlighting profs'


THE UBYSSEY

Vol. LXII, No. 38 Vancouver, B.C. Friday, January 11, 1980 48 228-2301


By PETER FERGUSON

The board of governors' new policy on outside jobs for professors is meaningless in its present form, student board member Glenn Wong said Thursday.

The new board policy requires university approval when outside professional activity becomes "substantial."

"I'd like to see what their definition of substantial is," said Wong.

"UBC is under pressure to put a lid on outside activity, but if they really want to tighten up it depends on the definition of substantial."

The board has left it to individual faculties and professional schools to regulate themselves. In the absence of such regulation a limit of one-half day per seven-day period will be considered substantial, the board report states.

The board report also states approval will be required for the use of universities and facilities for outside professional activities, but Wong said this should be obvious.

"If it's not like that (now), why the hell isn't it?"

Former faculty association head Richard Roydhouse said the faculties and schools should regulate themselves and should not be subject to regulation from other bodies.

"The units within the university are capable of governing themselves," he said.

Roydhouse said outside jobs for professors were of benefit to UBC.

"The quality of teaching in the professional schools and in general does depend on people, having contact with the real world."

The issue of moonlighting arose three years ago when the outside jobs of former applied science dean Liam Finn came to light.

"The university felt collectively that it was under attack at the time," Roydhouse said. "I think we overreacted."

—kevin finnegan photo

**IRATE FACULTY MEMBER** expresses icy concern over board of governors' new moonlighting policy. Already snowed under by massive workload from first-year philosophy, professor decided to uphold public image of his department by taking spare-time job as horror movie extra. But "considerable" work on movies lost this man of learning his tenure. He doesn't care, though. Show business is a better deal anyway — all the bull is out in the open.

# 'Happy New Year—your tuition's going up'

OTTAWA (CUP) — Not too many New Year's resolutions include a 7.5 per cent increase in tuition fees.

But university students in Ontario had no choice. And they could face another 10 per cent hike next year.

Bette Stephenson, minister of colleges and universities, announced a general 7.5 increase in university tuition next year. Individual institutions can now choose an additional 10 per cent hike for certain programs.

General arts students could now face a $126 increase in tuition, if both increases are implemented, according to the Ontario Federation of Students. Engineers face a potential $137 increase, dentistry students $158.

The federation is opposed to the increase not only for its size, but the manner in which it is being implemented.

"This change (the optional 10 per cent increase) will create two classes of education in the province," said federation chair Chris McKillop.

"Soon schools will increase their tuition by the additional 10 per cent, especially in those faculties that have limited enrolment," he said. "Those will be the professional faculties — law, engineering and architecture.

"Those faculties will now be restricted to the well-to-do because

See page 3: WHOPPING

# Election called for Jan. 28-30

UBC students will go to the polls Jan. 28-30 to fill five at-large executive positions on the student representative assembly, the SRA decided Wednesday.

All students will be eligible to vote for five positions in the at-large elections required by a recently amended Alma Mater Society constitution. Students will elect a president, vice-president, director of finance, director of adminstration and co-ordinator of external affairs.

SRA approved the election call with an amendment making the elections illegal should the registrar of companies find the changed constitution unacceptable.

Nominations are open until Jan. 25 and may be filed at the AMS business office. The signatures of at least 10 students are required on the nomination form.

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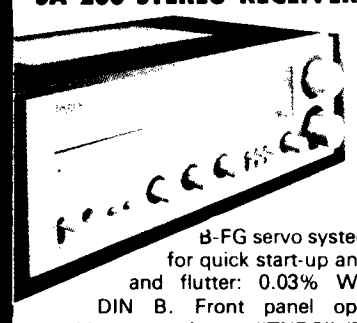

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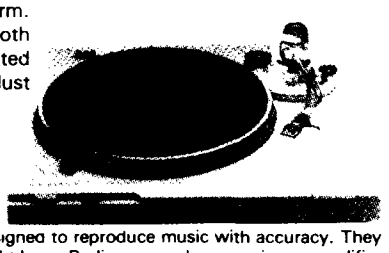

B-FG servo system provides high torque for quick start-up and stable rotation. Wow and flutter: 0.03% WRMS. Rumble: -75dB DIN B. Front panel operational control provides convenience. "TNRC" (Technics Non-Resonant Compound) base material resists mechanical and acoustic feedback. Highly sensitive gimbal suspension tonearm. Automatic tonearm return. Viscous-damped cueing in both directions. Anti-skating force mechanism. Illuminated stroboscope with pitch control. Hinged, detachable dust cover. Complete with cartridge.

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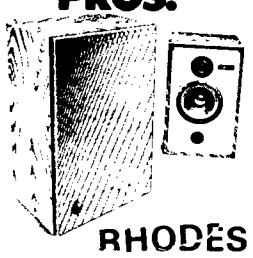

These new JBLs are designed to reproduce music with accuracy. They have clean highs and tight bass. Radiance speakers require an amplifier with only 10 watts per channel. And yet they can handle large power — up to 200 watts per channel.

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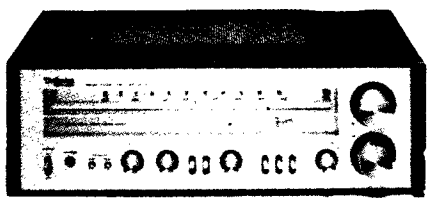

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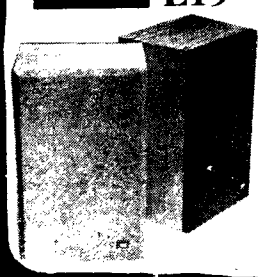

For professionals who need an accurate reproducer in control rooms where space is limited, JBL recently created a broadcast monitor. Its outstanding performance immediately won enthusiastic acclaim from the broadcast and recording industries. The L19 is the acoustically identical home version of this superb loudspeaker.

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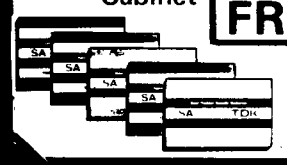

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# Hack keeps $10,000 snafu secret

Student administration commission chair Don Tolson came under fire Thursday after the student representative assembly used an hour Wednesday evening debating a $10,000 allocation that had already been spent.

"I'm offended by the fact that somebody didn't make it clear that the money we were discussing was already spent," said Valgeet Johl, Alma Mater Society external affairs officer.

"I can't understand why the chairperson of SAC didn't point out the $10,000 we were discussing was already spent."

SRA received a recommendation from SAC to hold a referendum to approve the expenditure for CITR radio, but the money had been approved at the Dec. 3 meeting of SAC and was spent shortly after.

Tolson, acting liaison between SAC and SRA, said he didn't realize SRA was confused about the issue.

SRA secretary-treasurer Glenn Wong said 90 per cent of those present at Wednesday's meeting did not realize they were debating a fait accompli.

"Technically we should have known that the money was already spent, but we weren't thinking about that and no one from SAC said anything," he said.

"Certainly the confusion could have been cleared up. If we had known that the money had already been spent we could have concentrated on discussing the task force."

SRA approved the task force to determine the future of CITR, which has made a proposal for expansion that includes a conversion to a low-power FM station, the hiring of a full-time manager and the purchasing of new equipment.

The task force was originally set up by SAC at the request of CITR president Greg Plant.

# Whopping fee hike greets Ont. students

From page 1

they will be the only ones who pay."

Edward Monahan, executive director of the Council of Ontario Universities, said that even with the increase, the level of funding of the province's universities is below recommended figures.

"The increase in university revenues from government grants and increased tuition is expected to be 7.3 per cent," he said. "However, this is still signifcantly below the increase of 9.2 per cent recommended by the Ontario Council of University Affairs, the government's own advisory body."

Even if every Ontario university used the 10 per cent option, a gap of $20 million would exist between what the council judges the universities need to operate and what the government is granting in assistance, said Monahan.

The federation says it will help individual universities organize campaigns against the newly-announced additional 10 per cent increase.

At UBC, the board of governors decided Dec. 4 to link tuition increases to increases in provincial government operating grants on an annual basis. This could result in 10 per cent annual student tuition fee increases every year.

# Court verdict upsets picketer

Another member of the SFU 18 has been convicted of obstructing the highway to Simon Fraser University last year.

Robert Clarke was given a conditional discharge with a year's probation in Burnaby provincial court Thursday.

"I'm relieved, but not happy," Clarke said.

"Where is our right to strike when slowing cars by picketing across a road at employer's entrance is a criminal activity?"

Clarke was acquitted of another ıarge of obstructing a police ofcer.

His conviction for highway obruction will be appealed, followıg the pattern of fellow picketers eter Armitage and Judy avanaugh.

Cavanaugh took part in the picket ne last spring and was released on year's probation Tuesday.

But Joan Meister, of the associaion of university and college employees local 2, said Thursday she is not hopeful about the Armitage appeal because of the outcome of Cavanagh's trial.

She added that she fears the case has set a dangerous precedent which will undermine workers' right to strike and that is the underlying plan of the provincial government.

"I think that's what the Social Credit government is after in the long run. This whole effort on the part of the judiciary has been directed against labor," she said.

Armitage, Cavanaugh, Clarke and 15 others were arrested March 22 when Burnaby RCMP broke a picket line at SFU.

# Hydro's petition enrages francophone federation

Angry B.C. francophones charged Thursday that B.C. Hydro acted "reprehensibly" in distributing a pro-federalist petition aimed at fighting sovereignty-association for Quebec.

"We find the action of B.C. Hydro reprehensible," said Jean Rioux, executive director of the Federation des Franco-Colombians. "It's not up to B.C. Hydro to be political."

Rioux said the federation was preparing an official statement, to be released next week, regarding the B.C. Hydro petition. But other prominent figures in the francophone community said they were unaware of the petition, which was mailed out along with B.C. Hydro bills for November-December.

B.C. Hydro came under fire this week for distributing the petition when UBC professor Phil Resnick threatened to sue the crown corporation for wasting public money in the effort.

The petition is similar in form and content to petitions distributed by Alberta utility companies, and seems to be part of a nation-wide campaign by pro-federalist forces to get crown corporations actively involved in referendum campaign, although Ontario Hydro has refused to distribute a similar petition.

The petition was drawn up by People to People, a pro-federalist lobbying group.

—ross burnett, geof wheelwright photos

**SECRET AGENT** from T.H.R.U.S.H. chases James Bond across endowment lands in upcoming remake of Her Majesty's Secret Service. As Jane Pennant, physical education 4, got close fleeing Bond activated jet propelled skate-runners and crashed into SUB cafeteria. Embarrassed film director Cubby Broccoli promised to pay for damage but students in cafeteria were not happy and pelted director and star with SUB food. Tomorrow Bond will attempt death defying ski jump off Wreck beach cliffs in escape from mastermind criminal Blowhard.

# Open house never closes

Just when you thought it was safe to go back on campus it's Open House two and three and four.

That's because now every year is Open House year at UBC. Instead of holding the public relations event every three years, as in the past, there will be an Open House every March for specific faculties.

Not enough people are aware of UBC's Open Houses because they are held so infrequently, according to Erich Vogt, vice-president of faculty and student affairs.

Vogt said UBC faculties have been divided into three groups and each will hold an Open House every three years. The first year for Open Houses for the faculties of the health sciences, applied sciences, and the humanities and natural sciences will be 1980, 1981 and 1982, respectively.

Under this new format, the Alma Mater Society and students of the faculties will have the same responsibilities as in previous Open Houses, said Vogt.

In previous campus-wide Open Houses the Alma Mater Society formed a central organizing committee and students initiated ideas and organized plans for their faculty's Open House, said Vogt.

Marie MacLachlan, secretary of last year's Open House organizing committee, said Wednesday she thinks the new format is good. Last year's campus-wide Open House was difficult to coordinate and organize because of its large scale, she said.

Open House organizers have had to start from scratch in the past because previous organizers were no longer on campus to give advice.

# Profs profit

UBC's board of governors has no intention of keeping this university's professors as bit players in the "real world."

They want their proteges (er, professors) to be playing an active role out in civilized society, supposedly to improve the quality of their performance within a classroom. But unfortunately for us, the board's newest policy on outside jobs, commonly called "moonlighting" leaves lots of room for interpretation. It's a shitty script.

With unspecific, lots-of-room-for-leeway guidelines, UBC professors' outside activities won't be tightened in the slightest. In fact, nothing will change a bit because action will be taken only when a professor's extra work interests become "substantial." And the definition of substantial lies with each faculty's discretion. And we all know what that means.

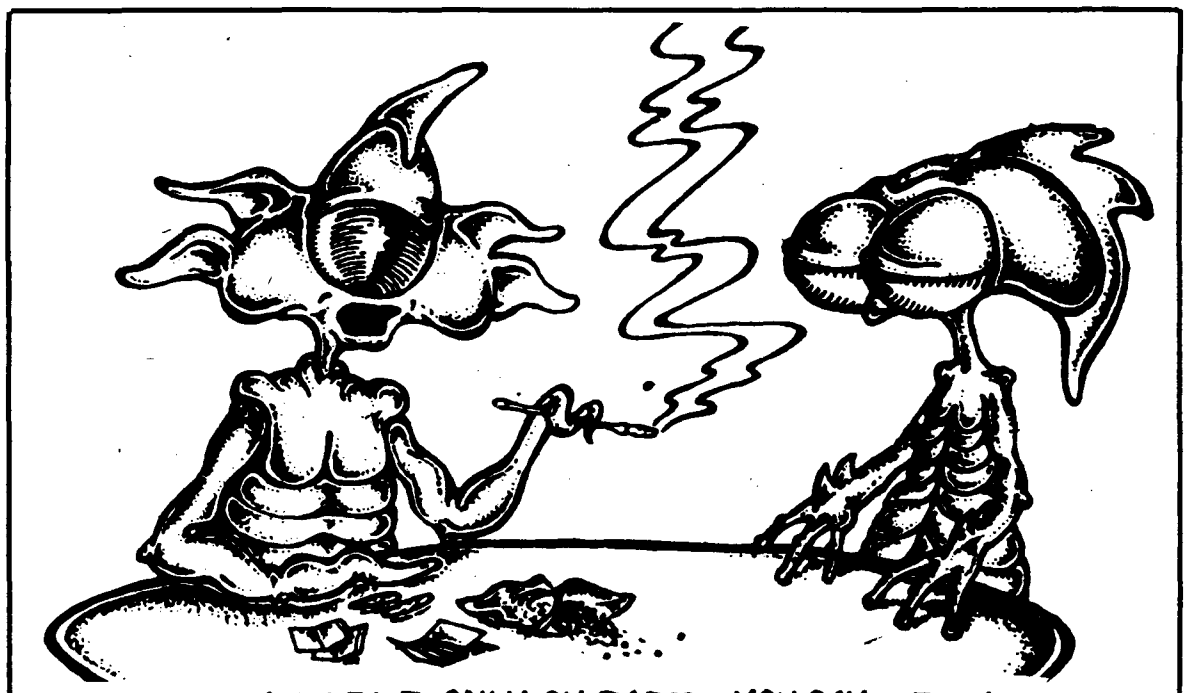
Bend the rules to fit the part. Interpret loosely for maximum gain. To put loosely-applied words down in black and white is a great masquerade for board members to pretend they've taken decisive action. But we all know that status quo is their real motto and that's the word that will stick.

So with all the aplomb of a leading player blessed with a doting director, each UBC department head/director/dean/vice-president will get token written approval and then sprint off to fill "certain kinds of paid and unpaid" positions.

Professors will dutifully report to their faculties. Heads and directors will go honorably to their deans. Deans and vice-presidents will smile at the president. It's a simple scenario. Then, as if to show (temporarily) that there really is a hefty check on this (only until it falls into the hands of faculties, of course) the board defines substantial as "a commitment of time equivalent to more than one-half day per seven-day week." That's clever.

There is nothing in the board's new policy that prevents a professor from devoting a significant number of university hours on private business. As former applied science dean Liam Finn was found to be racking up bucks on university time doing engineering consulting on the sly three years ago, others in the future will be able to fatten their wallets on UBC time.

The board certainly won't stop them. Business is theirs to endorse.





# THE UBYSSEY

January 11, 1980

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Co-Editors: Heather Conn and Tom Hawthorn


There was discord in the universe and Chris "Zeus" Gainor was perched precariously on his naugahyde Olympian throne, contemplating the chaos. Crouching at the feet of the awesome deity, Bill "Hermes" Tieleman head the thunderous passage of divine winds and knew at once it was the ancient summons to a Olympian congress. Donning his winged platform heels and climbing his '57 Chev Stratocruiser, Tieleman rushed to the corners of the real world with his message. Gathering on the shores of the Lethe, famed underworld river of forgetfulness, the glittering Olympians held council of the fate of the puny mortal hacks who fucked up their world and ended the Golden Age.

"These mortals are in over their heads," said Marcus "Poseidon" Gee, shaking the seaweed from his head. "They have to face the music sooner or later," added Bruce "Appollo" Baugh, twanging his Fender Stratocaster lyre. "Ya, these waterheads had better wise up," said Kate "Athena" Andrew, brandishing a package of Shields and leering at Terry "Eros" Glavin, and the divine duo, David "Castor" and Ian "Pollux" Morton. Taking the cue, Mike "Ares" Bocking un-

See PF 9

# Letters

## Porcine penman proves Pig positive pupil

On Friday, Nov. 30, I was sitting in the Pit casually enjoying my lunch and leafing through The Ubyssey when I came upon Anders Ourom's letter regarding the West End Bourgeois Pigs Arts 20 relay team, of which I was a member. Imagine my surprise when Anders attacked the Pigs for having a non-UBC student on the team, and then named me as the offending Pig! And then, after establishing the alleged fact that I was not a UBC student, Anders went on to name myself and a comrade in Pigginess of being varsity cross country team members.

Now, c'mon, Anders. You must be able to do better than that. How can you possibly call me a non-student in one line and a varsity team member in the next? I'm sure that if the cross country team were to use non-students they would try to get someone a little better than me. I suggest that you recheck the university register, this time using the correct spelling of my name (which you should have been able to get when you were checking out the cross-country team). You seem to have been involved in a somewhat less than diligent search for the truth.

I can only assume that this lack of interest in the whole story is why you haven't discovered the other relay teams with varsity runners on them. You also seem to have dismissed the use of an SFU runner by one of the top-placing teams as unimportant. What we seem to have here, then, is a selective application of the rules. Apparently, the only real thing that we have done wrong was giving our team a unique name and then winning by "too much." After all, Anders, you mustn't forget that we were disqualified long before you had any of your semi-facts. Was there any valid reason at all for our original disqualification? I doubt it.

You also refer to the rally as being "mild" competition. The vigor with which some of the other teams go about recruiting ringers (all the way from SFU) indicates otherwise. The rowers themselves are a pretty formidable group of runners — definitely more than a mildly competitive team. While participation is, and should be the main focus of the Arts 20 race, there is a strong competitive element.

The Bourgeois Pigs are just one more aspect of that competitive element. Our main goal was to participate, with a shot at winning. Who would have guessed that we'd do so well? Not me! We surprised everyone, including ourselves, and then had our victory taken away from us. However, we shall return, armed with the knowledge that we gained this year. Different name, different shirts, and a whole different style. We will still be going for first, though. You should know by now that you can't keep a good Pig down.

**Pat McDonagh**
**West End Bourgeois Pigs**

## Eggsplanation

In a recent article (Yolks eggcite UBC prof; The Ubyssey, Jan. 10, 1980) you lead off by saying that "Scientists have not yet discovered an answer to the age-old riddle," namely, "Which came first — the chicken or the egg?" For your enlightenment, the riddle has been solved by a philosopher of science and his conclusion is, I'm sure, supported by modern evolutionary theory. The answer is "an earlier kind of egg" (Popper, 1963).

Popper, Karl. 1963. Conjectures and Refutations: the Growth of Scientific Knowledge. (p. 47). Routledge & Kegan Paul, London.

**Dan Johnson**
**grad studies**

## *Utopians gunning for world peace, propose ministry of disarmament*

The Coalition for World Disarmament has been very upset by the failure of the political parties both in the 1979 and 1980 elections to address the problem of survival from nuclear war. We are especially interested in a new department of disarmament and world peace.

The coalition insisted during the last federal election that a primary issue, one of the survival of life on earth, should be faced by all the candidates and the major parties. All of the parties avoided a commitment to disarmament and to dismantling the nuclear arsenals. In the present campaign the coalition will renew its demands and will, in concert with similar organizations across Canada, request commitments from candidates and parties to face up to this increasing danger from nuclear war, and the deprivation of the needs of human beings from military expenditures.

Our proposals include the following objectives:

- withdrawal from NATO and Norad;
- the inauguration of a new ministry of disarmament and world peace, under a major cabinet minister, with a non-political appointment and not previously engaged in military administration;
- increased activity in the United Nations by organizing with other nations to activate the U.N. documents such as the Genocide Convention, the charter commitments to Non-Use of Military Force in disputes, and the laying of charges under the Nuremberg Principles of committing or conspiracies to commit war crimes;
- to move in parliament to provide research funds for peace societies on the problems of the causes of war and the resolution of political and economic difficulties through negotiation.

**Ken McAllister**
**researcher**
**Coalition for World Disarmament**

## *Skiers celebrate sensuous snow while snivelling snow snobs shiver*

Many students have uncharitably labelled the recent snowfall a pain in the ass. Their opinions are based on the traffic problems and slippery sidewalks that snow inevitably produces.

Those people obviously do not ski.

Snow is a blessing in disguise. It covers some of the dingy corners of this dingy campus. It sometimes cancels those nifty classes we all signed up for in September, and it gives us time to take part in more important and enjoyable activities. What activities? Use your imagination. Some of them are free.

Skiing, while not free, is an almost perfect combination of sex and violence. Moreover, the promotional snowfall I arranged is a good reminder that the ski season is only beginning, and that now is the time to take advantage of us. We're cheap, and we're easy too! So, unless you're planning to study all term, come see us in SUB 210 any lunch hour. We'll tell you all about our Whistler mansion, where accommodation is only $1 per night for members, and we'll tell you about a few other activities we have planned.

I apologize for any inconvenience which the snow may have precipitated.

**Darrell Bethune**
**membership chair**

## *Student pres caught compromising*

I note with dismay that in a Jan. 8 article there are remarks made by Brian Short, president of the student representative assembly, about the suitability of Shirley Waters as a candidate for the board of governors. For Brian to make these comments is totally irresponsible.

As observers of the SRA are well aware, the council is split roughly into two groups with different political views. As chairperson of the SRA, it is Brian's job to ensure that bickering and squabbling between the two groups does not hinder the SRA's work. To this end, Brian should be trying as much as is possible, to disassociate himself from both groups — to promote compromise rather than petty argument.

The candidates in the upcoming board of governors elections reflect the different views of the two groups on SRA. By making comments about any of the candidates, Brian compromises his position as chairperson of the SRA. If Brian wishes to continue to take part in the elections in this manner, he should first resign from his position of SRA president.

**Anne Gardner**
**science 4**

# Letters

# Doth Staley protest too much?

Excuse me, but. . .

While it might be best to respond to Mr. Tieleman's Perspectives with silence (which is what it deserves), I cannot help but respond to an article that is so full of distortions that it reminds me of B.C. Government News.

Mr. Tieleman states: "Bob Staley, the man who dignified Pierre Trudeau's last visit to UBC by repeatedly shouting, "Where's Maggie? . . ." This is a falsehood. At no time did I shout "Where's Maggie?" And certainly not repeatedly. As Canadian university Press national bureau chief (nice of him to come back and pay us a visit), I would expect Mr. Tieleman to get his facts straight. Unfortunately not. I wait for a retraction and an apology.

Mr. Tieleman goes on to make several comments about the content, quality and cost of *arts news*. He used the words "inane, juvenile and a complete waste of students' money." Perhaps Mr. Tieleman preferred things in the '60s. Personally, I dream occasionally about what it might have been like to have been a campus radical in the '60s. Perhaps Mr. Tieleman is still dreaming.

Having endured the '70s, the "me" generation, of which I (me?) probably am a member, we (student leaders — I can see Mr. Tieleman shuddering) are faced with student apathy. In arts the problem is the most acute. Previous attempts by "student leaders" which Mr. Tieleman lauds, have left us nothing but files full of "Let's rally against _____" posters. They did little to involve students, and in their own way caused the problems we now face. So far, during this academic year, the arts undergraduate society has done zip all. Nothing. Zero. Is this what Mr. Tieleman wants?

Just before Christmas, a conscious effort was made by a few people on the AUS executive to change entirely the direction (if any) of arts. No more incestuous discussions about the future of life on this planet. We decided that the AUS should become a service organization.

During the past week, Paul Yaskowich and I have convinced the AUS to hold the following events: an arts week (timed to coincide with engineering week); an arts peprally; an off-campus dance during arts week; three noon hour concerts in the Buchanan courtyard (first one hopefully featuring the Young Canadians — formerly the K-Tels); the weekly publication of an arts newspaper; a Bacardi Night (Friday, Jan. 17, 4:30 to 9 p.m. — drinks and beer 50c); plus hopefully a film series.

The last time arts tried something like this, I suspect Mr. Tieleman was a young pup and that I wasn't born. They say "you can't teach an old dog new tricks." Maybe that's why I am willing to change and he isn't.

As far as our comments about engineers are concerned, I have to totally disagree. We poke fun at them because we respect them (shudder again). While I disagree with Godiva and with their occasionally tasteless stunts, at least they have achieved participation. Isn't that what we are trying to achieve?

It is easy to quote the less original or less witty parts of *arts news* and leave them as shining examples of mediocrity. On the whole, however, the effort was a valid one, and all the responses I have received have been positive ones (with the occasional "great, but this part could be better").

When the Arts Perspective published, it was full of pretentious B.S. *arts news* doesn't take itself seriously enough to be pretentious. If you don't like it, Mr. Tieleman, you can write an article for it and make it better (just get the facts straight).

Eldridge Cleaver has reformed. Charles Manson is in prison. Nixon is no longer president. The Vietnam war is over. The '60s (and '70s) are over. The arts undergraduate society is changing. Ah, progress. . . .

**Bob Staley**
**arts rep**
**student representative assembly**

---

**Sorry Bob, but only because the *exact* words might be wrong. However the reporter covering the Trudeau speech, Mike Bocking, last year's Ubyssey editor, confirms that you "insistently shouted for information about Trudeau's wife Margaret," to quote from his story in the March 16, 1979 edition. Your name was not mentioned but you were referred to as a UBC NDP executive member and Mike is prepared to swear that person was you.**

**—staff**

## *Calling all grubs*

HORIZONS is here! Aye, for long enough has the dormant grub of science fiction nurtured silently in our pulsing bosoms. The time has arrived when the grub must metamorphose and emerge to reveal itself in all its fresh glory and magnificence. Now, UBC's own science fiction and fact magazine is spreading its gossamer wings of existence, to magnificently make itself available to every human creature alive on campus. Drop us a line at SUB box 75.

**Andrew Berkovich**
**president**
**UBC science fiction society**

## Federalist passes buck

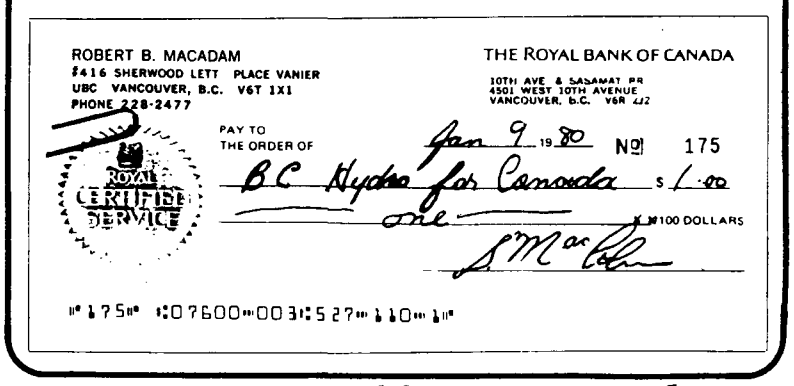
Please be so kind as to print this response to a recent article:

Dear Mr. Bonner:

The front page of the Jan. 8, 1980, issue of The Ubyssey featured an article in which a UBC professor, Phil Resnick, is said to have deducted one dollar from his Hydro bill to protest the support by Hydro of ". . . a united Canada."

Please accept my cheque for one dollar to make up for this debit on your books. Although as a full-time university student my net income is probably only a tiny fraction of that of a university professor, Canada is worth a dollar to me — my only regret is my inability to contribute more.

**B. MacAdam**
**law student**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## *Rambunctious Rhino rants and raves over ridiculous rag's reasoning*

I thought once the 1960s were over I would never see you again. The 1970s proved me wrong, but I still had hope for the 1980s. Wrong again. You're back, you assholes.

You've got triple deck NGB on the front page and you insist on talking about Iranians, Albertans and other foreign bodies. The silly reprehensible assembly should never have lost their opportunity to cut you bastards off. You people are really silly.

**John, eh? McDonald**
**alchemy 7**


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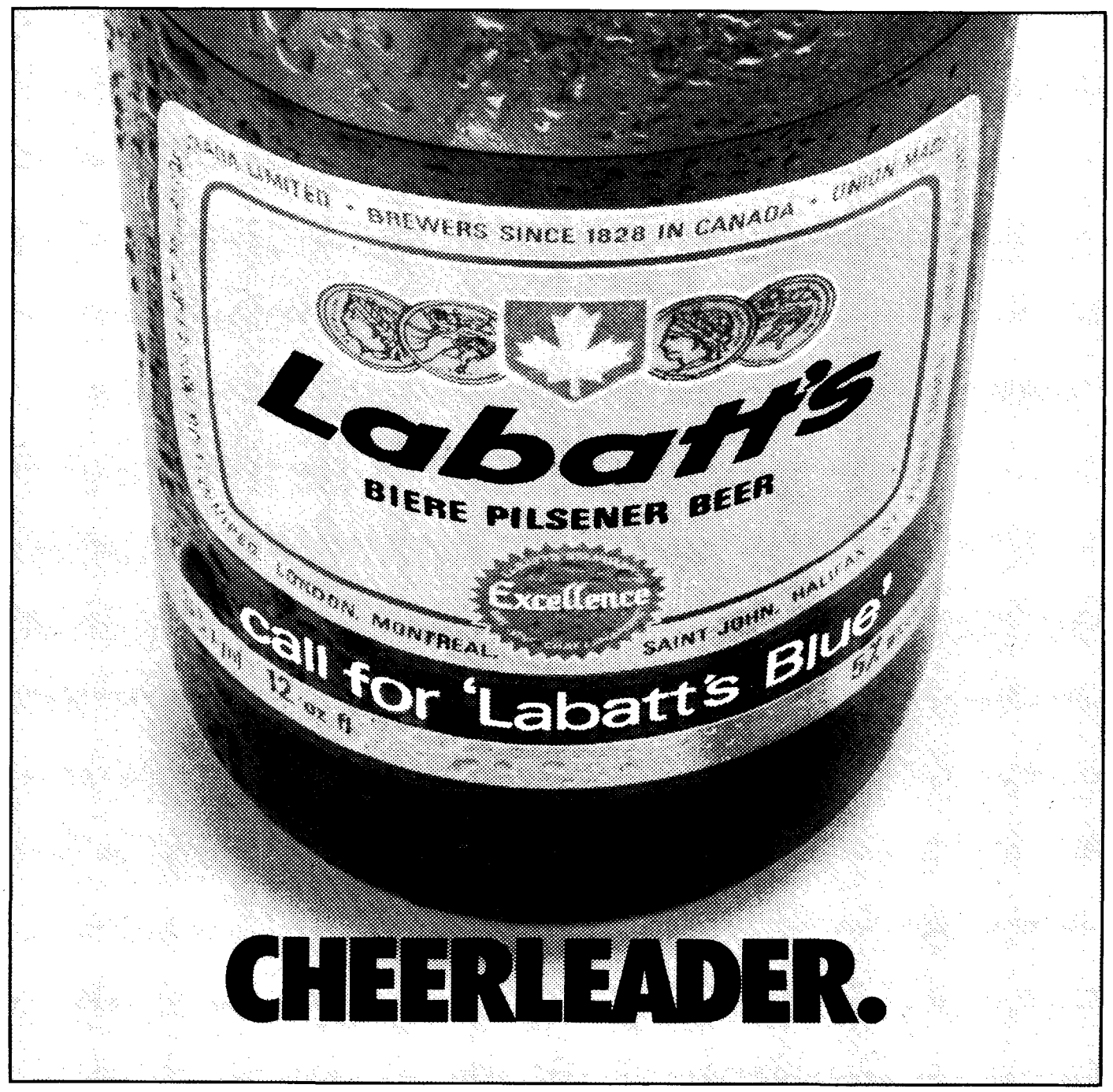


# 'Tween classes

## SUNDAY

**FESTIVAL OF RELIGION AND THE ARTS**
Opening worship, 7:30 p.m., Vancouver School of Theology, Chapel of Epiphany.

## MONDAY

**FESTIVAL OF RELIGION AND THE ARTS**
Lecture by Don Robinson, spiritual and popular music, noon, SUB Art Gallery.
**RESEARCH PARK COMMITTEE**
Public meeting, 7:30 p.m., Lutheran Campus Centre.
**UBC BALLET CLUB**
Classes resume this week, bring second term fees of $20, noon, SUB party room.
**CCCM**
Anglican-United communion, noon, Lutheran Campus Centre.

## TUESDAY

**RUSSIAN CLUB**
Music hour, noon, Buch 1256.
**FESTIVAL OF RELIGION AND THE ARTS**
Ron Reed a blues musician, noon, SUB Art Gallery.
"Jesus Christ Superstar", 3:30 p.m., and 7:30 p.m., SUB auditorium.
**COALITION FOR A SAFE CAMPUS**
Regular meeting, 1:30 p.m., SUB 130.
**WOMEN'S COMMITTEE**
General meeting, noon, SUB 130.
**WHEELHOUSE EVENT**
Heavy sarcasm lecture from Willy and Sam followed by intellectual violence, noon, Dunbar.
**WOMEN STUDENTS' OFFICE**
Film series, "Civilization", noon, SUB auditorium.

## WEDNESDAY

**LSA FILM COMMITTEE**
Showing, "For Twenty Cents A Day," on Vancouver's Depression era, noon, Law 101/102.
**TM PROGRAM**
Introductory lecture, noon and 8:00 p.m., Angus 306.
**TM PROGRAM**
Group Meditation, noon, Buch 217.
**VOC**
Vote on constitution ammendments, noon, Chem 250.
**FESTIVAL OF RELIGION AND THE ARTS**
Jim and Jean Strathdee in concert, noon, SUB auditorium.
Sue McCaslin reads her poetry, 3:30 p.m., SUB Art Gallery.
Strathdees, 7:30 p.m., SUB Art Gallery.
A slide show, "Guernica", 8:00 p.m., Lasserre 104.

## THURSDAY

**WOMEN'S COMMITTEE**
Wen-do women's self-defence course registration, noon, SUB 130.
**FESTIVAL OF RELIGION AND THE ARTS**
A lecture by Irving Hexman, Man, Superman, Son of Man, noon, SUB Art Gallery.
Strathdees in concert, 3:30 p.m., SUB Art Gallery.
Strathdees, 8:00 p.m., University Hill United Church.

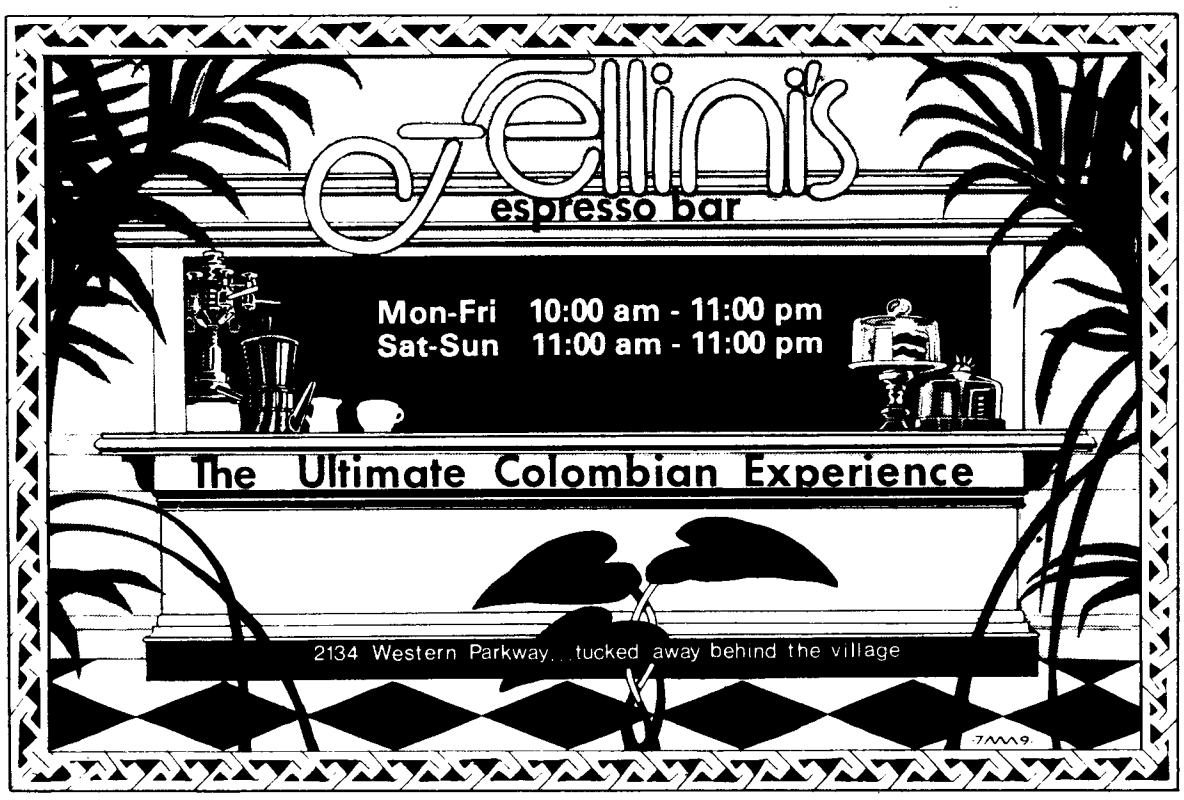
## FRIDAY

**FESTIVAL OF RELIGION AND THE ARTS**
Jim Whittaker and friends, a recorder recital, noon, SUB Art Gallery.
Music Open Stage hosts Ron Reed and Thomas McCay, 3:30 p.m., SUB Art Gallery.

## SATURDAY

**DANCE CLUB**
Annual banquet, 7:00 p.m., SUB ballroom.


INTERNATIONAL HOCKEY
UBC THUNDERBIRDS
vs
CZECHOSLOVAKIA JUNIORS
Monday, January 14, 8:00 p.m.
Tickets — Athletic Office 228-2503

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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., B.C. V6T 1W5.***

### 5 — Coming Events

**FREESEE:** Civilization Series starting Jan.15, every Tues., 12:35 p.m. SUB Aud. Free series.

### 10 — For Sale — Commercial

**FLOWER POWER HONEY** here again. Stop along University Blvd., get your supply today. 263-7080.

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### 11 — For Sale — Private

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### 15 — Found

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### 25 — Instruction

### 30 — Jobs

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### 35 — Lost

### 40 — Messages

**EXTRA SHOW SUNDAY!** That's right! **MANHATTAN** wil be playing in **SUB** Theatre Thursday 7:00; Friday, Saturday & Sunday 7:00 and 9:30. Only $1.00.

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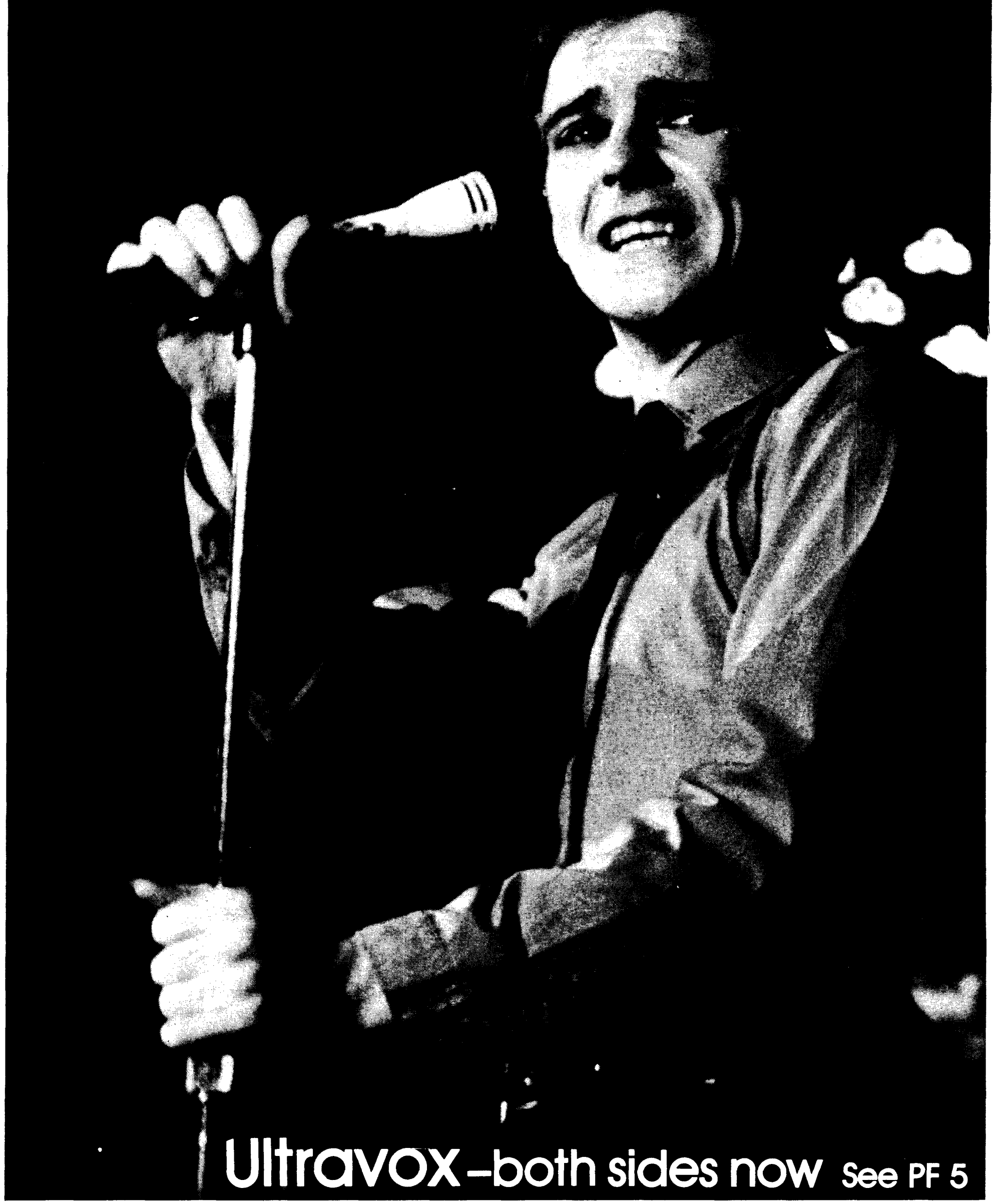
# PAGE FRIDAY

(Shaffin Shariff edition)



## Ultravox–both sides now

See PF 5

# The best motion pictures

By SHAFFIN SHARIFF

In 1977, women's pictures, films which featured some of the most outstanding female performances in a long time, were highlighted. Films in 1978 attempted to focus on the tragedies of the Vietnam war. 1979 was, probably, the year of the directors: some innovative filmmakers took daring chances and a few came up with masterpieces.

On top of the list was Francis Ford Coppola and his monumental journey into the heart of darkness, Apocalypse Now.

Two other respected directors gave us two very personal films. New Yorker Woody Allen received bravos for Manhattan. But Bernardo Bertolluci suffered considerably with Luna, a worthwhile but overly ambitious film.

Milos Forman showed the film industry how to make a brilliant musical without losing social commentary. Hair captured the feeling of the late '60s in a filmpiece for the '70s and decades to come. (Bob Fosse's musical, All That Jazz, had not been released at time of writing.)

Two directors proved that horror films need not cost an arm and a leg, a lesson John Frankenheimer should have learned before issuing his attack on the pork industry, Prophecy. (The exception was Ridley Scott and his $9 million Alien.) The best horror film of the year, by far, was John Carpenter's Hallowe'en a chilling, superbly-made shocker. Next came George Romero's gory, fleshy Dawn of the Dead, with its debatable parody on consumerism. Ridley Scott also succeeded with Alien, an up-to-date version of those '50s B-grade sci-fis. A mention of thanks also to German director Werner Herzog whose hypnotic Nosferatu — The Vampyre put the John Badham summer-release Dracula to shame.

MANHATTAN . . . Allen self-flagellates in Big Apple

If 1979 was indeed the year of directors, performances were up to par also. Martin Sheen's portrayal of Willard was exceptional and the star gave the year's best male performance in Apocalypse Now. In a league overcrowded with superstars, it took a relative newcomer to show how it was done: a winning performance by Dennis Christopher in Breaking Away. Two French actors, Michel Serrault and Ugo Tognazzi, demonstrated in La Cage aux Folles that stereotypes need not always be demeaning.

Serrault and Tognazzi proved to be the Laurel and Hardy and Abbott and Costello of the 1970s — of sorts, that is. James Woods, in the Onion Field, was another winner. And let's not forget Al Pacino in . . . And Justice for All.

Dustin Hoffman's Ted Kramer in Kramer vs. Kramer was, like the film itself, highly over-rated.

The most flawless female performance of the year came from Diane Keaton in Manhattan. Jill Clayburgh rose over the mediocrity of Starting Over and triumphed in Luna. In a breakthrough performance, Sally Field played the sentimental Norma Rae in the film of the same name. Meryl Streep may very well be the star to watch in the '80s with films like The Seduction of Joe Tynan and Kramer vs. Kramer.

Marsha Mason, when released from the Neil Simon Pen for Sugar-Coated films, gave us a subdued portrait of a doctor in Promises in the Dark. Political activist and actress Jane Fonda tried to show the varying sides of a newswoman in The China Syndrome and Electric Horseman. Bette Midler's talents were showcased in The Rose.

In the supporting role categories, Jane Alexander (Kramer vs. Kramer), Kathleen Breller (Promises in the Dark), Beverly D'Angelo (Hair) and Barbara Barrie (Breaking Away) proved to be some of the best actresses this year.

On the male side, Treat Williams (Hair), Robert Duvall (Apocalypse Now), Albert Hall (boat captain in Apocalypse Now), and Paul Dooley (Breaking Away) played their roles to the hilt.

1979, like any other year, had its share of bad films. Two so-called comedies made the top ten list of bad films. Carl Reiner, usually a responsible director, proved reckless with The Jerk. Scavenger Hunt failed miserably.

Some adventure films also suffered. Richard Lester had two turkeys: a real headache disguised as a "prequel," Butch and Sundance: The Early Days and later this year, Cuba. Roger Moore couldn't play a German officer in the half-baked Escape to Athena; Moore proved to be an apple strudel — flaky. Irwin Allen, the uncontested master of disasters, the unintentional kind, kept his track record intact with Beyond the Poseidon Adventure.

### THE BEST OF 1979

1. **Apocalypse Now.** The year's most powerful film experience. Although Apocalypse Now strayed at times, Coppola managed to deliver a visual masterpiece, one with spectacularly-filmed scenes; in 70mm print. Best Male Performance of the Year by Martin Sheen.

2. **Hair.** Milos Forman's expertise and superb choreography brought the Age of Aquarius to life for the '70s. Star John Savage reportedly called Hair "a turkey" while the film was still in production. It is anything but. Hair turned out to be a delightful, wonderfully-staged and -executed musical, the '70s foremost.

3. **Manhattan.** In the film's prologue, Woody Allen called Manhattan (the city) "a metaphor for the decay of contemporary culture." Filmed in grey, black and white shades by cinematographer Gordon Willis (Annie Hall, Interiors), Manhattan was Woody Allen's most witty film to date. A letdown from the drama of Interiors but nevertheless excellent. Manhattan's some-

## Movies

**Promises in the Dark** a courageous, noteworthy study of a 17-year-old teenager dying of cancer. The film is uncommonly tearless in its treatment of death. Brilliant performances from Kathleen Breller, as the youngster, and Marsha Mason, as her doctor, add dignity. Some obtrusive characters (like Michael Brandon) hamper the film's effectiveness on a minor level.

Producer-director Jerome Hellman (Coming Home) does a straightforward job and the result is commendable. Regretably, Promises in the Dark did not find a large audience in Vancouver. It disappeared after only two weeks.

**Dona Flor and Her Two Husbands.** Foreign films can be quite enjoyable as demonstrated by this year's La Cage aux Folles (Birds of a Feather). La Cage aux Folles is a film not to be missed. Dona Flor is not. Occasionally witty and sophisticatedly adult, it suffers from a lack of direction and becomes stagnant.

Sonia Braga plays a woman whose first dies and then returns as a ghost to satisfy her sexual needs when her second husband, a dull

DEER HUNTER . . . Horror of war comes home to live

ROSE . . . Midler me

# of 1979 and the decade

LUNA . . . triumph for Clayburgh at last

times neurotic characters seemed strangely familiar. Matching George Gershwin tunes.

4. **Breaking Away.** Peter Yates (Bullitt) showed uncommon flair in this likeable and insightful story set in Smalltown, U.S.A. The film climaxed with a sweeping bicycle race. Outstanding performances from Dennis Christopher, Paul Dooley and Barbara Barrie.

5. **La Cage aux Folles** (Birds of a Feather). This hilarious French film was the year's best foreign language feature. Michel Serrault and Ugo Tognazzi made La Cage aux Folles an engaging, funny send up of two aging homosexuals.

6. Three Horror films tied for sixth place. The best of them, **Hallowe'en,** was a crafty retelling of the bogeyman legend. In George Romero's **Dawn of the Dead,** the Undead surfaced again. And it took Sigourney Weaver to outwit the **Alien.**

7. **The Onion Field.** After seeing what Robert Aldrich did to The Choirboys, ex-cop turned writer Joseph Wambaugh told Hollywood producers to shove it. His own effort, The Onion Field, was a gripping film, the best based on a Wambaugh novel.

8. **The Marriage of Maria Braun.** Rainer Werner Fassbinder, called the most prolific of the German New Wave directors, directed this stylish look at a woman's past which catches up with her. Hanna Schygulla made an excellent Maria Braun.

9. **Luna.** Bernardo Bertolucci was panned by critics but his effort was noteworthy. Unquestionably the most trying film of the year; a film that severely tried the audiences' patience but beautiful scenery and Jill Clayburgh made it work — somehow.

10. **Kramer vs. Kramer.** Quite possibly 1979's most over-rated film, Kramer vs. Kramer is not the best film of the year as touted by New York and Los Angeles critics. But the Robert Benton film is notable for being the first to deal effectively with the father's side in a custody battle; largely unfair to the mother. Jane Alexander's role overlooked.

Other hits: **Star Trek — The Motion Picture, Life of Brian, Rock 'n' Roll High School, The Electric Horseman, Picnic at Hanging Rock** and **Norma Rae.**

**The Worst of the Year** (in alphabetical order):

1. Beyond the Poseidon Adventure
2. Butch and Sundance: The Early Days
3. Cuba
4. Escape to Athena
5. Firepower
6. Game of Death
7. The Jerk
8. Prophecy
9. Roller Boogie
10. Scavenger Hunt

* * *

**Best Films of the Decade** (in chronological order):

1970. **M*A*S*H.** Robert Altman's satiric look at the Korean War.

1971. **A Clockwork Orange.** Stanley Kubrick did something few have achieved before: he made a film better than the book upon which it was based. Malcolm McDowell made a stunning showing as Alex, Anthony Burgess' "dubious hero."

1972. **The Godfather,** Parts I (1972) and II (1974). Francis Ford Coppola's brutal, realistic look at the American Mafia and its roots. Exceptional performances from the two Godfathers (Marlon Brando and Al Pacino).

1973. **Last Tango in Paris.** Bernardo Bertolucci's lyrical portrait of an American (Marlon Brando) in Paris and his frustrated love affair with a Parisienne.

1977. **Annie Hall.** Alvy Singer (Woody Allen) falls in love with insecure Annie Hall (Diane Keaton); together, Allen and Keaton prove to be one of the best comedy pairs in history.

1977. **Looking For Mr. Goodbar.** Richard Brooks' adaption of Judith Rossner's novel is sadly forgotten now, having won plenty of praise when first released but no lasting recognition in form of awards. In a year of women's pictures, Looking For Mr. Goodbar was different from Julia, The Turning Point and The Goodbye Girl. A piercing, shocking look at the seamy side of life. Brilliant Diane Keaton performance. The last 20 minutes are among the most violent scenes captured on film. Excellent on many accounts.

1977. **Star Wars.** This George Lucas effort, along with Stanley Kubrick's 2001: A Space Odyssey, set the standards for special effects.

1978. **Interiors.** English film critic Gordon Row called Interiors "one of the foremost English language films of the decade" and correctly so. A brilliant study of an upper-middle class family in deep life crisis.

1978. **The Deer Hunter.** Before there was Apocalypse Now, there was Deer Hunter, Michael Cimino's ode to friendship set against the Vietnam war. Ends with metaphoric Russian Roulette sequence.

1979. **Apocalypse Now.** Francis Ford Coppola closed the decade with the most ambitious film ever made.

Other notables: Five Easy Pieces (1970); Women in Love (1970); Sunday, Bloody Sunday (1971); Cabaret (1972); Sounder (1972); The Ruling Class (1972); American Graffiti (1973); Lenny (1974); One Flew Over the Cuckoo's Nest (1975); Nashville (1975); Rocky (1976); An Unmarried Woman (1978); Hair (1979); Manhattan (1979) and Breaking Away (1979).

## in Brief

pharmacist, does not. A full hour is spent detailing Braga's rocky marriage with her first husband, a constant womanizer and gambler. It's topo late by the time laughs pick up.

Nothing to frown about if you miss Dona Flor and Her Two Husbands.

**The Jerk.** Why some films work and others don't can be puzzling. Not so with The Jerk. The question more appropriate here should be why this film was made in the first place.

Steve Martin, in his motion picture debut breaks no new — or even old — ground. Martin is not, at least directly, to blame for The Jerk although he is one of three writers given credit for the script.

Carl Reiner is the man to be associated with The Jerk's dumbness. Not since Joan Rivers directed Rabbit Test, has a director shown such lack of intuition and ability. Each frame of a scene has an immaturity about it.

Oh, God! was genuine. The One and Only was self-indulgent. The Jerk is Carl Reiner who shamelessly plugged the film on The Tonight Show.

HAIR . . . '60s revived for flower children

ets movie mediocrity

# Film

# Nosferatu bites at stale cliches

By WENDY HUNT

Nosferatu puts the bite back into Dracula, who has been for too long the beleaguered victim of puny Hollywood directors and their cliches.

German director Werner Herzog works the same subtle magic in his latest film as in Aguirre, the Wrath of God. Although it may not fulfill Herzog's original aspirations, Nosferatu is a film of exquisite texture and power.

**Nosferatu**
**Directed by Werner Herzog**
**At the Varsity**
**In German with English subtitles.**

Based on Bram Stoker's 1897 novel, Nosferatu was first filmed in 1922 by F. W. Murnau. It was hailed as a classic example of German sexual expressionism and some said it foretold of the Nazi plague which would poison Germany.

Although Herzog has changed a few details from the original film he declares he has not just remade Nosferatu. He wanted to bring ". . . . it to new life and new character for a new age."

As in the first Nosferatu, Herzog sees Dracula as a pivotal force in society. He brings change to a straitlaced, stuffy world and perhaps that is the greatest evil.

During filming Herzog described the arrival of the count in the Baltic coastal town of Wismar as ". . . . the coming of paradise. He is a prophet of change in a bourgeois world that must change. The people throw their furniture and their property into the streets; the animals escape; one man counts his money into the canal. Lucy sees that there is good as well as evil in the vampire, but her perception comes too late."

But it is not the social perspective which is stressed in the final version of the film but the personal. Herzog seems to have misjudged the strength of the myth and of his actors.

This in turn has lead to some scenes which seem unnecessary. The scenes depicting the effect of Nosferatu and the plague on the town show why Lucy decides to sacrifice herself rather than any positive social upheaval. Whether or not Lucy sees any good in Dracula is completely left to the viewer's discretion.

The triangle formed by Dracula, Lucy and Jonathan, her husband, is so strong it blots out other considerations. Lesser characters are more than superfluous, they are intrusive.

Renfield, played by Roland Topor, is an amusing prop with bug eyes and a demented giggle but too much time is spent on him which distracts from the real conflict. I was as glad to get rid of him as Dracula, who sends him scurrying north with the rats to spread the plague.

The three main characters are more presence than personality. They cannot be explained by social conditions and certainly not by repressive Victorian social attitudes to which current pop psychology would have all their actions ascribed. These characters are brooding, mysterious and sharp edged.

Dracula is played by Klaus Kinski, the noted German actor who also played the role of Aguirre. Kinski is an ugly vampire. Not for him the suave, handsome devil who makes the ladies swoon. His Dracula is pale, shrunken and embittered by the passage of time and the absence of love. He feels empty and yearns for love, not sex.

Isabelle Adjani, cast as Lucy, had the title role in the Story of Adele H. Her quiet, round face brings depth and strength of an almost psychic quality to this newest Lucy. Lucy resists the vampire through her own inner resources. She does not rely on God's help which she regards as only for fools or those who will not take their destiny in hand.

Bruno Ganz as Jonathan portrays a brave, ambitious, loving man who succumbs to the lure of the vampire. He is flawed and open to corruption.

These characters push the film away from a sociological interpretation towards one based on the individual. They are not pawns. They struggle or yield, each according to their hidden nature.

NOSFERATU . . . bald vampire effectively chills

TOPOR . . . vampire's helper no help to film

Despite skilled actors, Nosferatu is still Herzog's film. Herzog slams a cool, intellectual lid on a melodramatic story.

Still waters run deep. This theme permeates the film. The colors are muted grays, browns and blues. The acting is subdued. The characters never clearly explain what they are feeling or thinking.

Emotions reach the audience on an instinctive level, almost by the back door. Through the use of music, image and gesture Herzog explores character, furthers plot and creates suspense without appearing to be doing anything. One senses that much more is going on than is readily apparent. The resulting ambiguity is fascinating.

Herzog uses shots of long duration with one central or little action and does not bore his audience. The opening scenes make your spine tingle and set the tone for the rest of the film. Herzog's fertile imagination has spawned hell stillborn.

Herzog uses music to set the mood of many scenes, often contrasting the moods of music and image. Crossing the Carpathians to Dracula's castle, Jonathan must spend a lonely night on the mountains. As night closes in and clouds pile up, primal fears of darkness grow until music soothes, and reveals the grandeur of the mountain scenery.

Dialogue is sparse. When Lucy meets Dracula in her bedroom for the first time, the dialogue is almost ludicrous. They philosophize. But the tension is palpable.

Herzog blends contrasting emotions to the point it is difficult to distinguish one from another. This ambiguity is expertly presented in the scene where Dracula sucks Lucy's blood. Without dialogue this scene encompasses anticipation and revulsion, lust and tenderness, evil and love. Dracula hesitates as he hears the cock crow. The white curve of Lucy's arm draws him back. These things intimate everything and explain nothing.

Nosferatu: brilliant, seductive, hypnotic.

HERZOG . . . getting into the act

# Music

# Ultravox defies categorization

By STANLEY WESTBY

After four years in anticipation the first Vancouver appearance of Ultravox finally became a reality. This English quartet has undergone several personnel changes in the recording of three of the most underrated and exciting albums of the 70s.

Their sound and stage presence defies catagorization. The derivative influences, however, are manifold, from Roxy Music to Kraftwerk. They are presently without a recording contract but that should be rectified at the end of this tour if there is any justification for a band that has presented one of the best performances in the latest string of so-called "new wave" concerts in this town.

Ultravox is truly a band for the eighties. They have combined technical proficiency with icy emotion into a unique and affecting fusion. The success of their blend of music can best be seen in the new legions of imitators such as Magazine and the Tubeway Army which are proliferating in England as post-punk depression sets in.

The mood for the evening was set with the pulsating synthesizer chords of the unrecorded Ad Astra. The band quickly picked up the pace and this instrumental soared, peaking with an electric violin solo by Bill Curie. The packed Commodore crowd, which lead singer Midge Ure later called the best on the tour, were caught unawares but quickly reacted to the vitality of the performance that Ultravox displayed.

The majority of the material was from their new and unrecorded material. Two strong highlights were Sound on Sound and Mr. X, the former which is dominated by the bass and synthesizer of Chriss Cross who was unable to handle the vocals due to a bout of laryngitis. The latter was particularly devastating treatment of anonymity within society and featured a spoken voice over dub by the Vancouver native drummer Warren Cann. The song was highly effective but tended to lose its cohesiveness near the end.

Several old favorites were also included. Hiroshima Mon Amour, from the Hal Hal Hal album, was given a slightly reduced and altered treatment. The synthesizer and saxophone fadeout was replaced by an interesting violin solo.

The two other previously recorded songs were Quiet Man and Slow Motion from the last album, Systems of Romance. If it's possible, they were even better with Ure replacing both the vocals and guitar of the departed Johnny Foxx and Roger Simon. Ure adds further diversity to the Ultravox sound after having played with Thin Lizzy, the Rich Kids, and originally the Scottish Pop group Mud. His riveting stage presence evokes comparisons of both Bryan Ferry and David Byrne of Talking Heads.

ULTRAVOX . . . a band for the eighties

The four Ultravox members concluded with a rousing version of Brian Eno's the King's Lead Hat from the Before and After Science album. This was sufficient to conclude the shows in other cities of the tour but not on Monday night. By this time the crowd wasn't pleased with anything less than one more song, even if it was an encore of Slow Motion. The band, limited by Chriss Cross' laryngitis, was short in material but none the less pleased the oyerwhelmed crowd. For those who missed it, there are few musical events of such quality and magnitude. Don't miss their return.

Unfortunately the same cannot be said for the efforts of A.K.A., the local support band. Their overlong set was interesting but musically weak. They adapt the no wave stance of bands such as New York's James Chance and the Contortions but contradict themselves by adopting a political outlook. Alex Varty (of the Vancouver Free Press) on guitar proved to be a mere mortal with only rudimentary knowledge of his instrument. It would appear that with A.K.A. this is an advantage.

ROSS BURNETT PHOTOS AND COVER

URE . . . perpetrates synthesizer overkill

# Kraftwerk clone deafens

By STEVE McCLURE

Ultravox is a band with some definite problems.

They're smart enough to ride the crest of the new wave but lack the originality and vision that make most new wave bands interesting and challenging to listen to. After your ears recover from the massive synthesiser overkill you're not really sure what you just heard. A vague memory of songs dealing with pain and violence delivered by a strident Kraftwerk clone is all that remains.

Maybe the bad feeling one gets from Ultravox is due to the repetitive nature of their music. Individual songs were nothing short of brilliant, masterly constructed pop epics exploring the dark side of modern life.

But this soon degenerates into melodrama, leaving lots of room for the silly histrionics of the undistinguished keyboard player. This individual's violin playing was pointless and boring in the extreme, merely causing more overkill in the already confused sonic mishmash.

Lead singer Midge Ure, an alumnus of Thin Lizzy of all people, was impressive as he strutted about playing the vainglorious hero. His vocals were sharp and well delivered, in contrast to the muddy sound of the rest of the band. Ure's simplistic guitar solos were adequate but hardly the stuff of which legends are made. But make no mistake, this boy will go far, folks, 'cause he's got Stage Presence. Anybody who wears a red shirt with a thin black tie must be up to something.

Ultravox, like all good new wavers, stresses the importance of a good, solid rhythm section and indeed it could be said that the strongest part of the band is the incessant, pounding beat that redeems even their most pretentious and lacklustre efforts.

Opening for Ultravox were AKA, a group of local gnu wave enthusiasts, one of whom is actually a "Music Critic" from the Free Press. This could be the beginning of Crit-Rock, what with former Rolling Stoner Lenny Kaye making his mark with the Patti Smith group.

Anyway, AKA are more interesting in a lot of ways than the crypto-fascist Ultravox. While relying perhaps too much on Devo-Pere Ubu imitations, they at least show some originality and desire to explore unknown musical territory. Their lead singer unfortunately has a severe image problem which causes him to babble randomly between songs in a manner altogether too reminiscent of Ubu's David Thomas. A case of trying too hard.

But these guys are really fun to watch, even if they do make fools of themselves from time to time. They're trying to fuse different musical approaches in a sometimes heavy-handed way that nevertheless results in some interesting sounds.

Ultravox, on the other hand, have got to find their own musical niche and develop their own style rather than sound like a gruesome combination of Kraftwerk and Queen. Right now they don't have too much to say.

# Film

# Sean beyond Bond but not Cuba

By SHAFFIN SHARIFF

If Fidel Castro hasn't given Havana a bad name yet, Cuba (the film) most surely will.

Cuba is not an ordinary bad film; it's one of 1979's worst films, a true dog of the year. Cuba is two hours of boring melodrama that never culminates into any kind of a comprehensive climax.

**Cuba**
**Starring Sean Connery and Brooke Adams**
**Playing at the Capitol 6**

Robert Dapes (Sean Connery), an English mercenary, arrives in Cuba to help a General (Martin Balsam) quelch the impending Castro revolution. But he soon realizes that any effort will be fruitless. Castro's guerillas are far too advanced to be stopped and the populace is against the Batista government.

The army, including the generals, is comprised of a bunch of incompetent, corrupt individuals who are robbing Cuba of all its assets.

There is also a confused and unappealing romantic angle to Cuba. Every adventure story needs a romantic sideline but Cuba is enough to give relationships a bad name. Dapes meets an old sweetheart (Brooke Adams) who is married to a philandering playboy (Chris Sarandon). She, being the epitome of female beauty and brains, manages her father-in-law's cigar factory. Where would a film about Cuba be without mentioning cigars?

Adams' character, like the film, is so confused that she is dismissable after a while.

The most attractive thing about Cuba is its male star, Sean Connery. Here is a terrific actor who has proven that he can act beyond his James Bond personnae (unlike Roger Moore) in films like The Great Train Robbery. But Cuba does not do justice to his talents. Given a tighter script, Connery would have been perfect for the part which calls for an agile and intelligent Englishman.

A few moments offer promise but nothing more. In brief glimpses, director Richard Lester (The Three Musketeers) revealingly cuts to Batista's Cuba, a country infested with rigged elections, poverty, decadence and corrupt law enforcement.

Lester and scriptwriter Charles Wood seem to have insatiable appetites to intertwine characters beyond belief. For example, Sarandon has an affair with a factory worker whose brother, a Castro fanatic, tries to kill him, only to be saved by Connery who is Adams' lover. Perhaps there is some twisted irony in all this but every connection between characters is handled with incredible stupidity.

The revolution takes place in a gas and plantation field in a matter of minutes; and the coming of Castro is shown in newsclips as if Lester was afraid of handling these scenes. Fast-paced action sequences may have saved Cuba from total disaster but Lester handles action scenes with all the speed of a pregnant snail. Some scenes are very badly staged; mirrors shatter before bullets hit them and men surrender before being effectively cornered.

The supporting cast is nothing but inept. While Cuba manages to capture some of the atmosphere of the country, it manages little else. What Lester and Co. could have done is use Latino actors for authenticity. Instead, we have Martin Balsam as the general who hires Connery.

Cuba is also historically inaccurate. Cuba deals with events before the revolution but the film starts in 1959. Someone should tell the producers of Cuba that Fidel Castro came to power on January 1, 1959.

# Robots outshine actors

By SHAFFIN SHARIFF

The only other science-fiction release, besides Star Trek — The Motion Picture, currently playing is Walt Disney Production's $18 million extravaganza called The Black Hole. While The Black Hole is not as successful as Star Trek, it isn't half bad.

**The Black Hole**
**Starring Maximilian Schell, Anthony Perkins and Yvette Mimieux.**
**Playing at the Vancouver Centre.**

An exploration spaceship, the Palomino, with a crew of five, Robert Forster, Ernest Borgnine, Joseph Bottoms, Anthony Perkins and Yvette Mimieux and a robot 'Vincent', discovers a ghost ship hovering at the edge of a massive black hole. Puzzled by the ship's complete resistance to the powerful force of the hole, the Palomino boards the ship, the Cygnus, an old and previously assumed missing Earth spaceship. It is inhabited not by aliens but by its captain, Maximillian Schell, and his robots. There appear to be no human survivors.

The Perkins character, a science officer, thinks Schell is a genius. Others are skeptical. Forster notices black-robed robots holding a funeral service. Borgnine discovers an immense greenhouse, a puzzle since there are no humans, only robots.

With her ESP powers (this movie tries everything), Mimieux learns that her father was murdered by Schell when he challenged the captain. Vincent learns the fate of the rest of Cygnus' crew from a buddy prototype. The black-robed robots are really the humanoid-turned crew of the Cygnus.

So starts the escape of our heroes as they start a desperate flight to the Palomino. But they have to deal with not only the villainous robots but with Schell

See PF 7

# *1941 out of time*

By SHAFFIN SHARIFF

There is a very good reason to react negatively to the new Steven Spielberg comedy of wartime paranoia in Los Angeles, 1941 — the film does not belong in the same league as his earlier films, Jaws and Close Encounters of the Third Kind.

While 1941 is prone to comparisons with his other films, it should be pointed out that 1941 belongs in a class by itself. Admittedly, 1941 is a misguided attempt by Spielberg to venture into comedy but the film is not an entire failure.

**1941**
**Directed by Steven Spielberg**
**Starring Dan Aykroyd, Ned Beatty and John Belushi**
**Playing at the Vogue**

1941 contains many hilarious moments of madcap comedy and zaniness. The starting of 1941 is a funny takeoff on the opening scene from Spielberg's own Jaws. A young woman takes a dive in the icy waters off the coast of Southern California. She goes too far out and suddenly there is something under her naked body. Tension mounts. Yes, it could be! . . . Is it? . . . No. It's only a Japanese submarine under the command of Toshiro Mifune, aided by Nazi Christopher Lee.

The day is Friday, Dec. 13, 1941 — just seven days after the Japanese attack on Pearl Harbor. Fanatics in the armed forces (like Warren Oates) are anticipating a horrific bomber attack by the Japanese Imperial Forces. Captain "Wild" Bill Kelso (John Belushi) takes to the air to hunt down "the Japs."

Other outrageous characters include Tim Matheson, who wants to make love to a general's secretary (Nancy Allen); the problem is she only gets turned on when airborne. The general (Robert Stack) is moved to tears while watching Walt Disney's Dumbo.

A couple's beach house is declared a strategic site by the U.S. Army and in a wave of fanaticism, the husband (Ned Beatty) destroys it.

Slim Pickens, captured by the Japanese, proves to be a source of trouble when he swallows a Cracker Jack prize — a small compass; the problem is that it's the only working compass in the sub.

It's all too much for a film to cover in two hours and through some choppy editing, the film focuses on the wrong characters. John Belushi and Robert Stack survive but the rest of the Americans don't, especially Dan Aykroyd with his awkward delivery. On the Japanese side, Toshiro Mifune is hilarious. Exchanges between him, his men and Christopher Lee, subtitled on the screen, are some of the film's funniest.

The grand finale, which might have been the film's greatest achievement, turns out to be a big disappointment. All the film's problems, including the overabundance of characters, deflate 1941 because Spielberg has to encompass every comedy sketch to a conclusion and it just doesn't work well. In 1941, Spielberg does not know when to stop when he has a good thing going. Numerous sketches are very funny but given the time limit, they run against the grain of comedy.

Spielberg need not be sorry for making 1941. It's a bold attempt by a good director and he should be appreciated for risks taken in the film.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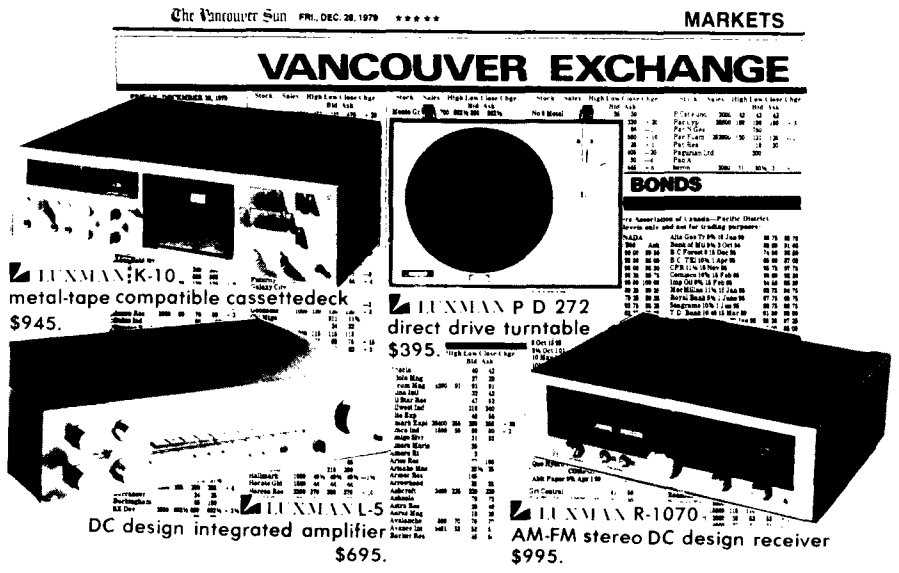


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# Shankar a virtuoso cult figure

By GLENN BUHR

Virtuoso? Seeing Ravi Shankar play is realizing the true definition of the word. He may be a fad, a folk hero, even a cult figure, but no one can deny his virtuosity.

Last month Vancouver was treated to an appearance by the man who made the classical music of North India as important as acid rock to the counterculture generation of the sixties.

Aided by the mass popularity of the Beatles and their fleeting interest in Eastern mysticism, Ravi Shankar became a star before he knew how big a star could really be in the Western world.

Did success spoil Ravi Shankar? Judging by the last month's concert the answer would be an unqualified three-quarters no and one-quarter yes.

The first portion of the performance was completely true to the tradition of North Indian or Hindustani music. The musicians appeared on stge one by one in their relaxed manner, the tamboura player carrying an hour's worth of burning incense, the great tabla player Alla Rakha carrying his tuning hammer, and Ravi Shankar carrying the instrument he made famous in the West, introducing it to everything from the concert orchestra to background music for orange juice commercials — his sitar.

After a tedious tuning period, Shankar introduced the first "number", an evening raga in the form of alap and gat. Alap is a short arhythmic prelude improvised by the soloist and designed to display the essential character of the particular raga or musical scale.

Within minutes the audience, consisting of a small number of Indian immigrants who knew something about the music and a large body of Westerners who knew relatively little, were completely enthralled by the peaceful, soothing and infinitely charming nature of the melodies.

It has been the goal of Indian music for thousands of years to create such effects and intuitive reactions from the listener.

The musicians are trained rigorously to adhere to the peculiarities of each raga which gives them their specific flavor. Within the bounds of these rigid limitations the player improvises, adding a balancing degree of personal freedom to the rigid traditional boundaries.

Alla Rakha on table (the hand drums that accompany the solo instrument) is of the same calibre. Rhythm in Indian music is as complex as melody. In the gat following the first alap, Rakha had to maintain or imply a ten-beat pattern while improvising fills against the melodic line.

The average Western musician has probably never even seen a ten-beat pattern in his entire career. To Rakha, who was probably learning to play such patterns while he was learning to walk and talk, it was child's play.

So much for the first three-quarters of the concert. The final improvisation was undoubtedly a departure. A departure from musicality, from tradition and credibility.

The one thing that endears Westerners to Indian music, that mysterious quality that makes the music seem infinitely ancient, was gone. Shankar, in his last improvisation, added one more bit of freedom that the tradition of Hindustani music does not allow, moving spontaneously from one raga to another.

The result was a deluge of wrong notes, or at least notes that sounded wrong. Of course this phenomenon is nothing new to listeners of contemporary music. But the Indian tradition has guarded against such indulgence of the ego for thousands of years.

It seems a shame that a great and famous artist like Ravi Shankar would attempt to dissolve this tradition, the tradition that gave us a beautiful three-quarters of a concert last month.

The last quarter may have been innovative, it may have been contemporary . . . maybe even creative. But it still sounded wrong.

# Rock 'n' roll graduates high school

By SHAFFIN SHARIFF

Watching movies can be dangerous to your health. This warning should be posted on every opening night of films like Rock 'n' Roll High School. Either it was my imagination or wishful thinking but the theatre was unusually cloudy (yes, cloudy). The smoke was not from ordinary cigarettes. You figure it out. No wonder I enjoyed the movie so much.

Rock 'n' Roll High School is destined to become a cult classic. This upbeat, funny film is very enjoyable.

**Rock 'n' Roll High School Playing next as a Midnight feature at the Ridge on Feb. 9**

P. J. Soles is Riff Randle, the chief troublemaker at Vince Lombardi High School. Students at Vince Lombardi High aren't preoccupied with such mundane subjects as English or biology but with rock 'n' roll music. And not with just any rock 'n' roll — nothing but the punk band Ramones.

Riff, and the student body, are preparing for a big Ramones concert and she decides to get the tickets by standing three days in advance in line. Of course, she has to deal with the new authoritarian principal (played by Mary Woronov) who demonstrates that listening to rock 'n' roll music can be dangerous to your health. Laboratory mice (probably Canadian), when exposed to rock 'n' roll music for lengthy periods (especially the Ramones) radically change their lifestyle and then literally blow up — into white smoke.

Vince Lombardi High is probably every teenager's dream. Students never seem to go to classes, and the men's room is an entrepreneur's lucrative counselling centre. In gym sessions, the girls dance to Riff's new tune — called what else but Rock 'n' Roll High School.

The climax of the film — the Ramones' concert — is vibrantly charged. Their subtitled tune, I am a Teenage Lobotomy, will blow your mind if the atmosphere around you doesn't.

Besides P. J. Soles, there is also Vince Van Patten who plays a high school jock who can't seem to turn on women (well, there is a first for everything). Dey Young is the miss-geody-two-shoes who's in love with Van Patten but can't seem to get his interest because he's interested in Riff.

Mary Woronov is the film's most delightful character, a staunch authoritarian determined to wipe rock 'n' roll from Vince Lombardi High. Her scenes are the film's most hilarious especially when she dons a lab coat to demonstrate the effect of rock 'n' roll music on mice.

Rock 'n' Roll High School disappeared after 10 days from the Coronet theatre to make way for Scavenger Hunt.

Waiting till midnight to see a movie may be asking too much but if you get a chance to see Rock 'n' Roll High School on Feb. 9 at the Ridge, don't miss it. It's one of 1979's more enjoyable experiences, even in 1980.

# Black Hole plagued with dopey dialogue

From PF 6

himself. The mad doctor has decided to chart a route for the Cygnus directly into the black hole.

In The Black Hole, it's the robots that upstage the actors and no wonder. It's a silly script full of dopey dialogue and Joseph Bottoms gets the worst of it. Mimieux's telepathic abilities ring false and are nothing more than clumsy attempts to bridge obvious gaps.

The film's two main robots, Vincent and Max, Schell's evil sidekick, are direct rip-offs from Star Wars. Vincent looks like R2D2 except he has neither the charm nor is he visually appealing. Max is Darth Vader but has no intelligence.

While The Black Hole is clumsy, the special effects, on the whole, are exciting. Some of the effects are wonderful and occasionally overpowering and take your mind off the film's problems.

The Black Hole's gimmick of course is the black hole. Ninety uneven minutes are spent to prepare us for the journey through the hole. Since the black hole phenomenon is not fully explainable, why not come up with a totally revolutionary, if somewhat implausable, explanation? Why not indeed? Never mind credibility. After all, this is a fantasy. And a Walt Disney fantasy at that.

Anyone familiar with John Milton's epic poem Paradise Lost may cry foul after seeing The Black Hole. But on the other hand, it's a wonderful incorporation of fantasy and obligatory message in a sci-fi film. Good always triumphs over Evil.

Two hours of good soundtrack and special effects makes The Black Hole fun to sit through. Although The Black Hole doesn't have quite the cheery feeling of Star Wars or Star Trek, it does make escapist fare.

It's all pretty average stuff but not enough to make one want to rip out the synthetic silicone chips in Vincent's garbage can body.


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# Music

# Va Va VAM vamooses

By DANIEL MOON

Vam is dead.

After three brief issues Vancouver Area Music, better known as Vam, has packed it in for good. Cause of death is reported to be financial suffocation but it's closer to the truth to describe the mag as stillborn.

Promising to be a local overview of the pop/rock scene, Vam had the potential of becoming a vibrant broadsheet for this town's musical explosion.

What happened? The rag first came out as a collection of record and stereo equipment ads with a sprinkling of reviews and gossip. It sold for a quarter. The third, and last issue, had a meatier balance of copy to advertising and was being distributed free. But it was too late.

"It should have made it," says Flint Bondurant, Vam's editor. Bondurant claims to have a new job lined up but is reluctant to discuss the future, or for that matter the past. That's understandable. His last employer, the Vancouver Courier, bit the dust when Pacific Press resumed publication after a protracted strike. The captain doesn't want to go down with a third ship and is tight-lipped about Vam's demise.

"If the advertising is not coming in you can't survive," states Bondurant, conceding that a lack of cash killed Vam. "Yes I feel bitter," he admits but refuses to discuss it further and adds, "talk to Chris Mills." Mills has the task of sweeping up the pieces and could not be reached at Vam's Beatty Street offices.

Did Vam deserve to die? Evidently Vancouver readers thought it did. The magazine failed to turn readership into revenue because it was never more than an inflated press release. "Are you old enough?" asked an ad parodying headache relief but the magazine never made it to adult status. It was stuck in the bubblegum generation. The boring symmetrical layout, groupie-style writing and teen rock-idol advertising never grew up.

Vam could jump from Bette Midler to Iggy Pop without missing a beat and still have room for the top twenty. Rolling Stone can get away with it, but a local magazine needs more than cute pictures and gee-whiz-that-smoke-and-lightning-effect-is-neat reviewing to cut it. Besides, the Sun's Vaughn Palmer has cornered the sycophant beat.

Competition from the New Music Express, another record promo ad disguised as serious reporting, was a major factor claims freelance reporter Sandy Kass-Smith. Published in Calgary, the Express is distributed free in city record stores. From the latest record to the latest group the Express carries on the tradition of Vam. Describe the hairstyles, legal hassles and upcoming singles and let it go at that.

Bondurant denies that competition killed Vam but refuses to elaborate. No one wants to talk about it and maybe silence best befits a funeral. The message though is loud and clear. Vancouver readers want punch, not pap, and recognize a hype sheet when they read it.

Vam's dead and nobody's crying. That will happen when the next industry balloon surfaces.


*Are you old enough?*

If you're old enough to have grown-up headaches, you're old enough to choose Vam for relief.

Vam Tabs are grown-up pain relief. Each is many pages strong. One Vam gives you a full months relief.

So when a big headache comes along, run to your favorite record store and ask for Vam for fast relief.

It can make a big difference in your grown-up day.

Vam Tabs Relieve.

warning: only recommended for 13-36 year olds.


VAM . . . rag suffers fatal headache

# Played in Japan

By STEVE McCLURE

The music of Japan was featured Tuesday night at the Vancouver East Cultural Centre in a concert featuring Takeo Yamashiro's expert renditions of classical pieces on the shakuhachi, or bamboo flute.

This instrument has long been associated with zen buddhism and its subtle and haunting tones are ideal for contemplation and calm reflection. The shakuhachi is much simpler in form than its European counterparts but is just as capable of producing a wide range of sounds.

The difference between this music and Western music is that each note played on the shakuhachi is explored to the fullest extent possible. Silence is just as much a part of the music as the notes played, creating an ethereal, other worldly atmosphere.

Yamashiro performed in a ritualistic manner, bowing to the audience before each piece, the stage illuminated by a single spot and six candles. After the previous evening's barrage of rock, I found Yamashiro's music extremely refreshing and invigorating.

Midway through the concert Tamio Wakayama joined Yamashiro on shakuhachi for a duet that allowed the two players to improvise a little more freely. Following this, Yamashiro joined koto player Teresa Kobayashi in a duet that was undoubtedly the highlight of the evening.

The koto is the instrument that Western minds usually associate with Japanese music. A large stringed instrument, it is most often played by a woman. It lies flat on the ground and requires more than a small amount of skill to play. Kobayashi is a true virtuoso and her playing was sublime, nothing short of excellent. It's too bad we don't get a chance to hear this music more often.

The koto is straight out of feudal Japan and Kobayashi fits the part perfectly, beautifully attired in a traditional costume.

At the end of the program was Kokuo Rose Prohibited, an Asian-Canadian band. Accompanied by Yamashiro, they attempted to fuse some Japanese musical forms with a Western sounding band which included electric guitar, bass and other instruments not found in the Japan of old.

The result was a rather disjointed cacophony that wasn't really all that good, and the eager amateurism of the performers was no match for the absolute mastery demonstrated earlier in the evening.


# RESTAURANT GUIDE

MEXICAN FOOD..... Chinese Food Greek Food PIZZA

Topanga Cafe
CALIFORNIA STYLE MEXICAN COOKING
lunch + dinner
2904 W. 4th AVE. 733-3713
'An eating experience not to be under estimated as one of the best mexican restaurants north of California.' Thats what it is all about!
OPEN TUES.-SUN.
TAKE OUT ORDERS WELCOME!
LICENSED

HONG KONG CHINESE FOOD
(Self Serve Restaurant)
5732 University Blvd.
Eat In and Take Out
OPEN EVERY DAY
4:30 p.m. to 9:30 p.m.
PHONE: 224-6121

ODYSSEUS GREEK KITCHEN
Authentic Greek Cuisine
Live Belly Dancing on Friday & Saturday Nights
LUNCH 11:30 - 3:00 Mon. - Sat.
DINNER 5:00 - 1:00 Mon. - Sat.
5:00 - 11:00 Sunday
4473 W. 10TH. AVE.
224-3723

UBG Campus Pizza
Steak & Pizza — Lasagna
Spare Ribs — Ravioli
Chicken — Greek Salads
Souvlaki
Fast Free Local Delivery
224-4218 — 224-0529
Hours: Mon.-Thurs. 11:30 a.m.-2:00 p.m.; Fri. 11:30 a.m.-3:00 p.m.; Sat. 4:00 p.m.-3:00 a.m.; Sun. 4:00 p.m.-1:00 a.m.
2136 Western Parkway

WHITE TOWER PIZZA & SPAGHETTI HOUSE LTD.
KITS - DUNBAR - PT. GREY
A variety of great dishes including Moussaka, Kalamaria, Souvlakia, and Greek salads.
Mon-Thurs 4 pm-2:30 am
Fri & Sat 4 pm-3:30 am
Sunday 4 pm-12 pm
738-9520
or 738-1113
3611 West Broadway
PARKING AT REAR
DOWNTOWN
1359 Robson
688-5491
Dining Lounge - Full Facilities - Take Out or Home Delivery
Late delivery call ½ hour before closing.

FRAMS CABARET
This Week
AIRSHOW
FRASER ARMS
1450 S.W. Marine Dr.

RED LEAF RESTAURANT
Luncheon Smorgasbord
Authentic Chinese Cuisine
228-9114
FREE DELIVERY from 4:30 p.m.
10% Discount on all cash pick-up orders
CLOSED SATURDAYS
SUNDAYS AND HOLIDAYS
2142 Western Parkway
U.E.L. Vancouver, B.C.
(Opposite Chevron Station)

THE "SUPER" CURRY IN TOWN
HEAVEN & EARTH
India CURRY HOUSE
1754 WEST 4TH 732-5313
Open 5 P.M. Every Day
FULLY LICENSED
CHARGEX MASTERCHARGE
AMEX DINNERS CLUB

PETER'S PLACE
Salad Bar * Caesar Salad
Charbroiled Steaks * Seafood
Licensed Lounge
PIZZA
Free Delivery
Open Daily from 11 a.m.
SUNDAY from 4 p.m.
4450 W. 10th Ave.
224-3434 224-6336

CANDIA TAVERNA
SPECIALIZING IN GREEK CUISINE & PIZZA
FREE FAST DELIVERY.
228-9513
4510 W. 10th Ave.

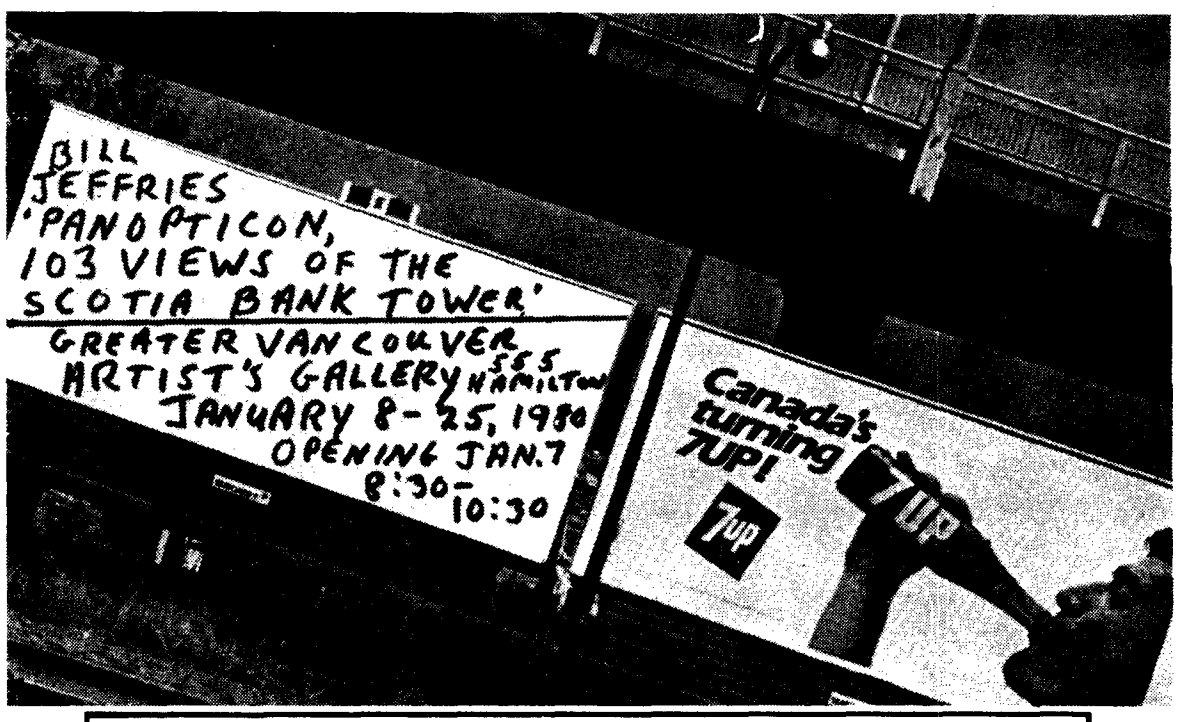
# Vista

**Westcoast Actors** is staging **The Three Sisters,** the classic Russian drama by Anton Chekhov. The show is currently running Monday to Saturday at 8:30 p.m. at the **Waterfront Theatre** on Granville Island. Thursday afternoon matinees at 3:30 p.m.

**Stage 33** presents **California Suite,** the Neil Simon comedy made famous by the film version with Jane Fonda and Alan Alda. The theatre is located in the Harborside Holiday Inn. Showtime is at 8 p.m. Monday to Thursday and at 7 p.m. and 8:30 p.m. Friday and Saturday.

David Y. H. Lui presents the **Eliot Feld Ballet** at the **Queen Elizabeth Theatre.** The company will perform Sunday, Jan. 13 and Monday, Jan. 14 at 8 p.m. Tickets are on sale at Vancouver Ticket Centre outlets and Eaton's stores.

The **Alberta Ballet Company** is also in town and will perform Friday, Jan. 11 and Saturday, Jan. 12 at the Centennial Theatre at **Presentation House** at 8:30 p.m. The company will present Alice in Wonderland Saturday afternoon at 2:30 p.m. Evening tickets can be purchased at VTC outlets and Eaton's. Reservations for the matinee can be made by calling Presentation House at 986-1351.




From page 4

sheathed his Herculean sword and pointed it suggestively towards the lithesome Jan "Aphrodite" Nicol. The meeting degenerated. "Want to get your ashes hauled?" drooled Steve "Hephaestus" Howard, staring at Louise "Hestia" Galoska. "Put your iron in my fire," responded the blushing goddess of the hearth.

"How do you like them apples?" said Paisley "Atlanta" Woodward, throwing open her tunic, hoping someone would notice. Ever the life of the party, Fran "Persephone" Watters and Greg "Hades" Strong got some good head from three-headed mutt Ralpo "Cerberus" Maurer, who yelped excitedly as Chris "Charon" Bocking plunged his pole into the depths of the Stygian mess. Earth-mother Heather "Demeter" Walker ploughed the zucchini patch. Merrilee "Artemis" Robson left for a stag party where Verne "Dionysus" McDonald dringing Chateau "Rod Laver" while riding bareback on an albino rhino. Kathy "Hera" Ford, uncharacteristically, wasn't getting any. She was jealous.

Meanwhile, back in Ubysseyia, the puny mortals weren't getting any either. Keith "Paris" Baldry, who was born to run, ran after Julie "Helen" Wheelwright, who he had picked up at The Body Shop, 12,000-mile, ten-year warranty and money-back guarantee included. The said her face could sink a thousand ships. But the current owner, Glen "Menelaus" Sanford wanted her back and so set sail for SUB 241K with Daniel "Agamemnon" Moon, Peter "Ajax" Menwaz, Kevin "Achilles" Finnegan (who had athlete's foot), Peter "Patroclus" Ferguson and Tom "Ubysseyus" Hawthorne. Along for the ride were Stan "Jason" Westby, who got fleeced by Glen "Cyclops" Buhr, Shaffin "Perseus" Sheriff, who got the whole crew stoned.

Chris "Orpheus" Chong, who got on aboard for a song and Andrew "Narcissus" White, who was into water sports on the poop deck. Geof "Sisyphus" Wheelwright got his rocks off by watching Zeus take a swan dive at Wendy "Leda" Hunt. Meanwhile, back in Troy Gary "Priam" Brookfield and Steve "Hector" McLure proved the old Greek saw that the only way to separate the men from the boys is with a crowbar. Back on Ubysseyus' home island of Eata, Heather "Penelope" Conn was feigning indifference, among other things, with 30 lusty suitors.

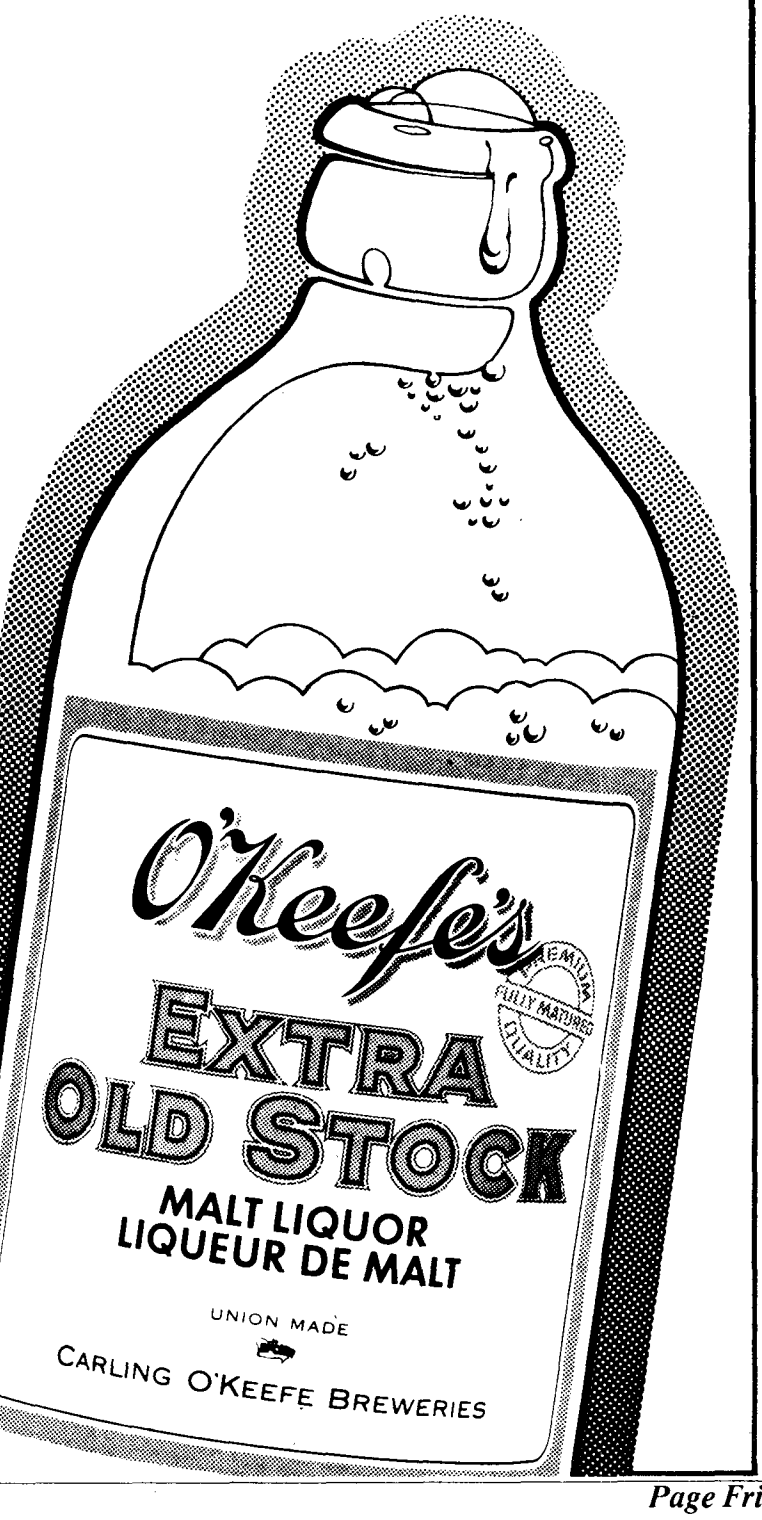
Returning home to free her from bondage, Ubysseyus burst through the door with the triumphant cry: "After 10 years I've finally come . . ." only to be answered by Penelope's pleading moan: "Not now, Uby, so have I!"


**BLACK & LEE**
**TUX SHOP**
NOW AT
1110 Seymour St.
688-2481

**LAURA GELLER**
**Reform Rabbi**
Director of Hillel, Los Angeles
**"REFLECTIONS on WOMEN and JUDAISM"**
**HILLEL HOUSE**
**12:30**

**THE MINISTRY OF HUMAN RESOURCES IN VANCOUVER**
IS LOOKING FOR A
**VOLUNTEER**
**to provide recreational outings for a young male adult with neurological problems.**
His interests are Science, Mechanics, Chess, Fishing and Nature Studies.
This is an interesting and challenging assignment for a student in the fields of Nutrition, Genetics, Neurology, Psychology — or ?
**For information please call MARNIE RADER at 430-3411, or JEAN NICHOLLS at 733-8111.**

**Now you're talkin' taste.**



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ENJOY IT FOR . . . .

**$399.95**

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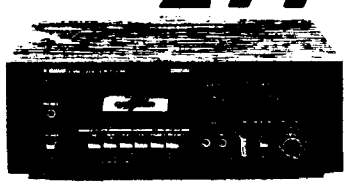
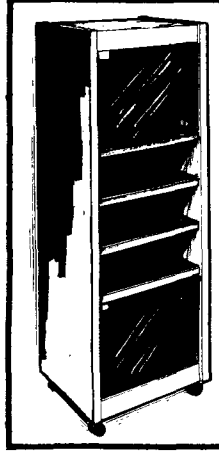
Introducing "Blackface", the name for a new quality design, shimmering ebony black facings, striking white detailings and decorative rich rosewood finish over genuine wood cabinets. Style to match the quality of the components. The 465 includes the CA44 stereo amplifier that breaks the bonds of current state of the arts performance. The CA44 delivers a full 22/22 watts of continuous RMS power with incredibly low total harmonic distortion of only 0.05%. The NS55 rock monitors recreate powerful and dynamic sound with extremely high efficiency whether it's disco or classical music. Superb overall response provides excellent stereo effect and gives a treble tone of unusual beauty. The YP66 turntable is a super smooth belt drive table that features professional precision controls. This component has gold plated head shell contacts and comes complete at no additional cost with a diamond tipped stylus/cartridge.

ADD ON A DECK **$299.95**



YAMAHA AUDIO

Optional Value
**TC66 Dolby Stereo Cassette Deck**
Totally technically matched to all "Blackface" Performance Serie: systems. Incredibly low 0.07% wow and flutter, excellen signal to noise ratio and ultra low distortion.



A PLACE TO PUT IT

**$99.95**

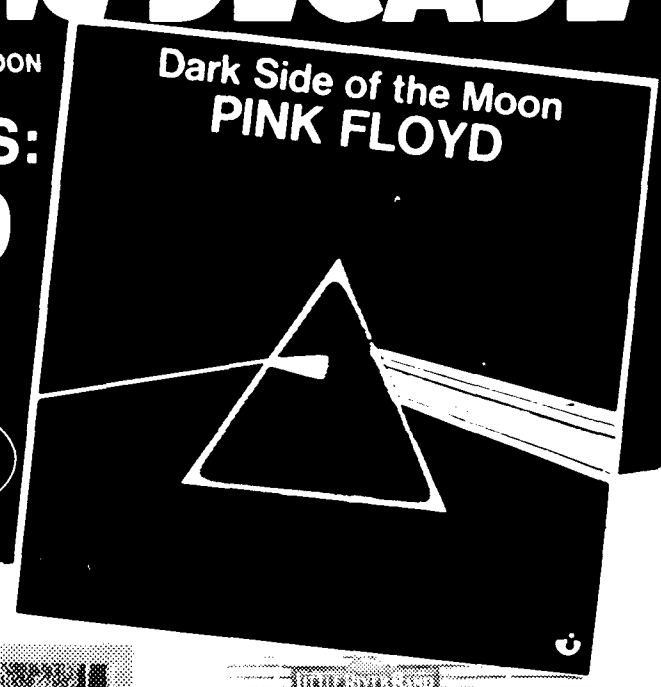
YAMAHA AUDIO

This YAMAHA manufactured stereo stand features beautiful rosewood finish matched perfectly to your YAMAHA 'Blackface' stereo system. Stand has smoked glass enclosures for turntable and records, plus 3 shelves for tuner, amp and tape deck.

# ALBUM of the DECADE

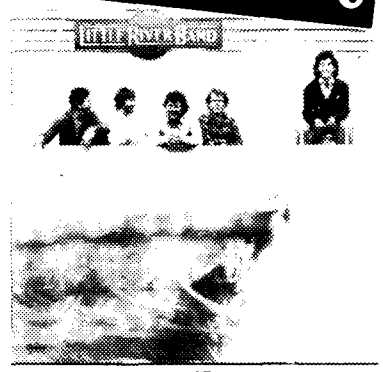
DARK SIDE OF THE MOON by PINK FLOYD
**RECORDS: $4.29**
**TAPES $4.99**

Capitol RECORDS

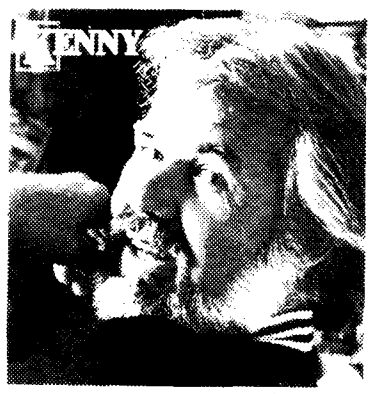



★ AS SELECTED BY RADIO STATION CFOX

1236 IN THE HEAT OF THE NIGHT — PAT BENATAR **RECORDS 4.29**
**TAPES 4.99**



11954 FIRST UNDER THE WIRE — LITTLE RIVER BAND **RECORDS 4.29**
**TAPES 4.99**




979 KENNY — KENNY ROGERS **RECORDS 4.29**
**TAPES 4.99**

## PLUS

| | | RECORDS | TAPES |
|---|---|---|---|
| 6461 | ROCK 'N' ROLL JUVENILE — Cliff Richard | 4.79 | 4.99 |
| 7002 | I ROBOT — Alan Parsons Project | 4.79 | 4.99 |
| 9503 | YEAR OF THE CAT — Al Stewart | 4.79 | 4.99 |
| 9504 | EVE — Alan Parsons Project | 4.49 | 4.99 |
| 11525 | AT THE SPEED OF SOUND — McCartney & Wings | 3.99 | |
| 11777 | LONDON TOWN — McCartney & Wings | 3.99 | |
| 11948 | GET THE KNACK — The Knack | 4.29 | 4.99 |
| 840 | CITY TO CITY — Gerry Rafferty | 4.79 | 4.99 |
| 969 | WE SHOULD BE TOGETHER — Crystal Gayle | 4.79 | 4.99 |
| 1019 | LIVE MAGNETIC AIR — Max Webster | 4.79 | 4.99 |
| 1238 | STORM WATCH — Jethro Tull | 4.79 | 4.99 |
| 4124 | BOATS AGAINST THE CURRENT — Eric Carmen | 3.99 | |
| 4230 | DIONNE — Dionne Warwick | 4.79 | 4.99 |
| 7001 | TERRAPIN STATION — Grateful Dead | 3.99 | |
| 9507 | IN THE EYE OF THE STORM — The Outlaws | 4.79 | 4.99 |
| 11512 | LITTLE RIVER BAND — Little River Band | 4.79 | 4.99 |
| 16059 | SIR ARMY SUIT — Klaath | 3.99 | |

## PLUS

| | | RECORDS | TAPES |
|---|---|---|---|
| 958 | NIGHT OWL — Gerry Rafferty | 4.79 | 4.99 |
| 1225 | EAT TO THE BEAT — Blondie | 4.29 | 4.99 |
| 2653 | SGT. PEPPER'S — The Beatles | 4.29 | 4.99 |
| 4070 | LADY IN WAITING — Outlaws | 3.99 | |
| 4221 | WAVE — Patti Smith Group | 4.79 | 4.99 |
| 4240 | LOW BUDGET — The Kinks | 4.29 | 4.99 |

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