UBC women second class

By GARY COULL

A presidential committee studying the status of women at UBC has confirmed the findings of a report from the women's action group earlier this year — that women are second class citizens at UBC.

The report released Thursday says the committee found the university reflects various biases and attitudes of the larger community towards hiring women.

The committee agrees with two conclusions of the action group report — written by Shelagh Day, a former arts one instructor: sex-typed female job categories have lower salaries within the university than sex-typed male categories and in proportion to their number women occupy few supervisory and administrative positions.

"The committee found the system used by the university for assigning certain pay scales to certain job categories is consistent with community practices (which the report says discriminates against women)."

In other words UBC job policy is biased.

Yet the report appears to contradict itself when in a section entitled "Overview", it explains "...that The University of British Columbia does not discriminate in any policies which it has articulated but that its practises... are at times discriminatory to women."

The committee was formed Jan. 30 by administration president Walter Gage after the action group report charged women occupy lower job ranks and are paid less than men at UBC.

The administration appears to have accepted these findings and indicates it will act on them someday.

"The committee recommendation will be implemented when the university has the financial competence to do so," Gage said in a prepared statement. It did not elaborate.

On their view of discrimination and jobs the report says: "Since the best paying jobs tend to be stereotyped male, women must challenge these assumptions and the university must make clear in its advertising that all jobs are open to both men and women."

Among the committee's recommendations are:

* the university play a leadership role in the community to campaign against discrimination and to work actively to ensure policies and practice at UBC erase any hint of discrimitory practises which exist in society at large.

* in all sections of the university community men and women have equal opportunities for employment and advancement.

* an open policy be adopted by the university on matters affecting employment and their welfare.

* a ombudsperson be established to resolve grievances.

* that a study be conducted to determine fairer wage scales with regard to mental and physical effort, and clerical as compared with technical skills.

* the university recognize the need for child care facilities and work in co-operation with the government to encourage them to provide necessary facilities for families living and working close to UBC.

* the university urge the provincial government to modify the Factories Act (which outlines which jobs women can't have because of a so-called feminine physical inferiority) to prevent employers from being forced to discriminate against women.

Much of the report deals with confirming or refuting the action group's statistical information about women's place in the university job structure.

They agree women, whether unionized or not, earn an average of $1,744 less than men per year. (This figure includes professional and supervisory staff.)

However other action group claims are challenged by the report for the inaccuracy because "of the apparent inclusion of salaries of part-time persons."

"However data on full-time staff does show relatively more women are to be found in the lower pay categories," the report says.

See page 2: REPORT

THE UBYSSEY

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—marise savaria photo

IS ABORTION FOR ME? Terry Anderson ponders this question, hoping to find the answer in the ceiling. The two women on either side of him, though, are not so uncertain. Bernice Gerard, holding glasses, says it's wrong for any woman to get an abortion, while Correen Douglas says any woman should have the right to one whenever she wants to. Robert Makaroff, convicted abortionist, also expressed his views on the subject.

Right to abortion or right to life?

By DRU SPENCER

Convicted abortionist Dr. Robert Makaroff said Thursday he admires the women's liberation movement because its members force society — especially men — to look at how men have kept women in slavery.

Makaroff was participating in a spirited panel discussion and debate with Vancouver obstetrician Dr. Jon Schonblom, Rev. Bernice Gerard and others on the morality of abortion.

Makaroff had his licence to practice medicine suspended in 1970 and later served two months in Oakalla prison farm.

Makaroff stated his support for women to have the right of abortion on demand.

He said, "I resent the term demand but I respect a woman's reasons and rights for abortion.

"My arrest in 1970 was not because my performing abortions was not medically sound but because abortions are unethical from the medical point of view," he said.

Schonblom stated his anti-abortion stance saying: "I have never believed in abortion not only because of my institution but because I have moral and personal reasons and quite frankly hang-ups about abortion."

Gerard said, "I am a firm believer in the right of life guaranteed before birth and after birth.

"The arguments of convenience appall me. People who hand me economic reasons why it would be better to kill a fetus than to give society the burden of caring for the child disgust me, and I abhor that reason the most.

"So I am standing for the right of the unborn child," she said.

Coreen Douglas, abortion action group representative disagreed and demanded abortion laws be deleted from Canada's criminal code.

She said, "I am pro women's right to choice and for women to have the fundamental right to control their bodies."

She cited examples of "the unjust abortion laws" not only towards women but also their doctors.

Douglas then cited the case of Montreal abortionist Dr. Henry Morgentaler as an example.

Morgentaler is facing 13 charges related to illegally performing abortion. If convicted he faces possible life imprisonment.

Third member on the panel professor of Christian ethics professor Terry Anderson said: "Life is a question of trust and we must take life seriously.

"Sometimes killing the fetus is right but the burden of proof rests on the killing not on life. The mother should have the choice of controlling her body but she should involve others in her decision. The father, society and somehow the unknown fetus should be included on the decision.

"I would like to see the abortion law written out of the criminal code and discuss the moral issue," he said.

Makaroff replied, "the issue is reverence for life. Women don't regard abortion lightly so they spend a lot of time thinking about the moral issues. They are faced with a dilemma and society claims to have reverence for life!

"The real question is society is afraid to look at its institutions with reverence. In the animal kingdom man is the worst example of having this reverence for life.

"The effects of poverty and deprivation produces human beings who are deformed and I find this nauseous.

"Society's whole approach to sex is hypocritical," he said.

"Sex is damn good fun, whether you see it that way or not, you act that way. Sexuality starts at birth and sex doesn't happen just because you have a certificate on the wall.

"The morality that says sex is immoral is bullshit. A society without sex is an unhealthy society.

"Society asks women to bear its hypocricy for abortions and women must go through nightmares because of this constant hypocricy.

"This is an unfair burden. Abortion is not a good thing but it is the only reasonable alternative," he said.

Schonblom voiced his opposition. "As a doctor and as a man I am against abortion," he said. "If one of my patients came to me requesting an abortion I couldn't legally kick them out of my office but I would refer them to another doctor.

"I believe in freedom of people being able to make their own wrong decisions, and I absolutely appall abortions!" he said.

Schonblom then read a list of facts and figures about the fatality and serious complications that occur from illegal abortions.

Douglas angrily disagreed.

See page 2: EARLY

Hollerday

On Tuesday our horde of faithful subscribers will be denied the intellectual sustenance they crave because The Ubyssey will not be publishing.

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Collective says

"Report unimpressive"

From page 1

Initial reaction to the report from the tri-partite women's collective was dismay.

"I'm not very impressed," Terri McNeney said Thursday. However she refused to say more about the report until other women's groups could meet to discuss the recommendations.

"It's ambiguous," said Jeanette Auger, another member of the collective. "They say in there that discrimination is caused by a lack of communication yet they don't even tell us the report is coming out.

"That appears to be a statement that they don't want us," she said.

Auger was commenting after she tried to obtain a copy of the report.

She said she was told by Gage's secretary the report was not for distribution.

Committee members were Marjorie Smith of the centre for continuing education, dean of women Joyce Searcy, Joseph Sallos, a chemistry electrical technician, Eileen Nesbitt administrative assistant to the education dean, Knute Buttedahl, committee chairman and associate director of the centre for continuing education, Joyce Harries, Alvin Fowler and Wes Clark.

The committee held 31 meetings during its eight-month existence between February and October, forming various sub-committees to analyse current job structures and to verify data of the action group report.

The committee did not invite individual briefs ("its function (was not) to include the settling of individual grievances") but instead invited so-called "representative individuals" to their in-camera meetings.

A confidential memo was sent to all department heads of non academic staff in an effort to determine the views of those responsible for hiring at UBC.

Of the 60 who returned questionnaires, 42 per cent said they preferred women for certain jobs such as secretarial and clerical positions because little training was required and "repetitious work (is) more suitable for women." Another reason was higher salaries meant men would apply. Yet most heads stated, according to the report, there should be no division on the basis of sex.

When asked if salaries had any bearing on theeir preference, 75 per cent answered no comment. The questionnaires were signed with the assurance individual results would remain confidential.

When the question was reversed, 38 per cent said they did not discriminate against men for certain jobs compared with 33 per cent who said they did.

Men were preferred over women for stores, shipping rooms — where lifting and heavy equipment is involved — managerial positions and senior office administration positions because men are stronger to cope with jobs involving physical strength and more self-reliant over extended periods of time.

As for senior administrative positions the frequent reply was men have a lower turnover rate making them more desirable employees in key positions where continuity is essential.

Sixty per cent of responses said men and women doing the same quality and amount of work should receive the same salary as opposed to only three per cent no. However 27 per cent said the question was not applicable.

Information officer Jim Banham said Thursday three of the recommendations — ensuring all advertising literature and hiring practices make it clear women are wanted in all occupations and professions, no gender stipulation in ads other than those inherent in the job definition, and all display advertising for employment specify it's open to men and women — had already been implemented by the university.

'Early abortion safer than baby'

From page 1

"Abortion done in the early months of pregnancy is safer than carrying a baby," she said. "Complications arise because women have to wait for abortions and go through bureaucratic red tape. Doctors should be trained to do abortions."

Anderson said he believed in freedom of choice on the matter but with discretion.

"Society promotes calousness and insensitivity to taking life," he said.

Replying to Makaroff he said he felt Makaroff's use of reverence too strong.

He said, "I would like to see a push for concern and consideration for what is going on."

Makaroff said, "while we are figuring out the morals and considerations people's lives and relationships are threatened.

"I find it bitter to think that society destroys itself with this crap about sex being immoral.

"Sex to me is joyous and society should have the intelligence to accept this. Don't let society tell you what is right and wrong figure that out for yourselves," he said.

Gerard set the crowd to booing and hissing with her remarks.

"Abortion doesn't cure people from getting pregnant — far from it. Once abortion is legal people forget the contraceptive," Gerard said.

When faced with the question of whether or not contraceptives are a form of killing Gerard didn't comment.

"I further think that our society would turn into killers and death selectors," she said.

Gerard, not married, was asked if she became pregnant would she have the child.

She replied she would have the baby with joy.

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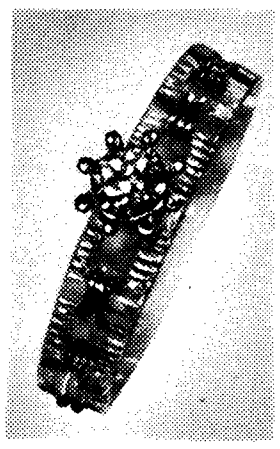

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Prof lashes out at despotism

By MARK BUCKSHON

Watergate, McCarthyism, Hitler's concentration camps, and theie relationship to what he called the greatest threat to mankind's freedom: "oriental despotism," were discussed by conservative professor Karl Wittfogel in a campus speech Thursday.

Wittfogel, professor emeritus from Washington State University, said the threat came from a form of government and society common to Russia, China and former American Indian civilizations.

He said oriental despotism is based on dependence of societies on irrigation systems which required control by what he called a "despotic bureaucracy."

To him "despotic bureaucracies" are similar to governments in communist nations.

But, he said, in response to a question about the Watergate scandal, "all the forms of modern government are forms of attempts to control bureaucracy. We have these fights now in the USA over what seems to be an over-assertive centre," he said.

"There are underground struggles between the president's cabinet and members of the republican party."

However, he said, unlike communist nations America has "proper limitations of power and times of service" which prevent the occurrence of true despotism.

He said Karl Marx discussed theories or oriental despotism but those parts of Marx which said Russia and China were doomed to permanent despotism "are certainly not on the modern Soviet reading lists."

He said, Marx claimed the "Asiatic world" had two major characteristics. One Marxist claim, he said, was oriental societies were based on public works and irrigation systems.

Wittfogel said Marx also believed oriental societies were characterized by a "dispersed character of the masses."

"This dispersed character is closely linked to Marx's concept of alienation of the individual man from the entirety of his fellow men," he said.

He said Marx distinguished Russia from China in that Russia only had some qualities of despotism but China was totally despotic.

However Wittfogel said "I'm of course using my own words but this is what Marx meant."

He frequently emphasized his being placed in three different German concentration camps during World War II and was visibly perturbed about a question in an interview after the meeting about his possible involvement in the post-war McCarthy hearings.

Wittfogel said, "some people say I'm facsist."

However, he said, he could not understand why his opponents felt that way.

He said, he did speak in the hearings but "I said the man I was asked about was not a communist but he had Russian tendencies."

Wittfogel said, "I was new to the country" when he spoke at the hearings.

He said he protested later against "witch-hunting" and joined what he said was an Anti-McCarthy group; "the committee for cultural freedom."

"I can't understand why you would ask me such a question" (about the McCarthy involvement) he said. "I gave up my career in Germany to fight Hitler when everyone else was taking him for granted. I came back to Germany after Hitler came to power to fight him and I was thrown into a concentration camp," he said.

Wittfogel will speak again in an informal discussion session Friday at 3:30 p.m. in Geography 200.

—peter cummings photo

UNIVERSITY LIFE MEANS WAITING in numerous lines, beginning at those ridiculous registration days pile-ups and only ending with a diploma clutched in one's hot little hand. In between there are minor ones like this line at the SUB downstairs bank (notice how we very carefully refrain from naming said bank,) or others in the cafeteria at lunch. One consolation — bookstore line-ups are a thing of the past.

AMS court needs justices

The Alma Mater Society student court will meet Nov. 22 for a hearing on the Georgia Straight issue, but the court still needs three more justices.

The student court is supposed to have seven members, three of whom must be law students.

The court currently consists of chief justice Hamar Foster, judge Brian Longpre and alternate judge Rick Peck, all law students.

The positions of all three were approved at Wednesday night's council meeting as was that of court clerk Bill Awmack who is a non-voting member of court.

The other two vacancies result from the resignation of AMS agriculture representative Teri Reynolds and AMS treasurer John Wilson from the court. Reynolds and Wilson both said at council they felt it was a conflict of interests for them to remain on the court since it is the AMS which is being taken to court.

The B.C. Civil Liberties Association is taking the AMS to court to challenge AMS authority in banning distribution of free Georgia Straight issues on campus.

Bank admits line-ups as bitches grow

By PAT KANOPSKI

The SUB branch of the Bank of Montreal is aware of the long line-ups bank manager Gerry Freeman said in an interview today.

However, waiting in line Russ Berger, education 4 said: "I wish I didn't have to use this bank. It's so impersonal — so many rows of people make you feel like a line of sheep. I don't expect a song and dance. It's just the long wait and waste of time."

"I don't like standing in line for a half hour when I have an exam in ten minutes," said Jill Wemp, arts 2. "I didn't realize there would be such long line-ups when I put my money in at the beginning of the year.

Colin Miles, a former UBC student said: "I'm closing my account here and one of the reasons is the long line-ups. Last week it took me forty minutes to cash a cheque and thirty minutes the week before."

"There are usually three wickets open with nine people at each," he said.

However, Freeman indicated changes are coming, "I hope the single line teller system and the terminal computer can solve these problems," said Freeman.

Talks started in September to initiate the new system, said Freeman. According to bank procedure, the initial visit from the bank's premise department has been made and and two proposals have been submitted to the department in efforts to solve the congestion.

The first proposal suggests stanchions and rope be used to form s-line queues which would begin at one of the bank's entrances.

The second proposal, very similar, suggests an up-side down-t formation.

Both these formations would allow a single line of customers to feed into the string of tellers one at a time as one of the wickets are free.

This would avoid the formation of long queues behind persons who are engaged in several transactions at one time, said Freeman.

"The single line teller system has been used in two other Banks of Montreal. Both of these banks were rectangular and had one entrance," said Freeman.

This bank is different, it has two entrances and is long and narrow. In addition we worried about students reaction to another line-up. In each of the two banks the new system has met with mixed reactions, said Freeman.

Karen Shelrud, education 2,said she had seen this system work. "It is confusing if you have never seen it before but it is faster."

The computer will remove a lot of wasted time looking up balances on customers' accounts, said Freeman. The terminal computer will be hooked into the main computing system and will be able to show the customers balance at an instant by punching the customer's code number.

We have no definite date for starting the computer however, the administration branch will start first, he said.

The line-ups in front of the wickets are longest before long weekends, on the fifteenth and last day of each month between 11:30 a.m. and 2:30 p.m., and on the half hour, said Freeman. In an effort to relieve the situation at these times all possible tellers are put on wickets at peak periods.

"Line-ups are really bad at lunch," said Shelrud.

Tellers' lunches are staggered between 11 a.m. and 1 p.m. to ease this problem, said Freeman. We cannot adjust the hours more because they would be too close to breakfast or interfere with balancing cash at 2:30 p.m., he said.

P. Jena, a member of the physics faculty said, "they should hire more people."

The average teller at SUB branch has three to four banking months experience, said Freeman. The demand for experienced tellers is very high in Vancouver but they are very rare.

Part time staff hired during peak periods is experienced for the most part but wish to work only part time usually due to family or children, said Freeman.

To devote more time to the customers the enteries of the day which are usally posted to their accounts the same day in most banks is done at night in order to make more tellers available to customers, said Freeman.

Business hours are extended to 4:30 p.m. to cope with the high volume of people, he said.

There are times when it is impossible to escape line-ups such as in September when students are opening accounts. This September alone 2,600 new accounts were opened said Freeman. An ad is run every spring in The Ubyssey asking students to leave their accounts open to avoid such line-ups in September.

Students fined for wild party

A UBC student has been convicted and fined $200 in provincial court for permitting drunkeness to take place in a campus fraternity house in June.

Brian Stablyk a fifth year unclassified student was fined the maximum for the offense which comes under section 79 of the B.C. Liquor Act.

Sgt. Stan Nowicki of the UBC RCMP branch told the Ubyssey the charge arose from an incident June 9 when Kappa Sigma frat house was rented to a secondary school post grad party and RCMP received a complaint about rowdiness on the premises.

Nowicki said the man convicted was responsible for renting the premises.

When asked if drunkeness in any house was against the law Nowicki said it is but the RCMP does nothing unless there is also a great deal of rowdiness.

"We're not going to start raiding private homes," he said. "But you can't let all hell break loose."

Spectacle

Alma Mater Society council meetings can be sorry spectacles.

The debate over AMS treasurer John Wilson's budget Wednesday was a classical animal zoo — it was enough to make any self-respecting newspaper-person quit the trade and take up full-time drinking.

During the debate, undergraduate society representatives were reduced to arguing about $20 allotments for their organizations in a $760,000 budget.

That squabble, more than any other event in council chambers this year, underlines the need for a reorganization of the AMS.

Discontent with the services the AMS provides is increasing; frustration with the small budget is rising; and meanwhile the administration tangle on SUB's second floor gobbles up more and more discretionary money.

As the AMS exists now, it is a solid argument for a fee increase.

The AMS, however, has three choices if it wants to avoid a fee increase; one obviously is to let matters stand as they are — continuing to watch smart young people haggle — about a lousy $20 every fall at budget time; the other two would mean radical change.

The first alternative, which seems to make sense on the surface, is generating other sources of revenue.

This capitalist ploy has been around a long time, but has been refined to an art by some recent AMS hacks, namely former president Doug Aldridge, two past co-ordinators, Rick Murray and Bob Angus, and current vice-president Gordon Blankstein.

They're men on the rise — they have their SUB development committee. While all their schemes are far from envisioned, they see an AMS bureaucratic empire which would make money from a number of operations — a student-owned food services, an indoor swimming pool, a special events concert business, SUB convention business, a theatre and an underground shopping complex. A holding company, Thunderbird Enterprises, has already been formed which would buy and lease anything from typesetting equipment to land.

While some of the ideas like concert program do have merit, not because they would make money, but because they would provide a cultural service, no student society should take that direction.

Quite simply, every "enterprise" the AMS starts only increases already-skyrocketing administrative costs, which students would have to pay for twice — by paying to belong to the AMS and to use the "services" each new endeavor would, in theory, provide.

The other alternative, which some arts undergraduate society representatives and AMS president Brian Loomes appear to be discussing, is to tear the organization apart.

They would divest the AMS of every expenditure not a direct service to students.

The AMS would become a co-ordinator of campus activities as it was before setting itself up in SUB and would no longer compete with the university administration on an empire-building basis.

If the AMS were to take this route, its first small step would be to rid itself of the $1.4 million SUB debt. The AMS would have to turn the grey fortress back to the administration.

This would free the AMS from the $270,000 annual payments for the building and students from the $15 building fee.

The society would then divest itself of the administrative responsibility for various clubs, undergraduate groups and publications — The Ubyssey would incorporate as a publishing company

This would save at least 65 per cent of the $77,000 current administrative cost — by treasurer Wilson's own calculations.

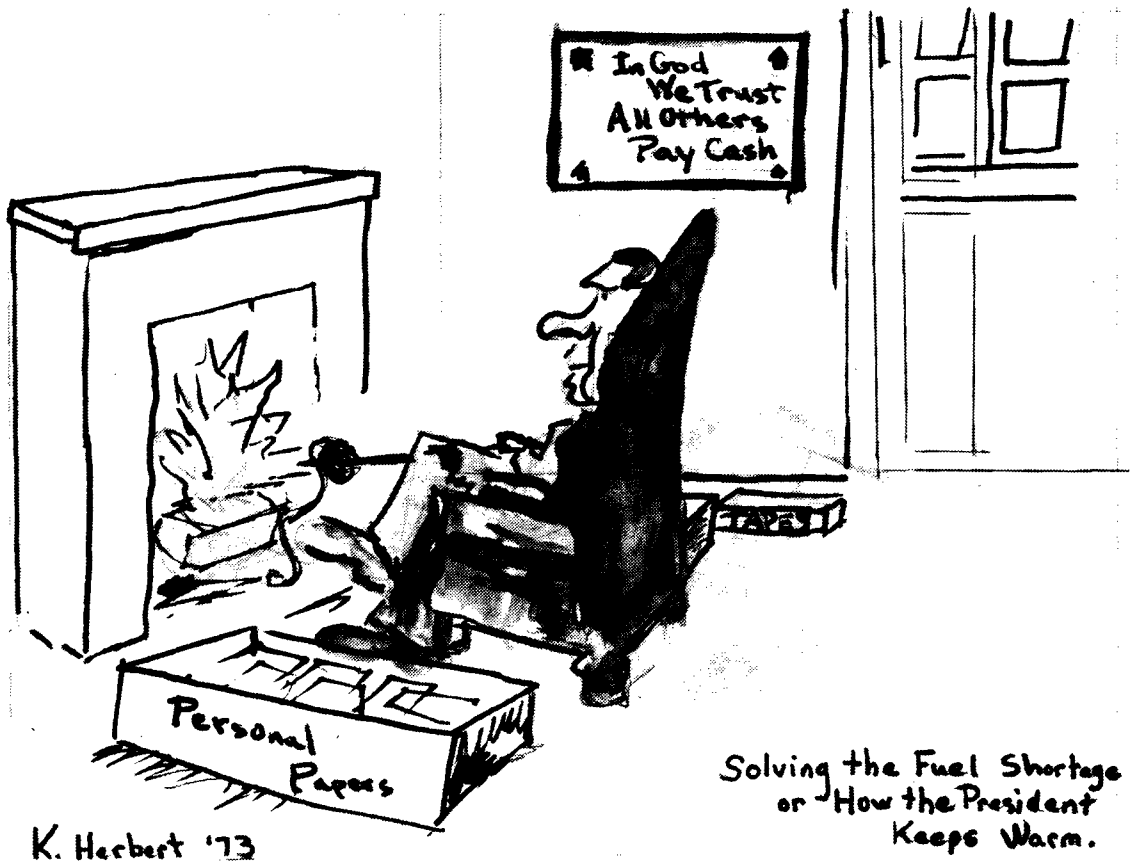
Getting rid of other superflous expenditures and assets like the $40,000 Brock art collection, the society could survive on a $5 student fee, which with current enrolment means a total revenue of $90,000.

To back up this operation, to establish a co-ordinator's office, the AMS would still have its more than $300,000 in cash reserves.

Both these alternatives are not something the AMS should jump into right away.

But students and councillors have shown they want a change.

Aldridge and company already have their SUB development committee; perhaps Loomes and gang should get going with their own group — a SUB de-development committee.



Solving the Fuel Shortage or How the President Keeps Warm.

Letters

Pox on Knox

The Nov. 6 letter of Paul Knox took up the ban of the free distribution of the Georgia Straight in response to my letter on behalf of the young Socialists regarding this issue. Yet it did everything except speak of the issues involved in this action. Instead we were treated to a response full of false statements and red-baiting attacks.

Knox falsely stated that by the Young Socialists condemning the ban we were "arguing in favor of the right to litter the campus with advertising flyers". This is simply not the case. My letter, to which Knox has responded, stated quite clearly that it is essential that the Straight "be allowed to present its views in the most free and open atmosphere and that students should decide if there is to be any restriction on its distribution". This is the issue, and not the "right to litter the campus" as Knox would like to attribute to us.

Likewise, saying that we would favor "first the Georgia Straight, then the Western News, and then the Safeway flyers..." is another diversion from the real question. What we are dealing with is one instance where the free distribution of a particular newspaper has been banned, and not the right or principle of advertising flyers to be handed out.

Knox's allegation that the Young Socialists is a group which "splits and disrupts" groups and gets its "orders from back east" is a complete slander (sic) and a needless red-herring in this discussion. Unfortunately, Knox provides us with no examples to refer to. Accusations like these are frequently used by people who refuse to take up the political issues involved in debates. The administration has echoed false statements like Knox's many times in the past in attempts to discredit political groups.

Finally, halfway through his letter, Knox comes to his real point regarding the ban. In his opinion the "criterion by which the AMS action should be judged is not that of 'free speech' but that of 'freedom to litter'." Then, by his logic wouldn't it be correct to ban the distribution of The Ubyssey, since it, like the Straight, is a potential "litter" hazard? Even after a cursory examination, Knox's argument just does not stand up.

Then after all this he has the gall to say that students "have not shown that they want to read any more copies of the Straight than were being bought before the free distribution began". First of all, the free distribution that Knox talks of never occurred because it was blocked by the AMS. Secondly, when have students made such a decision regarding the Straight? We have not.

The fact remains that the ban of the Straight was not a student decision. And even if there were a "campus-wide referendum" on this question, which Knox refers to, we would still argue against the ban, because it represents a dangerous precedent which leaves open the possibility of further undemocratic moves against political viewpoints, and jeopardizes the democratic rights of students on UBC.

What is involved in this discussion? Is it simply that of "freedom to litter" vs "free speech" as Knox contends, or is it much more serious? As we stated in our original letter: "In our opinion, the move by the AMS to ban the free distribution of the Straight was undemocratic because students had no part in making the decision which limited the free and open discussion of all viewpoints on the campus." This is the issue which must be addressed.

Stuart Russell
Young Socialists

Incident

In regard to the Kappa Sigma incident in an intramurals hockey match, I feel that one thing is definitely required.

In the first instance, the player named as Ray Pucinen (Rai Pussinen) was not Rai. That player, one Bill Morrison, is not even a student at UBC, but in order to play he used Rai's name. However, the primary purpose is to clear Rai's name above all else. This is both im portant to the integrity of the fraternity and more importantly, to Rai.

I feel, as president of this fraternity, that it was our decision to allow an unregistered friend to play for us and ultimately we must therefore be prepared to uphold the responsibilities and to suffer any consequences of Bill's misbehavior.

Please accept my apologies to referee Heslop for our friend's conduct, whatever his provocations might have been.

Please also note this correction. It is, perhaps, of a rather mundane order, but surely does reflect upon the accuracy of intramurals' information ... we were not playing Alpha Delta Pi, we were playing Psi Upsilon.

In future, before anything goes into print, I recommend that it would be more constructive to consult both sides and get a clear perspective and all the facts. There might even be some kind of an apology in order from referee Heslop.

Jon Loptson
grand master

Hostility

As a Canadian citizen and an ex-member of police forces in three different countries (not the RCMP) I take exception to your description of the RCMP officers who drive an unmarked police vehicle, on campus.

Your remarks are both insolent and slanderous (sic) and serve no other purpose than to create hostility.

Michael L. Wood
instructional media centre

THE UBYSSEY

NOVEMBER 9, 1973

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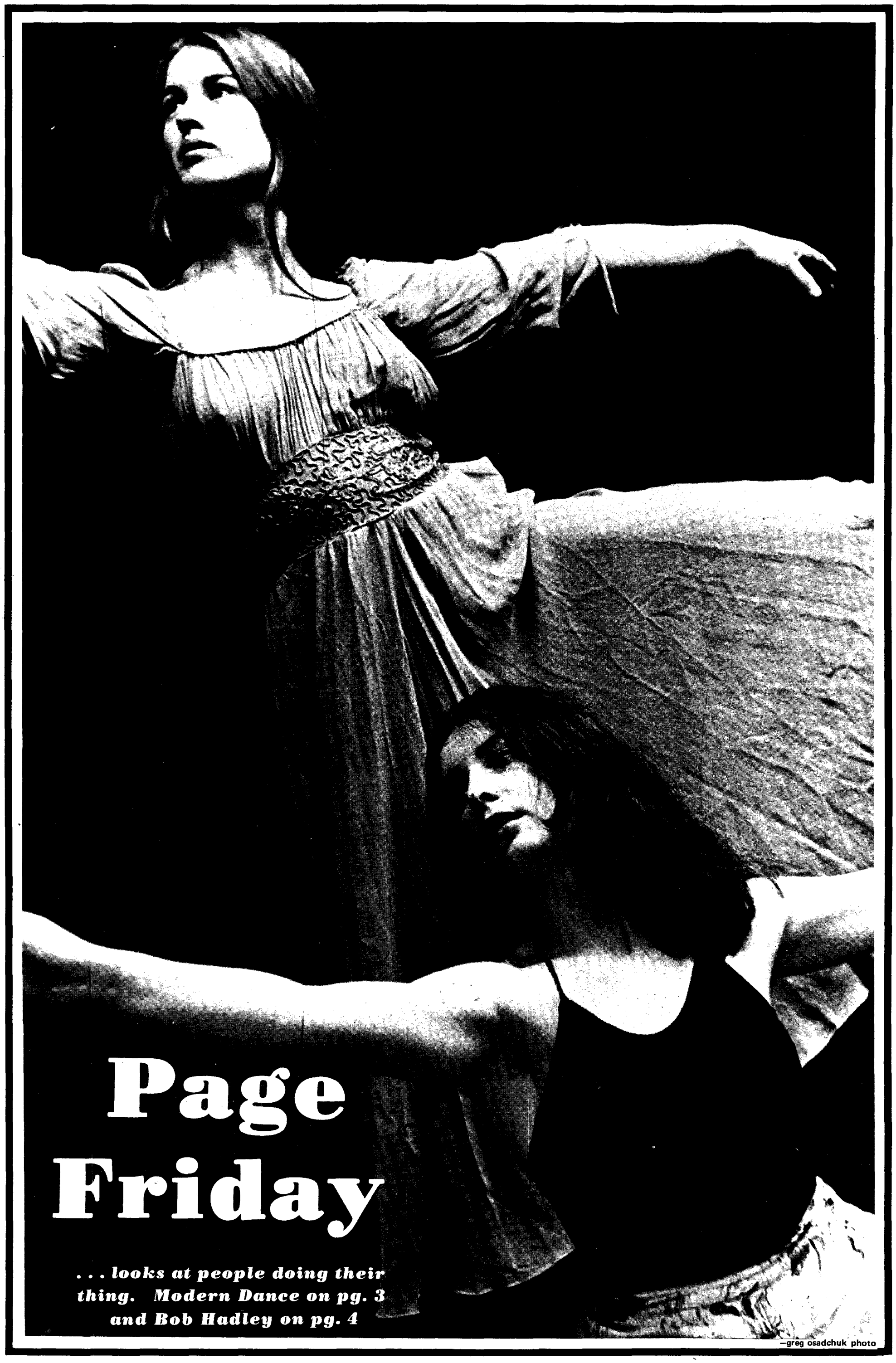

Page Friday

. . . looks at people doing their thing. Modern Dance on pg. 3 and Bob Hadley on pg. 4

—greg osadchuk photo

Philately

Lick my stamp

Philately is the collection and study of postage stamps, stamped envelopes and revenue stamps. Last weekend the International Northwest Postage Stamp Exposition was held in the B.C. Building on the PNE grounds.

Billed as the largest and most exciting philatelic event in the Pacific Northwest, this first Canadian showing attracted dealers from B.C., Washington, Oregon, Idaho and Alaska. As an added service, the philatelic division of the Canadian Post Office set up a market selling recent and past commemoratives and special issues.

The exposition was not primarily a competitive exhibition. It was more an open market, with dealers showing unusual and unique or examples of a particular area of collecting stamps. One dealer only collected stamps with pictures of Queen Elizabeth. Another dealer specialized in American plate blocks, that is, the corner four of a block of stamps. Stamps shown ranged in value from a penny each to $25,000 for an 1851 Canadian twelve penny black with a classic coronation head of Queen Victoria.

Sceptics of stamp collecting claim a stamp worth thousands of dollars still wouldn't get a letter across town but officials at the post office said that as long as the stamp covers the current postage rate, it was still valid.

F.E. Eaton, of Vancouver Stamp Auctions, considers the best steel engraved stamps the equivalent of Goya's or Rembrandt's etchings. Besides investment and monetary value, the best stamps have an aesthetic value. "The classic 1837 Queen Victoria coronation head compares with Nefertiti," he said. "But it's also a fun stamp, a stamp to enjoy, to fondle, as you would fine jade." The small black stamp, carefully centered on a sheet of graph paper, was kept in a suitcase-sized glass case near the coffee urn.

The Canadian post office only sells stamps at face value, a practise which dealers are quick to take advantage of. American dealers were selling a "hot item from Canada", a $1 stamp with a picture of Vancouver for $20. Apparently the post office is reluctant to admit to inaccuracies, misprints or different types of paper in their stamps. A pair of 15c Mountie stamps, unperforated, was $700; a pair of 6c stamps was $225. The post office still makes a profit, though.

What's a stamp exposition like? There were twenty-four booths around the wall (twenty-five but Woodwards couldn't make it) with green sateen covered plywood tables. It was bloody hot under the floodlights and draughtsmen lamps. Each table had clear plastic blotters holding sets of colored stamps. Small brown boxes held the cheap packets of stamps, 5c and up.

What kind of people are at a stamp exposition? A retired doctor who thought Arabic stamps were good only for wallpapering outhouses. An Oregon man with a grey halo of hair who was incredibly enthusiastic about the red Maltese cancellation marks of 1843. Chubby middleaged people with thick eyeglasses and loud shirts. Serious young men peeling stamps out of approval books with tweezers. Kids towing their mothers. About three thousand people attended the three day exposition.

Not quite as exciting as billed, the exposition did open thousands of little colored windows into deep vistas of space and time and exotic landscapes. The whole idea of communication and information could be seen in piles of stamps.

The International Northwest Postage Stamp Exposition is planned as an annual event. Sponsored by the members of the American Stamp Dealers Association, it is open to general and professional philatelists.

Geoff Hancock
PF Stamp Critic

Writers

KNOCK . . . KNOCK . . . KNOCK . . . hey, man, what are you doing in that john . . man? . . . listen, I gotta go, what're you doin' in there?

"Writing poetry???! Haw, haw. That's rich. Writing poetry in the john. Hey listen, why don't you write the great Canadian novel in the john? We can wait.

Page Friday will be running a literary and arts issue for which we will accept poems, short stories, segments of novels, photographs, drawings and such. Bring it all to SUB 241.

As a token to bilingualism and biculturalism we will accept submissions in both French and English. Yes, we'll take French drawings. (dressing?)

Deadline for submissions is Dec. 15. Don't be shy. This is your little chance to suffer big.

SUB cine

Diana Ross (the only super from the **Supremes** assembly-line) is definitely an established soul sister superstar. She is most definitely Billie Holiday and she does sing the blues in ye olde SUB CINE's next featured extravaganza, **LADY SINGS THE BLUES.** As a petite point of, she manages to sing the blues rather well, in fact, better than advertised, in fact (letting it all hang) the sexy Miss Ross manages to sing no less than magnificently thru the pseudo documentary flicker.

Now "magnificent" is a laundered adjective we are only allowed to let loose once a term thru the teeth of our typers, hence it may only partially describe Miss Ross's singing but not the entire acting performance. The outstanding acting comes from her supporting lead, the jazz pianist cum hand-holder. Aside from such it sags into the decline-and-fall (tragic trio: sex, drugs and too much speed, she was a fast lady), of an authentic blue nightingale named Billie Holiday (in the Ella Fitzgerald soul trad bag). But **LADY SINGS THE BLUES** is, despite the trite sobline, a fine musical performance, and should leastways be **heard** if not seen this weekend at SUB CINE Friday, Saturday and Sunday.

Eric Ivan Berg

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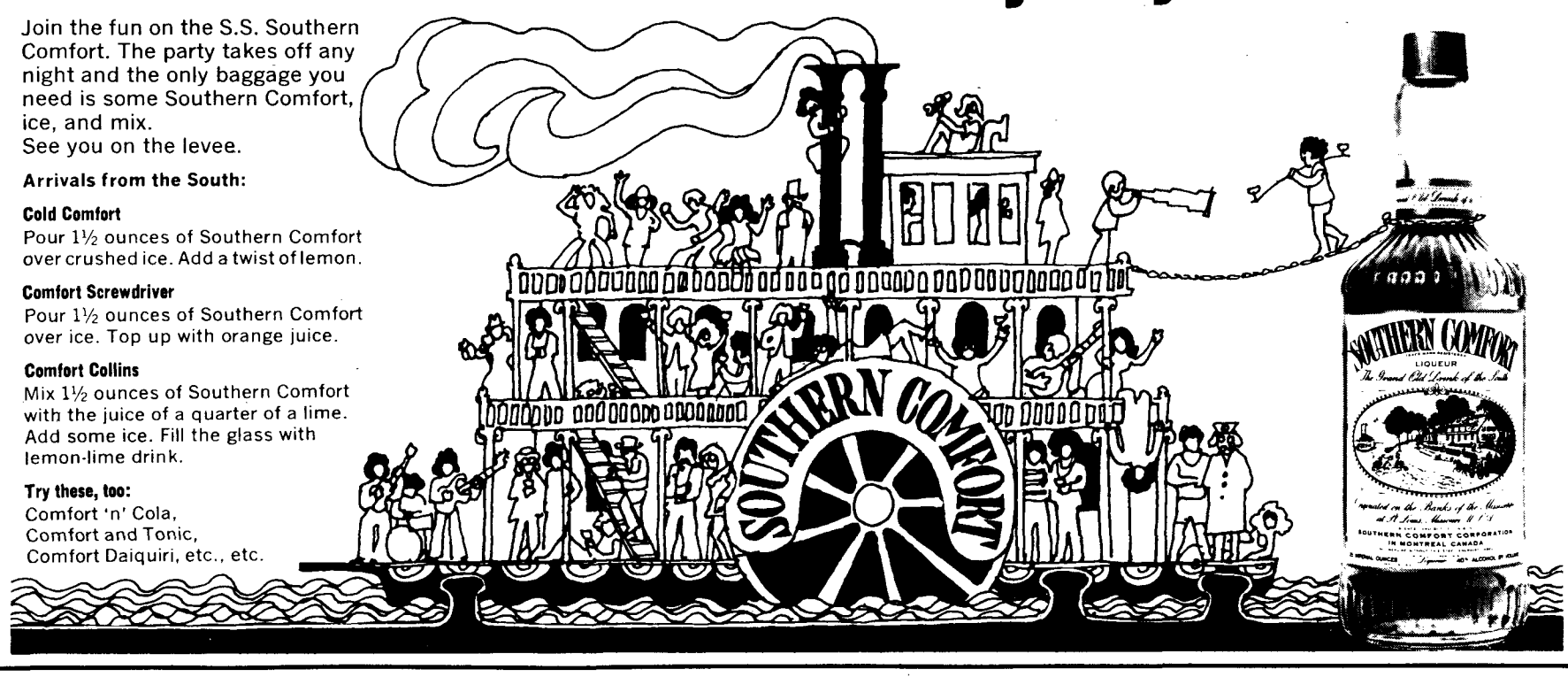
Pour 1½ ounces of Southern Comfort over crushed ice. Add a twist of lemon.

Comfort Screwdriver
Pour 1½ ounces of Southern Comfort over ice. Top up with orange juice.

Comfort Collins
Mix 1½ ounces of Southern Comfort with the juice of a quarter of a lime. Add some ice. Fill the glass with lemon-lime drink.

Try these, too:
Comfort 'n' Cola,
Comfort and Tonic,
Comfort Daiquiri, etc., etc.



Drama

Fool's gold

On Friday Nov. 2 I went to see the UBC Theatre department's production of Ben Jonson's **The Alchemist.** I arrived five minutes late and perhaps that explains my feeling of displacment, of being at the wrong place at the wrong time, during the rest of the play.

The basic underlying plot of the thing is simple although its details become immeasureably complex. It concerns a servant, Jeremy, who falls in with some bad company while his master, Lovewit is away. The bad company consists of Subtle, an alchemist, and Doll Common, a whore (don't laugh, you will find that all of Jonson's characters have names of the same irritating transparency). Jeremy, better known as Face and his two rascally companions use Love-wit's house as the scene for their dastardly deeds. Alchemy, of course synonymous with charlatanry — the alchemist searched for the mysterious "elixir" or "philosopher's stone" which could, among other things, turn base metals into gold. The obvious irony of course is that it is precisely through his alchemy that Subtle **does** turn base metals into gold — but not in the manner intended. Subtle extorts large sums of money from his various clients on the pretext of eventually supplying them with the promised elixir — in addition to practising a little free-lance astrology and pop-psychology on the side. Of course he never delivers and all his clients (a lawyer's clerk, a druggist, an aging knight, two humorless Dutch puritans, a naive country yokel, etc.) are left victims of their own lust and greed — or so Johnson would have us believe.

The play began at full throttle and never let up for a moment — either in volume, pacing, or anything else. Director John Brockington's attitude towards the play seems to be that of a frenzied chef who is determined that his dinner will succeed at all costs. Everything is overdone. The actors were evidentally encouraged to blast their lines at one another, to perform as many gymnastics as possible, to eschew quietness and subtlety like the plague. to milk every pun for its last drop of facile humor and to be as overbearing and obvious as possible. This is not to say that the acting was bad; in its own way it was admirable.

John Brighton gave a very efficient performance as Subtle, the alchemist. Wayne Robson's portrayal of Face was — how shall we say it — extremely competent. Marigold Semple displayed great verve in her portrayal of Doll Common. And Michael Puttonen's simulation of pure idiocy in the character of Abel Drugger amounted to pure genius — judging from the audience reaction. Lee Taylor's portrayal of the lecherous old knight Sir Epicure Mammon, was suitably lecherous.

And lest we forget, a few words about sets, lighting, costumes etc. I thought the sets were very nice. And the costumes were nice, too. So was the rest of the whole schlamassle. So what?

At the first intermission I gathered by buffeted senses together and made my way out into the lobby. The audience was almost as unbearable as the play. As I jostled in among the crowd of people a well-manicured woman leaned over a few shoulders and whispered to someone with discreet charm; "Well what a surprise to see you here. Have you recovered from the opera yet?" I winced. Out in the lobby I spied a group of my bearded intellectual friends, literary aesthetes and defunct PF reviewers — all of them looking like budding young Ken Tynans. I'm a novice at this game and I thought I should have a little help in assessing the production. They seemed to be discussing the play. So I sauntered over and muscled in on the conversation. They were discussing the play, all right. The topic of conversation swung from Lee Taylor's boots to a nasty little tidbit of gossip about one of the actors and then came round to Marigold Semple's breasts where it hovered like a moth. I excused myself, ordered a cup of coke which turned out to be brown foam — and made it back to my seat in time for the second installment.

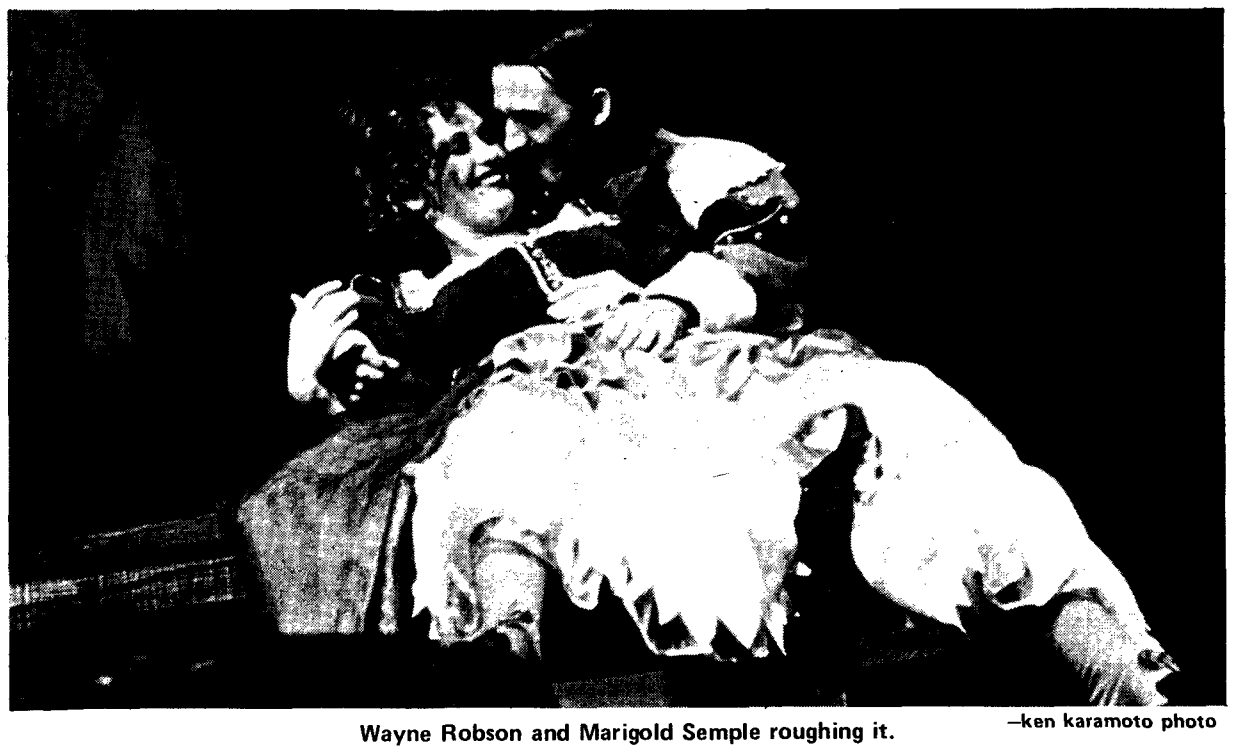
The same old routine was still going on: Subtle and Face were fleecing their patients; the puns flew fast and free, interspersed with pratfalls and extravagant gestures.

What I objected to in this whole business was not the laughter and joy abounding but the source of the laughter. The play consisted of stock figures, age-old, as old as the Middle Comedy of Menander — the sly and cunning servant (why not the sly and cunning master?) the stupid country wench; the lisping queer; the lecherous old man, the destructive whore.

Now of course, Brockington is not to blame for this; Jonson was firmly within a classical tradition. What is objectionable is that Brockington, rather than exploiting the nuances, the shadings of Jonson's characters, on the contrary exploits the most blatant elements of caricature. Rather than downplaying the stereotypes, Brockington heightens them. Particularly irritating in this respect are the roles Fisk, Taylor, Semple and Thomas are made to play.

Now of course, one could argue that this type of approach is the only one that would make the play work at all. If that is true, so much the worse for the play. What is objectionable is not the humour, but the kind of humour produced. One could say here what Shaw said of Wilde's plays: this is laughter without compassion. Here one does not laugh **with** people; one laughs **at** people.

One could answer that I'm missing the point: that all dramatic art and especially comedy of this sort depends on heightening, and exaggeration, of caricature. But I am not denying this. I'm trying to draw a distinction between a type of caricature that induces empathy in the viewer, and one which only causes us to snicker — as children snicker at a cripple.



Wayne Robson and Marigold Semple roughing it. —ken karamoto photo

Brockington's production, I think, specializes in the latter. I do not think the play's characters need to be treated in this fashion, Jonson has been short-changed. If there is a choice between developing a subtle satirical point or a cheap laugh, Brockington lunges for the cheap laugh. The production's trademark is crudity.

I should mention that this opinion of mine seems to be a minority report. A large percentage of the audience seemed to think the play was hilarious — the greatest thing to come along since Rock Hudson-Doris Day comedies. A person sitting two seats over from me either: was giggling throughout the entire performance or had a bad case of the hiccups. With every new pun, gusts of laughter erupted from various points throughout the audience like gastric explosions. I think I laughed twice myself, once when one of the actors accidentally lost his wig.

But the play did generate some humour. Sun critic Christopher Dafoe seemed to find the production a work of comic brilliance — pure gold. Now that's funny.

Bernard Bischoff

Sensuality UBC

A rather innovative dance school is opening next Tuesday, November 13, at 7:00 p.m. in the SUB Party Room (The old Pit).

Margie Gillis and Susan Munro are offering students, both male and female, the opportunity to learn the techniques of **Modern Dance.**

—greg osadchuk photos

Susan Munro . . . from Modern Dance.

Modern Dance is similar to Ballet, though the actions involved in it are not as demanding — in fact, they allow for more freedom of movement.

The classes run for an hour and a half: The first half of the lessons are devoted to teaching the student exercises which, in the latter half of the lesson, form the actual dances. These exercises are similar to having a person learn some words. The dancer uses the exercises to form routines which have meaning — be it emotional, spiritual, or whatever. It is analogous to a person using words to form sentences which have meanings dependent upon the arrangement of the words in each sentence.

Modern Dance originated back in the Roaring Twenties. The style of dancing related to the charleston and such. The style of dancing was created by Martha Graham, and it is supposed to be sensual, even sexual, in its manifestation. As one of the two instructors, Margie Gillis, puts it: "It is a way to express yourself through dancing." In other words, it is a different medium from those of, say, a writer or a painter.

The Modern Dance lessons seem to be a fine opportunity for anybody who enjoys self-expression. The cost of $1.50 for an hour and a half instruction is a real bargain compared with the exorbitant prices charged by downtown outfits. Also, the two teachers have excellant qualifications.

Margie Gillis has performed with numerous dance troupes in Montreal and most recently she performed in "Shango", an experimental dance troupe. ("Shango" means 'movement in any direction'.)

Susan also comes from Montreal. She has performed in a wide variety of Montreal dance troupes as well as going on a tour with Lionel Kilner's Contemporary Dance troupe. On that tour, Susan did seventy performances in three months!

The Modern Dance lessons sound fascinating and, for a buck and a half, it would appear to be a great opportunity to see what it's all about. Tuesday, November 13, SUB Party Room at 7:00 P.M. Or. if you want more information, phone 682-0296 before noon or after nine at night.

Boyd McConnell

Bob Hadley: a musician his music

If you've ever walked through the main foyer of SUB at noon hour, you will probably have noticed, seated on a metal stool with his back to the art gallery, a man who plays guitar. He sings very rarely and then in a mellow hushed drone; usually he simply uses the instrument, creating a sort of shimmering effect with his very fast finger-picking. He has a multitude of styles, switching from a severe Bach-like composition that moves like an arithmetical progression to a loose, elusive bottleneck blues and then to a simple folk ballad and back again. Unlike almost any other guitarist, (or any performer for that matter) who has played in SUB, he is remarkably effective in gathering around him, day after day, a group of people who will stop, and listen to him play. Sometimes they listen for hours. He says nothing; never looks up from his hunched concentration over the guitar, and ignores everyone, including his audience. He has his guitar case open in front of him but not for people to throw coins in — placed against it is a sign that says: IF YOU ENJOY THIS MUSIC, YOU WOULD PROBABLY ENJOY MY ALBUM, and neatly stacked beside the sign, is a small pile of albums. Every now and then, someone will walk up, and buy one. After two or three hours, he packs up his albums and guitar, and leaves. His name is Bob Hadley.

Hadley is interesting for a number of reasons. First and foremost, he is an excellent guitarist — at least in the opinion of this observer, and a great many competent critics. But in a sense, this is more than just a critical opinion. Even those who are hostile to the kind of music he plays admit his craftsmanship, his sensitivity, and above all, his ability to create haunting, and perhaps, insidious, mazes of sound.

But secondly, Hadley is one of the few musicians, anywhere in Canada, who recorded an album that is not recorded by the giant American recording studios. This means he has recorded with a small, locally-based firm, and directed the production and distribution of his own album. This sounds good, but for Hadley, it has not been easy. If you go to any of the big record stores downtown, you won't be able to buy his album. You won't hear it on most radio stations. The music critics on the downtown papers have never heard his name or his music. If the music industry mandarins have their way, nor will anyone else. P.F. talked to Bob Hadley on Tuesday to try to discover something of the trials and struggles of an artist who decides to go it alone. Here is an excerpt from that interview:

P.F. When did you first start playing guitar?

H. I started playing about eleven years ago. I was just a seventeen-year-old kid then, still in high school.

P.F. What have been the major influences on your playing?

H. Well, I can list some names: John Fahey, Leo Kottke, Doc Watson, Mississippi John Hurt — and I suppose, even Pete Seeger. I learned the basics of guitar-playing from an instruction album that Seeger put out called, if I remember correctly, "How to Play Folk Guitar".

P.F. Did you ever have any formal musical training?

H. Not really. I just taught myself; learning slowly bit by bit. When I first came to Vancouver, I took guitar lessons for a few months. But it didn't amount to much.

P.F. Have you studied music theory? Do you read music?

H. No, not at all. I rely on memory.

P.F. Who was your biggest influence?

H. Probably John Fahey. Fahey in many ways, was responsible for developing the type of blues guitar that I play. But it's important to remember that Fahey, himself, is simply a sort of culmination of a lot of diverse influences. He brought a new kind of guitar-playing that hadn't been heard before. Fahey himself was following in the footsteps of people like Mississippi John Hurt, Watson, and the other old blues masters.

P.F. Like Fahey, you play a lot of bottle-neck blues?

H. Well, that was around before Fahey, but he developed it and in a sense brought it to the attention of a lot of people. It grew out of the old blues tradition. A sound very similar to it was developed by the country dobro players you used to find in the deep south. A dobro is a simple steel-bodied guitar. According to Fahey, he was also influenced a great deal by Hawaiian guitar.

The principle behind bottle-neck is quite simple. You use a piece of glass tube and place it against the string to get a continuous sliding scale rather than discrete notes.

P.F. What kind of instrument do you use?

H. A steel six-string Gurian. The same kind as Fahey uses.

P.F. Many of the old blues men (for example, Leadbelly) used a 12-string.

H. That's right. It has a much lusher sound, but it's less clear.

P.F. You say you were very much influenced by Leo Kottke?

H. That's right. He plays a kind of guitar similar to Fahey's and has stuff on the Tacoma label, the same company that Fahey records for. He lived in Falls Church, Virginia, which was my home town. Kottke went to the same high school as I did, and I heard him play — actually only once or twice, but he left a fantastic impression on me. I suppose he was my strongest inspiration in the beginning. I liked his very fast, finger-picking sound. When I heard him play I was bowled over, it felt as if someone had plugged into the pleasure spot in the centre of my brain. I envied him for being able to produce something that beautiful. I said to myself: I've got to be able to do that. Kottke was older than I was, though, and left before I ever met him. I didn't have him around to learn from.

P.F. You've got a wide-ranging loose sort of repertoire. You play old traditional blues, adaptations from Appalachan ballads and folk-songs, and also classical pieces.

H. Well, I don't pretend to be a classical guitarist. I play some Bach, a few of his early compositions for lute, and a few things from Beethoven. The other classical composer I play is myself. And, of course, I play Fahey and Kottke, whom I consider classics. I think of this as a new kind of music in the tradition of classical guitar.

P.F. How do you compare your kind of music to that of the orthodox practitioners: the Segovias, the Julian Breams?

H. I don't. There are large differences in our styles of playing. Their left hand has a lot more freedom. They tend to develop the mathematical possibilities more. But that's also its weakness; a lot of their music comes out sounding just like finger exercises. We've tried to change that. We've tried to inject a dynamism, a life force, back into the music.

P.F. You play a great many of your own compositions?

H. That's right. On my album, almost all the pieces — all except three — are my own compositions.

P.F. In your compositions, in many ways, you seem to be breaking out of the Fahey-Kottke mould. Some of these pieces have a sort of austere simplicity you don't achieve elsewhere. What sources do you reach back to, in your compositions?

H. It's difficult to say. I've been influenced in a subliminal way, by almost everything I hear. I suppose I could say that in my general approach, my method of proceeding, I've been influenced a little by Ravi Shankar.

P.F. Can you describe the actual method of composition? The way one invents a different melody, the way one puts a song together, gets the parts into a whole?

H. My method of composition is strictly improvisation. I try out various combinations, experiment for hours, until something interesting emerges. I try to follow it through. Later on, I remember the interesting parts and try to fit them into a piece.

P.F. You were doing other things before. For a while you were a student out here. When and why did you decide to play seriously. When did the switch come from a hobby to a way of life?

H. I first began playing seriously about three years ago. I would practice three to four hours a day. About that time I began experimenting around with new chords and new melodies. For a while I dabbled in other stringed instruments. I considered playing banjo.

P.F. When did you commit yourself to playing full time, and decide to put out an album, that sort of thing?

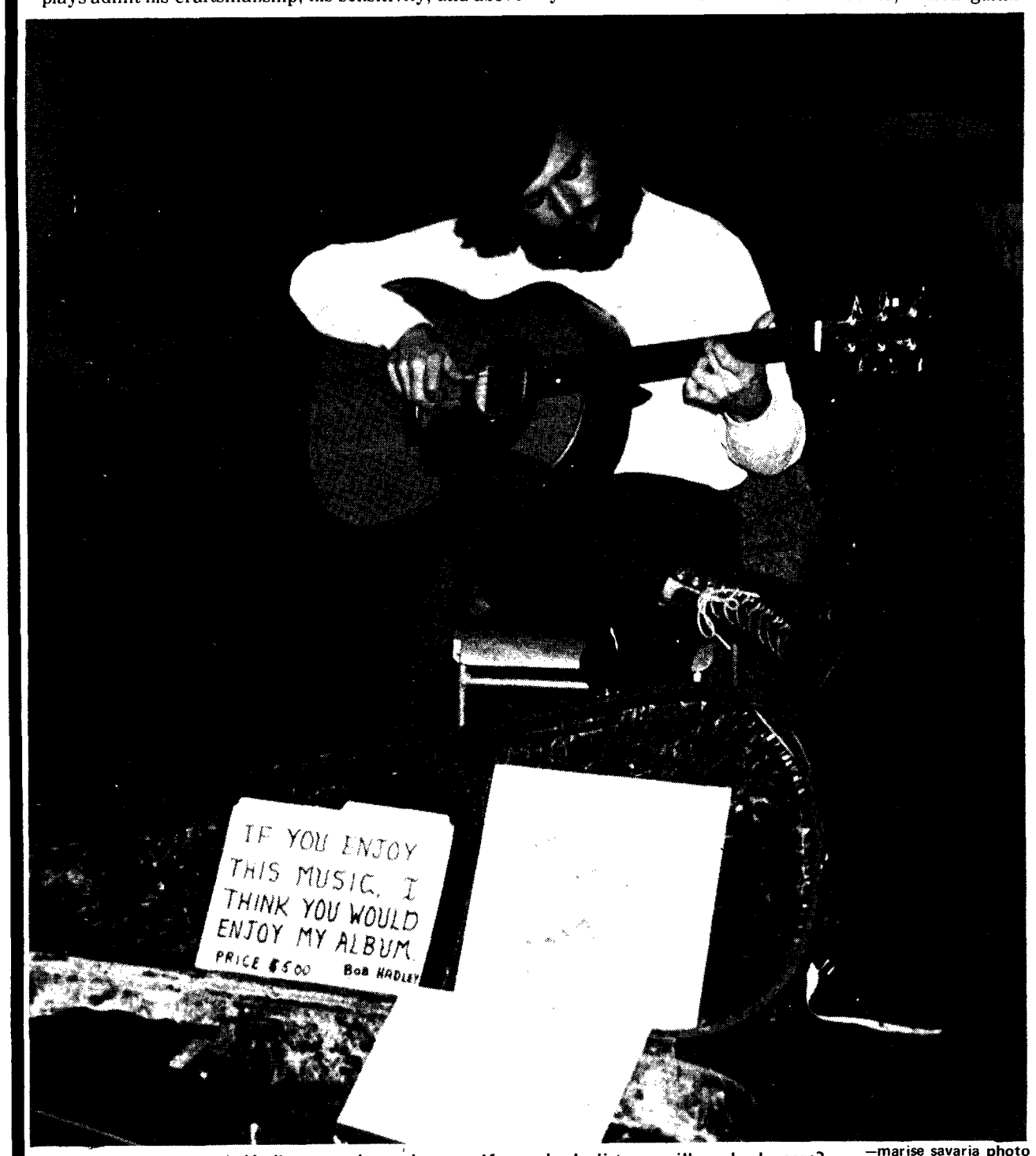
H. Well, I decided on it last spring, thinking of how I could make a living when I got out of school.

P.F. You're one of the few musicians we know of, who aren't recording under the big-name labels. Your album was recorded by a small, local company. This isn't very common at all, is it?

H. I think there are a few other people in Vancouver who've done the same thing. But very few.

P.F. Did you try to record with one of the big companies?

H. Yes, I did send off some audition tapes to Vanguard, Columbia, and Tacoma, which were the only ones where I thought I might stand a chance. They weren't interested. They felt the music was for too selective an audience. They didn't think it would sell. Not



Bob Hadley as artist and agent. If somebody listens, will anybody care? —marise savaria photo

na. Tacoma is Fahey's label, and I think he
e part of the company. Maybe he didn't like the
:

) you decided to record locally.

's right. I did the recording in July, at the Can-
s down on West Sixth, which is locally owned. I
st two hours, one afternoon, in the recording
h I had to rent, and did the whole record in one
handled the rest of it. For a price, they will
record, send the tape off, and print the
cost me $450 for 100 albums.

his includes packaging, etc.?

that just covers the actual cost of the record. I
r the album covers myself, by hand. My friend,
ky, composed a drawing for the cover. If you
e album, you'll see that it's taped on. I did that,
ne.

hy can't your record be bought at any of the
s downtown?

y wouldn't stock it. I approached Kelly's and
at the price was too high. They say they won't
d unless they make more than $2 profit on each
oached A & B Sound, and they said they refuse
cord unless it has a major backing. It's being
few stores. It's sold at Rohan's, The Co-op
downtown, and the SUB bookstore.

/hat about the Thunderbird Shop?

ot interested in selling at that place. They
nsible for driving the crafts people out of SUB.
lents should boycott the place; maybe we could
change their stand.

How many records have you sold now
?

in its second printing. I've sold almost 230
l told. I didn't make any profit, at all, on the
ng. Maybe I'll be able to make a small amount
out of the second printing.

ou've tried to sell some by yourself. You play
copies of the album with you, if people are in-
buying it. Has this method been very suc-

been able to sell about 150 that way.

Now that your album's been reasonably suc-
nsidering the obstacles, are the big companies
ny interest?

ell, Can-Base has said they're interested in
e now. And Epic, a Los Angeles-based firm,
me. But they're out of the question.

Why?

ll, to put it bluntly, Epic wanted me to com-
the compositions. In other words, they wanted
ify the music, to use more repetitive themes.
ight it would sell better.

You said you play almost all your own com-
on the album, is that correct?

st of them are. All except the last three on Side
vest Time and **Come All Ye Fair and Tender**
re traditional tunes, and the other is an excerpt
hoven. All the other compositions are mine.

How did you choose the titles?

imply listened to them and tried to name each
whatever mood or situation it seemed to
. The first piece on the album is a take-off on a
nposition called **The Last Steam Engine Train.**
deceptive in that it starts off the same way, but
nto something radically different after the
otes. So I called it **The Wreck of the Last Steam**
ain. Most of the other compositions are simply
ersonal meditation in music. I can't and don't
ay very much about them.

There's only one piece that has vocals.

at's right — **Harvest Time.** It's an old traditional ballad, and I decided to write a few lyrics for it, which I sing on the record.

P.F. Are you giving any concerts? Do you ever play at any coffeehouses, clubs?

H. I've played at the Egress. I used to play at the Classical Joint. Other than that, I haven't received too much exposure. I did two T.V. programs for Channel 10 in North Vancouver, and Bob Ness had me on his show on CKLG-FM. I think they're playing parts of the album on 'LG-FM and maybe on CHQM. But most of the stations aren't interested in handling the record — they don't like playing a record that hasn't been backed by the big companies.

P.F. Are you giving any scheduled concerts out at UBC?

H. No. I wrote a letter to the Special Events committee to see if I could rent a place for a concert. They didn't respond so I haven't asked again. I'll be giving a concert on Nov. 15 at noon hour in the SFU Theatre. Of course, admission is free.

P.F. Do you plan to produce another album?

H. Eventually.

P.F. What direction would you say your music is taking now?

H. It's an open future. I would say that my music is becoming more complicated, more complex, more subtle. I hope so, anyway.

Bernard Bischoff

Review

Raven Records

This obscure recording will probably not sell widely — and this is unfortunate because it is one of the minor classics produced this year. The album is very simple in format: ten guitar solos, on one of which he accompanies himself with voice. The reason this album deserves attention is simply that Hadley is one of the best guitarists playing anywhere within hearing distance and perhaps anywhere in North America.

His particular style is multi-layered in its complexity. Hadley has absorbed a wide diversity of traditions and styles. Undoubtedly the major influence on Hadley's formative years was the playing of John Fahey; and this influence is still evident in Hadley's own style. Fahey himself has become a near-legend in many parts of the States for his magical ability with the guitar and he has a small but dedicated group of followers on campuses. Fahey composed a sophisticated blues idiom derived from the old blues masters such as John Hurt, Robert Johnson, Huddie Ledbetter, and others and blended it with certain techniques of classical guitar. He specialized in a type of bottleneck blues but his sources came from nearly everywhere; early New Orleans blues; Appalachian folk; classical lute and guitar techniques; flamenco; sitar, bluegrass — there are probably some I've forgotton. Fahey's impact on other guitarists is incalculable.

What is impressive about Hadley is that one feels he is one of the few who has equalled and perhaps even surpassed the master. One has only to listen to Hadley's album and compare with Fahey's latest production **After the Ball** to realize that here is some serious competition.

Hadley has a bewildering series of moves at his command: he switches readily from a swift, effervescent finger-picking to a driving bottleneck near-scream, then changes as rapidly again to a severe classical lucidity.

Hadley composes almost all his own material. The album begins with **The Wreck of the Last Steam Engine Train**, a deft and cunning parody of one Fahey's own compositions. The opening is peculiarly memorable; Hadley almost manages to make the instrument speak words. In the middle of the cut he executes one of his sudden changes. The second selection **Day after Pay Day** is a moody pure folk piece based on an old composition by Hurt, and this is followed by **Come all Ye Fair and Tender Maidens**, a careful, sensitive rendering of a traditional ballad. The fourth selection is the chorale from Beethoven's Ninth Symphoney which Hadley delivers with impressive technical finesse. Side One concludes with **Harvest Time**, an old, old melody to which Hadley has added some lyrics. They are not first-class poetry but by fusing them with the music, Hadley brings a dense, cream-thick richness to the whole.

The second side consists completely of Hadley compositions. They cover a wide range: in **Blackberry Picking**, he creates a glistening field of sound which is one of the high-points of the album; in **Sue** he distills a slow, rocking, liquid melody, reminiscent of an old Provencal love song. **Summer and Fall** exhibits his skill at the bottleneck glide that he does so often and so well. One of the most beautiful compositions on the album is **The First Snowfall**, one feels it could have been written by an old meistersinger. Hadley's presentation of it is consummate. He blends the sounds together slowly like soft colours; every note, every pause, every space of silence between the notes fits in to build a mysterious, melodic unity. Hadley concludes with a driving, high-contrast piece called **Reflections on English Bay.** It is difficult to write about this album, as it is always difficult to translate into words the effect of fine music. One usually ends up sounding verbose or descends into purple prose. All you can do is listen to the music. Hadley is a master guitarist because, unlike many classical virtuosos, he excells not only in technique, but in the emotive force and elan he brings to his music.

Bernard Bischoff

Hadley's instruments of magic —marise savaria photo

Books

The ruling class

[Canada] Ltd.: The Political Economy of Dependence ed, Robert M. Laxer, McClelland and Stewart Ltd. Toronto. 1973. $3.95.

In an influential and widely discussed book, **Lament for a Nation**, published in 1965, George Grant surveyed the recent history of Canada and assessed the possibilities for genuine Canadian independence. The failure of the Progressive Conservative party under Diefenbaker to unlock the Canadian state from the embrace of the American ruling class led Grant to doubt the possibility of ever attaining Canadian independence. The historic mission of the Liberal party from 1937 to 1957, he argued, was to deliver cheerfully the Canadian economy to the American empire. If the Conservatives, under a leader who, in some measure, remained outside the Canadian ruling class failed to lead an escape, no one could. Canadians could not expect their indigeneous capitalists to lead a successful nationalist movement. Because of the role of Canadian capitalists as intermediaries between American capital and Canadian resources, for them to adopt a genuine nationalist stance was to will their own extinction. Grant argued that the only remaining possibility for the survival of an independent Canada lay in the marriage of nationalism with socialism.

The contributors to **[Canada] Ltd.** continue the debate initiated by Grant. Their essays originated in a lecture series organized in Toronto by the Ontario Waffle Movement for an Independent Socialist Canada earlier this year. The contributors include Jim Laxer, Mel Watkins, and Tom Naylor. Many of the remaining essays are not all that important to the central debate but are interesting in themselves. John Hutcheson, in two separate pieces, adds to the increasingly critical view of John Porter's **The Vertical Mosaic** (see Gurstein, "Towards the nationalization of Canadian sociology", **Journal of Canadian Studies** August 1972) and reiterates the importance of a dynamic and historical conception of social class as an indispensable tool for the social analysis of Canadian society. Christina Hill examines the history of women in the Canadian economy. Robin Mathews notes, in "Canadian Culture and the Liberal Ideology", the connection between Liberal ideology and imperialism as it effects Canadian culture.

But the real weight of the collection rests on the essays of Naylor, Laxer, and Watkins. Naylor's contribution, "The History of Domestic and Foreign Capital in Canada" elaborates on a previous article in **Capitalism and the National Question in Canada** in which he emphasizes the important distinction in understanding Canadian political economy between mercantile capital, which has been largely domestic, and industrial capital which has been primarily of foreign origin.

With Naylor's thesis in hand both Watkins and Laxer examine the changes in the Canadian economy since Grant despaired of the possibility of an independent Canada in 1965. Two excellent essays, which comprise the core of the book, "Canadian Manufacturing and U.S. Trade Policy" by Mel Watkins, analyze the chain of consequences created by American domination of the economy. Watkins summarizes their basic position:

"At the root of our problem lies foreign ownership. In the resource industries, it means the export of staples in unprocessed form and the outward drain of surplus. In the manufacturing industries, it means a truncated, branch-plant structure with a high propensity to import parts and a demonstrated incapacity to export finished products, or even to hold the Canadian market without tariff protection. The combination is deadly. The government speaks one day of a "resources policy", the next day of an "industrial strategy". The proper antidote is a new national policy that combines both, and that would mean, particularly in the resource sector, a much smaller role for the multinational corporation, down to its complete elimination, and a much expanded role for the public ownership and operation of resource firms." (p. 115).

Within this economic framework new developments have occurred.The United States, faced by growing inter-imperialist competition and the formation of economic blocs within the capitalist world (the expanded Common market is the best example), is trying to correct severe balance of payments problems. American corporations, which initially invested in Canadian branch plants in the manufacturing sector, have increasingly shut down their Canadian plants and shifted capital either back to the States or into resource-extractive enterprises in Canada. From 1965 on, the manufacturing sector in Canada has approached stagnation. The spectre of de-industrialization is haunting Canada. Increasingly the Canadian economy depends for employment, not on manufacturing, but on capital-intensive resource industries and on service industries. Since any economy depends on the wealth generated by productive labour, the distorted Canadian economy causes chronically high unemployment, as is only too evident in the last several years. Thus Canada's dependent economic status has direct social consequences.

The implications of this tendency of the Canadian economy for "international" trade unions in Canada are immense. (See John Lang, "The million dollar question: the CLC and Canadian unions" **This Magazine** August 1973) American labour leaders, who generally support Nixon's economic policies, do so in direct opposition to the interests of their Canadian members. Canadian workers pay dues to support an American labour leadership which advocates policies leading to the abolition of jobs in Canada. This open clash between the interests of Canadian workers and those of international unions provides a powerful stimulus for a Canadian union movement. And since the leadership of the N.D.P. interlocks with the Canadian leadership of international unions, the N.D.P. cannot lead any movement for basic change in the existing union structure. It follows that a new socialist party with links to independent unions must be established. But both Laxer and Watkins are clear in their insistence that such a new party must not duplicate the theoretical confusion of the N.D.P. on the national question nor its naive view of the state in capitalist society. Recent events in Chile underline the necessity for this fundamental reassessment.

Obviously an independent union movement and a new socialist party stand small in the shadow of the American empire, the indigenous ruling class, and the international trade union leadership. **[Canada] Ltd.** provides the beginnings of a social analysis to guide the future growth of such an independence movement.

Bruce Ralston

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THURSDAY, NOVEMBER 15 (3:00 p.m.-5:00 p.m.)
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Humani Humanity

In solidarity. . .

I met Bolivar one morning
In Madrid at the entrance of the fifth regiment,
I said, Father, are you or are you not, or who are you?
And he said, looking at the barracks on the mountain:
"I awake each one hundred years when the people wake up.."

Pablo Neruda

South America's first liberator, Simon Bolivar, has gone back to sleep. South America's greatest poet, Pablo Neruda, is dead.

His visionary poem has been washed off the many walls on which it was written with bold strokes after Dr. Allende embarked on his peaceful road to socialism. By now, Chile and its walls are white and clean again. Books, posters and newspapers were publicly burned. The murals and wall paintings had to disappear. Yet, suppression of left culture and freedom of press is one attempt to put people back to sleep; imprisonment, torture and murder are three others.

There exists no doubt as to the nature of the military junta's efforts to put the masses back into that slumber of submission, resignation and servility which is so crucial to the well-being of Chile's small bourgeoisie and so profitable for the ITTs of the world.

Whether thousands or "only" hundreds of people had to die is a lamentable question of the past; but how many more are going to pay with their lives for being born into the wrong class is a problem concerning here and now, you and me. During the coup in Santiago, three persons were turned away from the Canadian embassy five minutes after curfew. They were shot in the streets. Seventeen persons inside the embassy received tourist visas and now are in and around Montreal, under the condition to be absolutely silent. About 500 Chilean refugees in foreign embassies who requested asylum in Canada (which has not yet been granted) face deportation, possibly execution, and they are at our mercy.

Because all this might well be in conformity with U.S. foreign policy, but not with any form of humanitarian thinking, about 150 persons went down to the court-house Nov. 3 to demonstrate to the Canadian government their solidarity with the people of Chile. It was hardly an impressive demonstration. Vancouver's left failed to unite on this international day of protest behind this humanitarian cause.

The four groups that did unite, overcoming their ideological differences were the Chilean Solidarity Committee, the New Democratic Party area-council, Spartacus, the Canadian committee for justice to Latin American political Prisoners and the Young Socialists.

There were also some neutrals and at least four Chileans. One of them was quite moved when he asked me in broken English, pointing to my camera, whether I could send him a picture of this manifestation of solidarity with the problems of his people. The small colorful procession that was soon formed and marched down Robson, meant obviously more to him than it did to the crowds of shoppers who didn't quite know whether they should shake their heads at the Hare-Krishna or at those "freaks" who obstructed the traffic so pointlessly.

The march came to a halt outside the immigration office where a resolution was read out, urging external affairs minister Mitchell Sharp and immigration minister Robert Andras to act quickly and generously. The very new and cold building towered in silence above the demands made.

UBC student Ana Maria Quiroz from Chile told the small assembly about the latest political and economic repressions in her country.

There is strict censorship of all media.

Thousands of exiles from other Latin American dictatorships who fled to New Chile have now become targets for special prosecution. In foreign embassies about 1,000 persons await in vain safe conduct out of Chile.

Six thousand suspected leftists were sent to detention centres. The contracts of 48 professors at Austral University were cancelled. In the economy, price hikes vary from 200 to 1,800 per cent in essential products. The daily provision of half a litre milk to all children has been abolished. In the meantime Chile is open again to foreign investment.

Paul Sterchi

Books

. . .Of desperation

Emergency Poems by Nicanor Parra. A New Directions Paperback, #333, $2.75.

Nicanor Parra's new book of **anti-poems** (in English translation: **Emergency Poems**) not only depicts the harsh realities of life in Latin America, but after the bloody and ferocious crack-down of the military Junta in Chile has become a prophetic book. No one knows what happened to Senor Parra after the killing of democracy in Chile. His nephew, talented folk-singer Angel Parra's life is in jeopardy — like many other artists'. But if Nicanor Parra, the **anti-poet** and Professor of Theoretical Physics at the University of Chile, whom Pablo Neruda considered "one of the great names in the literature of Spanish language", is still alive, his books are not — his poems were burnt and destroyed by the fascist Junta.

Of course, they did not have any choice! To let Parra's **anti-poems** circulate would be for the Junta to dig its own grave. In his **Manifesto**, he declared, straight and direct:

Against cafe poetry we set
The poetry of the open air
Against drawing room poetry —
The poetry of the public square
The poetry of social protest.

But Parra was also aware that "the poetry was a disaster" when "second-hand surrealism, third-hand decadence, adjective poetry, nasal and guttural poetry, poetry copied from books ... poetry of the endless circle" reigned supreme in the literary scene. In violent reaction to this stale and dead intellectual gymnastics, his poetry is refreshingly honest, non-decorative, unlyrical, non-symbolist, direct and taut. He rejected rhetoric for savage wit, tense and audacious use of phrases and idioms and relentless attacks on hyprocisy of the bourgeois. His poems are as committed as molotov cocktails. How do you think the Junta would tolerate him when his savage lashes make them always face the mirror without anything on?

If you want to get to the heaven
Of the little bourgeois, you must go
By the road of Art for Art's sake
And swallow a lot of saliva:
The apprenticeship is almost interminable.

His most recent poems are deadly in their insistent probing. His humor is dark and pointed, his anger has the terrifying quality of a tense silence before the storm, his language tighter and drier, and the statements undeniably political. No wonder he published a book jointly with Pablo Neruda — a fascinating book in which Parra discussed Neruda's writing. Against "the poetry of the petty gods, the sacred cow, the angry bull", Parra put forward this message, "The lights of poetry belong to everyone. Poetry takes care of us all."

Parra obviously is not alone. Something has changed clearly in recent Latin American poetry. A new stark language, fantastic use of a ruthless metaphor, unadorned and non-ornamental use of everyday speech — all this comes to mind. As Parra has seen it, "Modern man has fallen into a trap: he has only seven roads left and none of them leads to Rome." That is why, even though he is doubtful, Parra knows, "The poet's duty is this: To improve on the blank page." Improvement or not, Parra at least never tried to give us a distorted view of the world we live in, rather tried desperately "to learn speak correctly". **Emergency Poems** is a witness of that desperate honest attempt.

Manabendra Bandyopadhyay

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Drama

Star gazing theatre over reaches

Suddenly I learned something about science-fiction in theatre!

Science-fiction, or speculative fiction, as purists would have it, is said to be the one literature that really cares about the future of the human race and tries to explore the implications and developments of the present. Wednesday evening, Company I, a theatrical troupe from Victoria, tried in an interesting, innovative, but uneven manner to explore the strange worlds of sci-fi.

Interesting and innovative was the use of song, dance, mime, sound and lights. The ensemble carefully controlled the effects with flashlights, megaphones, percussive instruments and costume. The seven short sci-fi pieces covered a great range of orthodox subjects: mind transformation, alien "bird women", alter-egos, a voyage to the dangerous star planet, Sorel, a man who could live forever, and the consequences for Earth after the war of the galaxies.

These themes were treated in a sombre, stark manner, except for Gloria's voyage to the dangerous star planet, Sorel, which was a humorous comment on man's exploration of a planet with "minimal gravitational pull" and "sensuous spatial distortions".

The actors performed in the center of a circle, with the rest of the troupe operating lights, singing, chanting and making sound effects out of the darkness. The effect at times was quite chilling, and in the most successful pieces approached the proportions of nightmare. I especially liked the story of Kren, the Bird-Woman, "whose head with the quick darting gestures of a bird and alien eyes" caused the disappearance of a dozen people.

But the second half of the program really needed a kick in the ass to get moving. The whole premise of Company I is to find the appropriate artistic means to express an idea. Their treatment of the subject of aliens became a bit tedious for me, though I admired their intentions. The man who would live forever was awkwardly handled. With only one actor in the circle, he needs to act in an emotive manner so the audience can feel the strangulation of time and his tragedy. His performance was quite emotionless. The same reasons explain the poor effect of the alien shape searching around the universe. The role required a superb dancer and an absolute mastery of technique to pull the idea together. It didn't happen.

But Company I is a good ensemble group. They are trying very hard to put together exciting, spontaneous and unusual entertainment. They are continually training under their present artistic director, Carl Hare, and when a sketch came together, it was most effective. The sketches which failed didn't fail for lack of trying, but because the content, the story, wasn't equal to the energy which they were putting into it. Company I, by the way, is supposed to take audience suggestions quite seriously, and pride themselves on being able to improvise any idea.

Company I will present a special improvisational show for children on Saturday, Nov. 10 at 2 p.m. Admission 25 cents for children, 75 cents for adults.

Their two week run continues Nov. 7-10, Nov. 14-17, at 8:30 p.m. in the Vancouver East Cultural Centre, 1895 Venables St.

Geoff Hancock

Movies

America, Amerika

The Last American Hero; directed by Lamont Johnson, starring Jeff Bridges, Valerie Perrine and Geraldine Fitzgerald.

As we all must know by now, there are two kinds of American heroes. Most of the ones running around loose these days are the creations of big business and the media and the whole political system that has come to be known as Amerika. But there was a time when heroes were renegades, poor boys that bucked the odds for the glory of winning and not just for the spoils.

In **The Last American Hero,** Elroy "Junior" Jackson is the son of a convicted hillbilly bootlegger; he's a racing car freak and a star on the make. Because of the folksy homilies drilled into him by his father, he instinctively decides to make it on his own, without selling his soul to the captains of industry. As he moves up through the racing hierarchy from demolition derbies to stock car races, the main events and the big money, he seems to be succeeding in that intent. But at the end of the film, although he's just won his first major race, he has had to do it with the help of the pros. When you're driving someone else's car, being a renegade isn't heroic — it's "insubordination". The victory flush fades into the realization that Junior Jackson is about to become, in spite of himself, the new "Amerikan" hero.

Now showing at the Orpheum downtown, **The Last American Hero** is a tremendously exciting and beautifully controlled film. The main thematic conflict (the strange, slick, fashionable world of big money racing working against the countrified stand-on-your-own-principles morality of Junior and his family,) is drawn clearly, but the filmmakers avoid facile black-white contrasts. There are good and bad aspects to either side, and the only real test is success on the track.

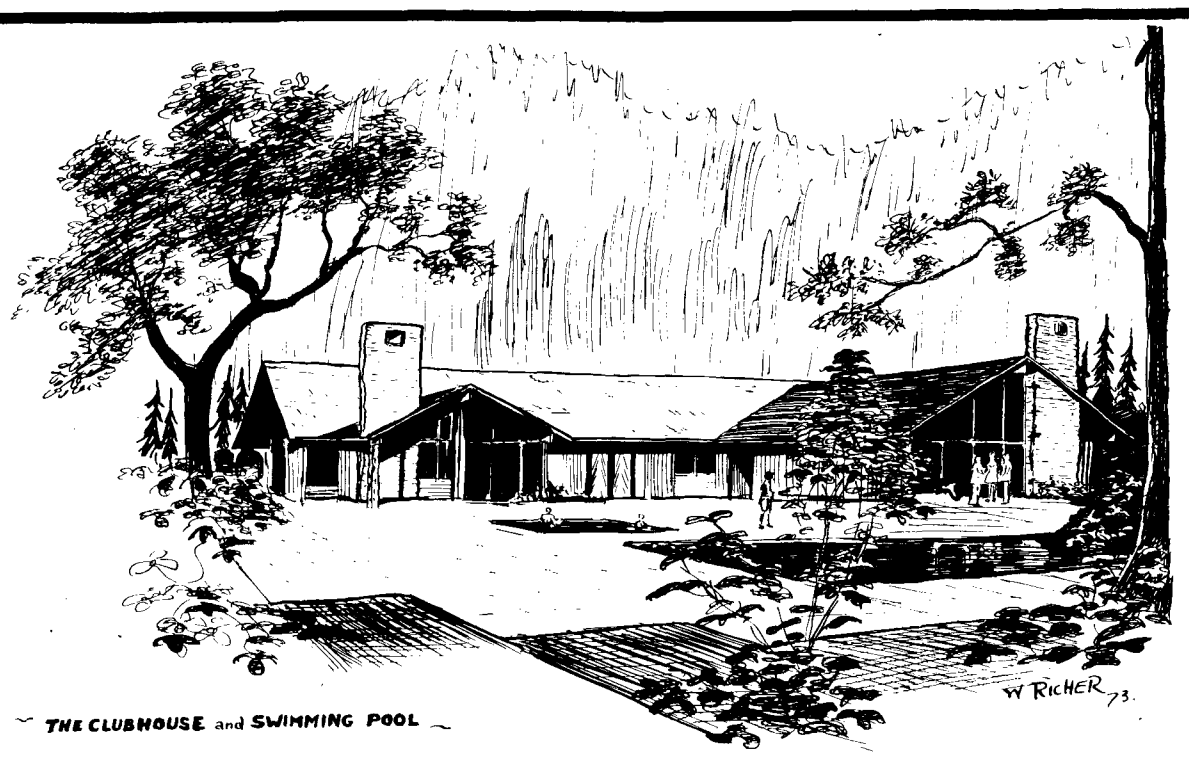
Large sections of the film are given over to footage of actual races, with close-ups of the individual drivers cut in to build up the tension of the competition. No matter how much you may abhor the whole machismatic drag-racing mythos, these portions of the movie will have you on the edge of your seat. Through quick and clever editing, and not incidentally some fine acting, enormous amounts of emotional energy are caught and held at the breaking point, until relief arrives in the form of either victory or defeat.

This is not simply a car-buff's movie, although it could probably be enjoyed on that level alone. Jeff Bridges is tremendous as Junior Jackson, Drag-Racer, but he is also dead-on in his more sensitive scenes, including those with his mother (Geraldine Fitzgerald) and a track groupie named Marg (Valerie Perrine). These and other smaller parts are all played with absolute naturalism; the film is crowded with funny, tragic small-time people.

The people he meets on the circuit are far too complex to be dealt with in terms of his father's hillbilly philosophy, and as he moves back and forth between the two spheres, he tries to compromise between them. Compromise is a kind of defeat, but Junior's final shout to his pit crew puts the lie to any romantic notions that he will regret his sell-out. "Hey . . . Hey, we won!"; he seems to convince himself at the same time.

There are obvious modern political overtones in this notion of "winning, no matter how you play the game", and there's an interesting example of another such game in the short that precedes the movie. For unintentional irony, and a bit of black comedy too, arrive in time to see the National Film Board's film on the voyage of the Manhattan.

Gordon Montador



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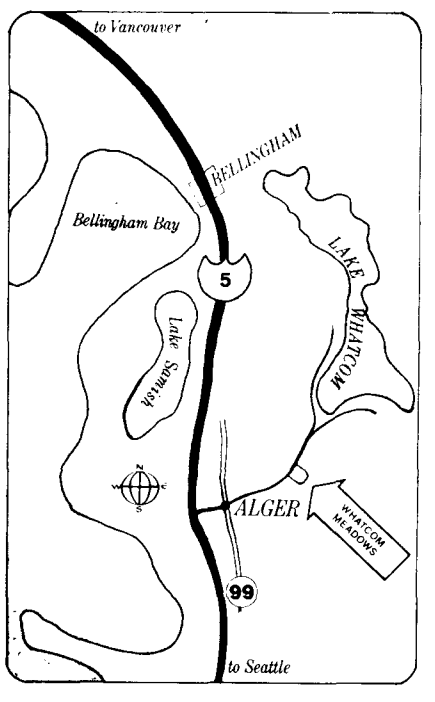

SIXTY MINUTES FROM VANCOUVER

Hot flashes

Remember when

Traditional Remembrance Day ceremonies will take place in War Memorial gymnasium on Sunday. Representatives of 11 UBC and Canadian armed forces groups will pay tribute to Canada's war dead by placing wreaths at the foot of the memorial wall.

The ceremony begins at 10:45 a.m. and the innovation will be given by the Rev. Neil Kelly of St. Mark's College.

Waffle, waffle

The Vancouver branch of the revolutionary Marxist group is sponsoring a public forum on "workers control" at the Spartacus book store, 130 West Hastings, third floor, Thursday, at 8:00 p.m. Former Waffle leader Steve Penner will be the speaker.

The rev

Alma Mater Society speakers and education committee and the academic activities club will sponsor a symposium on the political economy and stage of revolution in Canada.

Speakers Hardial Bains, chairman of the Communist Party of Canada (Marxist-Leninist), and Leo Johnson, leftist history professor of Waterloo university, will speak at two meetings Nov. 15 and 16, both at 12:30 p.m. in SUB ballroom, with discussions following.

These meetings will be followed by the academic activities club's ninth annual fall symposium 9:30 a.m. Saturday in SUB 207-209. An informal gathering will be held 7:00 p.m. Saturday, in Arts I building blue room.

Jonson jollies

The theatre department's production of The Alchemist has been held over because of popular demand.

Extra performances of the play by Elizabethan playwright Ben Jonson will be given Monday and Tuesday at 8:00 p.m.

Tickets have been sold out however unclaimed tickets can be bought by people (student price $1) who leave their name at the Freddy Wood box office at 6:30 of the night of the performance or phone the box office at 228-2678 at the same time.

Reserved seats not claimed by 7:55 p.m. can then be taken by people whose names are listed on a first-come-first-served basis.

'Tween classes

TODAY

INTERNATIONAL HOUSE
Dance, Totem Park ballroom 9:00 p.m.-1:00 a.m.

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SUNDAY

AUCM
Jim Strathdee concert, 8:00 p.m., Shaughnessy United Church.

LUTHERAN CAMPUS CENTRE
Wayne Saffin on "what does the spirit say to the churches?" 7:30 p.m., Lutheran Centre.
Church service, 10:00 a.m. Lutheran Centre.

MONDAY

LUTHERAN CAMPUS MINISTRY
Wayne Saffin: "what is happening in the Lutheran church today," 7:30 p.m. Lutheran centre.

TUESDAY

LUTHERAN CAMPUS MINISTRY
Wayne Saffin on "worship as a political act," 7:30 p.m. Lutheran centre.

WEDNESDAY

LUTHERAN CAMPUS MINISTRY
Wayne Saffin on "the holy spirit," 7:30 p.m., Lutheran centre.

FRIDAY

VCF
Ian Rennie on "Martin Luther: "justification by faith," noon SUB auditorium.

CAMPUS CRUSADE
Fred Kanwisher on "all scientists believe in evolution — or do they?" noon SUB 215.

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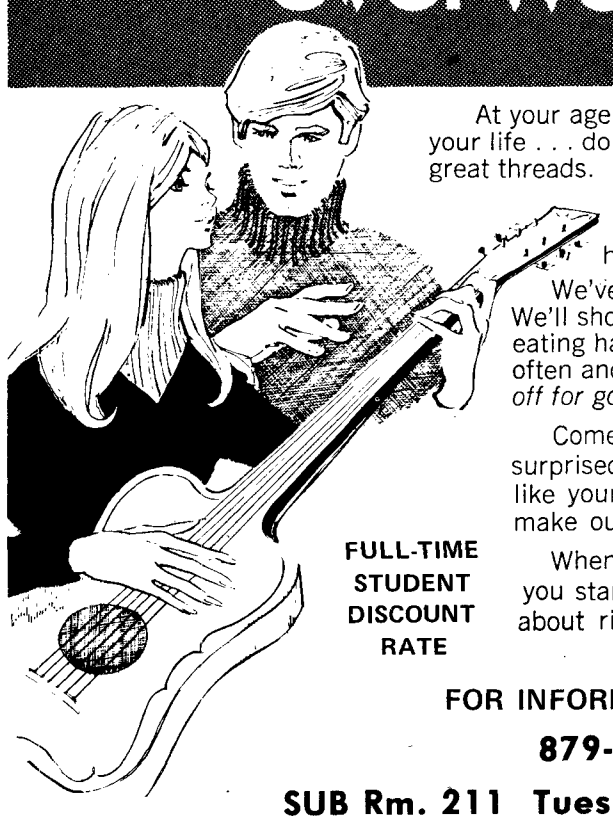

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Classified ads are not accepted by telephone and are payable in advance. Deadline is 11:30 a.m., the day before publication. Publications Office, Room 241 S.U.B., UBC, Van. 8, B.C.

5 — Coming Events

DANCE
Friday, November 9th
9:00 - 1:00 a.m.
at
Totem Park Ballroom
Admission: $1.75
($1.25 with Res. Card)
$3.00/couple

HISTORY STUDENTS' ASSOC. Beer Nite. History students and guests welcome. Wed., Nov. 14, 8:30 p.m., SUB 212.

HAPPY BIRTHDAY WORLD! Everyone is welcome to join in a celebration of the Birthday of Baha'u'llah at International House, Sunday, Nov. 11, 1:00 p.m.—talk on the significance of the Baha'i Faith inaugurated by Baha'u'llah in Persia in 1863; 2:30 — A choice of 9 informal workshops on the World Order of Baha'u'llah; 6:00 — Pot Luck supper; 8:00—Commemoration of the Birthday of Baha'u'llah with readings from the sacred writings and entertainment. Sponsored by the UBC Baha'is.

DANCE to the "Black Sheep" Sat., Nov. 10, 8:30-1:00 a.m. International House, U.B.C.

10 — For Sale — Commercial

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25 — Instruction

30 — Jobs

35 — Lost

GREEN KNAPSACK at last Friday's T-Birds hockey game. Need the notes badly. Call Roger, 872-5080.

40 — Messages

27 YR. OLD Student mother with son, separated; interests — outdoors, arts, good music, fine friends, would like to meet sensitive intelligent man. Replies c/o Rm. 241 SUB.

60 — Rides

65 — Scandals

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70 — Services

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99 — Miscellaneous

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Toronto conference scarred

Left in-fighting disrupts women's meeting

TORONTO (CUP) — A concoction of Marxist hairsplitting, rhetoric and frustration scarred the women's conference held recently in Toronto.

Quite a few of the participating women of all ages and backgrounds became alienated as certain political groups manipulated the conference and turned discussion sessions into hot-tempered debates on the necessity of linking feminism to socialism. Booing and hissing was common.

The three Trotskyist groups present — Young Socialist/League for Socialist Action, the Revolutionary Marxist Group and the Spartacist League from the USA — provoked a general fray with ideological fists flying and angry processions to the microphone.

Although each of these promotes different interpretations of the particulars of the proleterian revolution, they all place the women's liberation movement in the broader context of class struggle. They contend that the feminist movement will not be viable within a capitalist society which thrives on keeping some groups subjugated. In their analysis, the powers to be overthrown are the capitalist institutions which keep both men and women entrenched in alienating labor.

Much opposition was directed at the Sparaticists, who tried to dominate several sessions. They believed that there were "important differences" between feminism and socialism. Feminism leads to an alliance with the bourgeoise, they claimed, whereas socialism leads to a union with the working class, the ultimate holders of social power.

However, at least two other discernible groups opposed these Trotskyist perspectives.

The moderate reformist group called for change through the legislation within the social system.

The Resurgent Feminists, a radical lesbian group, espoused the position that women must struggle for a completely female society. Even Dr. Henry Morgentaler, the symbol of the pro-legalization of abortion group, was not exempt from their wrath. "Men everywhere at all times are the enemy. All males thrive on the oppression of women."

As well as neglecting "to forget individual differences and struggle for agreed-upon issues" as one speaker had instructed the participants, the conference was also characterized by a certain "flea market" atmosphere. The almost evangelical fervor of political organizations to grab more members ('application forms are available at the back of the room, sisters') was strikingly evident as tables piled with literature and buttons choked the hallways.

Despite its lack of energetic decision making, the conference did manage to pass several resolutions which will be submitted to its sponsor, the Ontario Federation of Students (OFS). However, if last year repeats itself, OFS will accept the list and then quietly file it away in its do-nothing cabinet.

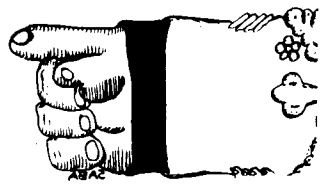
The conference endorsed the right of all to free and easy access to contraception information and devices regardless of age or marital status. It also called for the immediate repeal of all abortion laws.

The conference supported the disemination of information on human sexuality in high schools and proposed that women's study courses be established in all secondary and post-secondary institutions.

It demanded that OFS also take a public stand in favor of the struggle for gay rights.

The conference, hosted by the University of Toronto's student council, included workshops on such feminist issues as women in politics, human sexuality and women's study courses.

Men were excluded from the conference for the alleged reason that their presence would inhibit women from speaking out.



Ontario staff organize

LONDON (CUP) — Delegates from university staff associations met recently at the University of Western Ontario to form an Ontario union of staff associations.

The union hopes to become a strong voice for the separate staff associations. "Divided we fall," said one delegate, a little ominously.

The new union intends to push for standardization of wages, job descriptions and fringe benefits at various universities. Delegates expressed optimism it could become an effective bargaining power against university administrations.

The provincial union will be able to study the moves of the government and make appropriate suggestions.

It will also serve as a clearing house for information on conditions at other universities and assist in establishing new staff associations.

Those at the conference agreed staff at all universities have been neglected in university decisions and have little bargaining power.

Staff members resented that they more than anyone else were affected by cutbacks when enrolment dropped last year.

However, several delegates doubted the effectiveness of the proposed union.

Money was the big problem because staff would have to pay for the union out of their own pockets but the unanimous vote in favor of forming the union seems to signify the need outweighs the cost.

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ANNOUNCING
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Lutheran Campus Centre, 5885 University Blvd.
Sunday, Nov. 11, 7:30 – "What does the Spirit say to the Church?"
Monday, Nov. 12, 7:30 – "What is happening in the Lutheran Church today?"
Tuesday, Nov. 13, 7:30 – "Worship as a Political Act"
Wednesday, Nov. 14, 7:30 – "The Holy Spirit"
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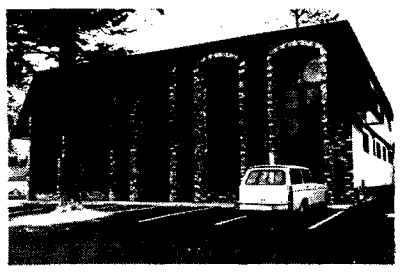
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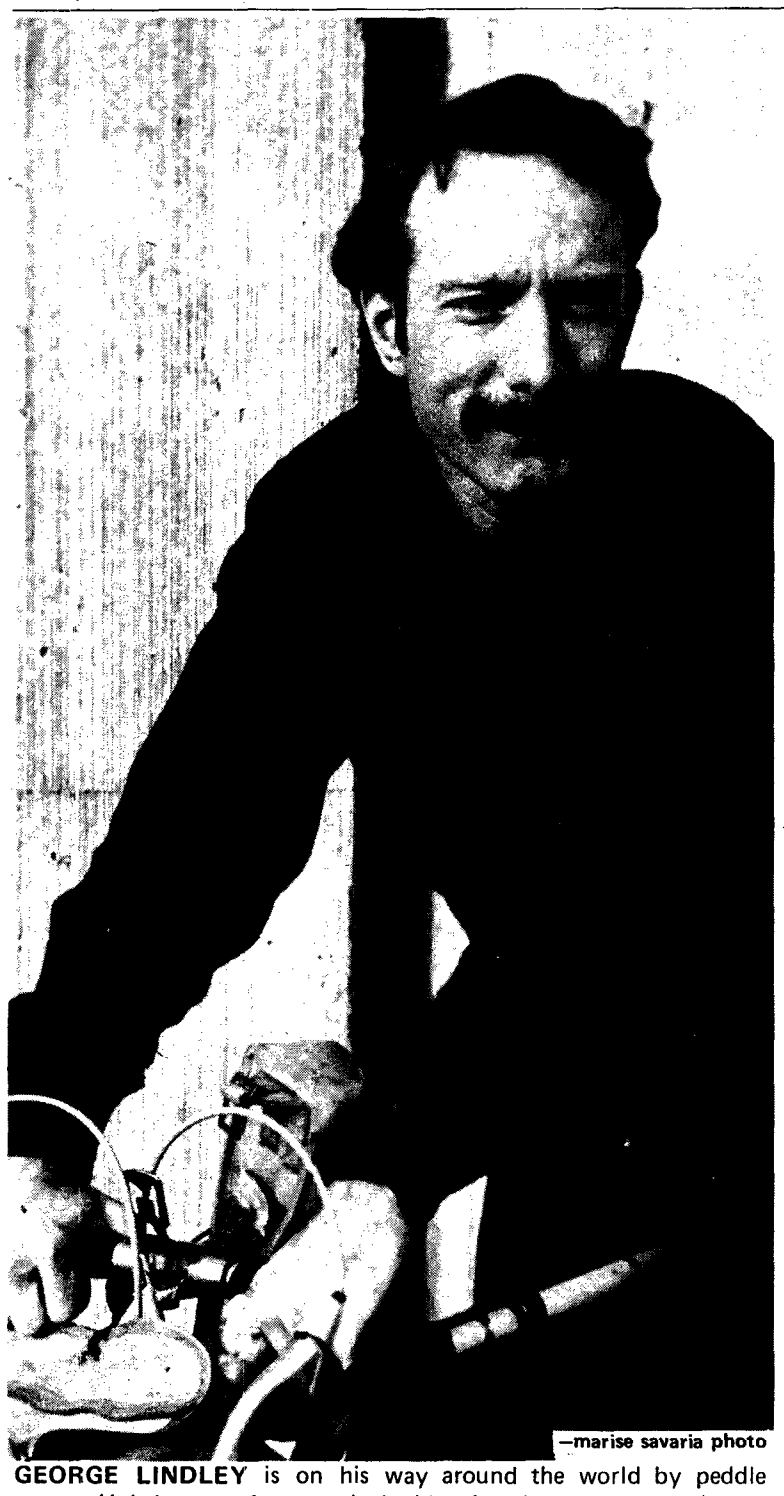

—marise savaria photo

GEORGE LINDLEY is on his way around the world by peddle power. He's in town for a week, looking for cheap transportation to his next destination, somewhere in the Pacific.

George to peddle world

By RICK LYMER

What do you say to a man who plans to cycle around the world on a 10 speed?

George Lindley, from Kokomo, Indiana, has already come 3,500 miles on his round-the-world junket. He will be in town for the next week, looking for transportation on a ship for himself and his bike to Hawaii or failing this, to New Zealand or Australia.

Starting out at about 11 p.m. and cycling to dusk, Lindley averages 35-40 miles on what he estimates to be two dollars a day. He relies on various cycling clubs he has contacted to supply room and board which he said would otherwise be a large expense.

To finance himself, he sold his house in Kokomo. He is not supported by any manufacturing company or paper although he writes articles for Bike World, Wilderness Camping, the Sierra Club and other magazines to promote the sport of biking.

Lindley is using a six year old Peugeot PX-10 racing 10 speed. It is presently priced at $350 in Canada although he bought it for $300 in the States. He carries a down sleeping bag, a cook stove, some emergency food, and a change of clothes. He uses ordinary blue jean and corduroy pants with chamois sewed in the crotch to prevent chapping and friction. While he prefers to peddle in shorts, the cold weather has forced him to wear pants. For footwear, he uses running shoes, although at present he is using a pair of curling shoes.

The idea to travel around the world by bike first took root about six years ago. Concerned with the social pressures brought on America by overpopulation he considered emigrating to Australia to escape the rat race. However, after talking to Americans who had returned from Australia he decided against it. Instead, he's going to cycle to Australia and then to continue around the world.

The actual planning of the trip took place over one and a half years. It involved factors such as wind direction, which road route is best, contacts and countless other trivia which is necessary for the success of the journey.

Lindley said he was willing to talk at high schools or to clubs about his trip and experiences he's had so far. To contact him write to George W. Lindley, China Creek Track, c/o Bas Lycett, Track Manager, or to George Lindley, General Delivery, Vancouver or else call 874-8513.

Sports flashes

Hockey

Coach Bob Hindmarch said Friday night's hockey game against the University of Alberta Golden Bears last year's winner in standings, is going to be tougher than last week's match.

"They're well coached and probably not much different from last year," said Hindmarch. "But we're healthy and ready to go."

The game and a non-league contest Saturday both start at 8 p.m. at the Winter Sports Centre.

Football

The UBC Thunderbird football team, which consists of this year's survivors, is playing the University of Saskatchewan Huskies in Saskatoon Saturday.

Those on the injured, cut, lame and critical list in Westbrook include quarterback Jim Tarves, flanker Bill Baker, end Dean Stubbs, defensive halfbacks Ten Hon Choo and Sal Giacomazza, back-up quarterback Bob Spindor, offensive halfback Vince Busto and guard Frank Leong.

Basketball

The UBC Thunderbirds basketball team will get their first real test of the exhibition season when they play the Victoria Scorpions this Friday and Saturday night at 8:30 in the War Memorial gym.

Lett footballers win

Sherwood Lett House wrapped up the Place Vanier football championship with a 12-0 victory over third place Robson House Sunday.

The washout over Robson was the seventh consecutive victory for Lett in this, their umpteenth straight unbeaten season. No one was available who could remember the last time this local powerhouse was defeated.

Quarterback Bruce "Al" Bynoe threw touchdown passes of 60 and 85 yards to wide receivers Frank Czernecki and Vince Everett to count Lett's two scores.

Dorothy Mawdsley House, a women's residence, was awarded second place because they had the best performance against the champs and scored the most points against them. Their 13-12 loss to Lett marked not only the closest anyone came to defeating the champs but was also the first time touchdowns were scored against them.

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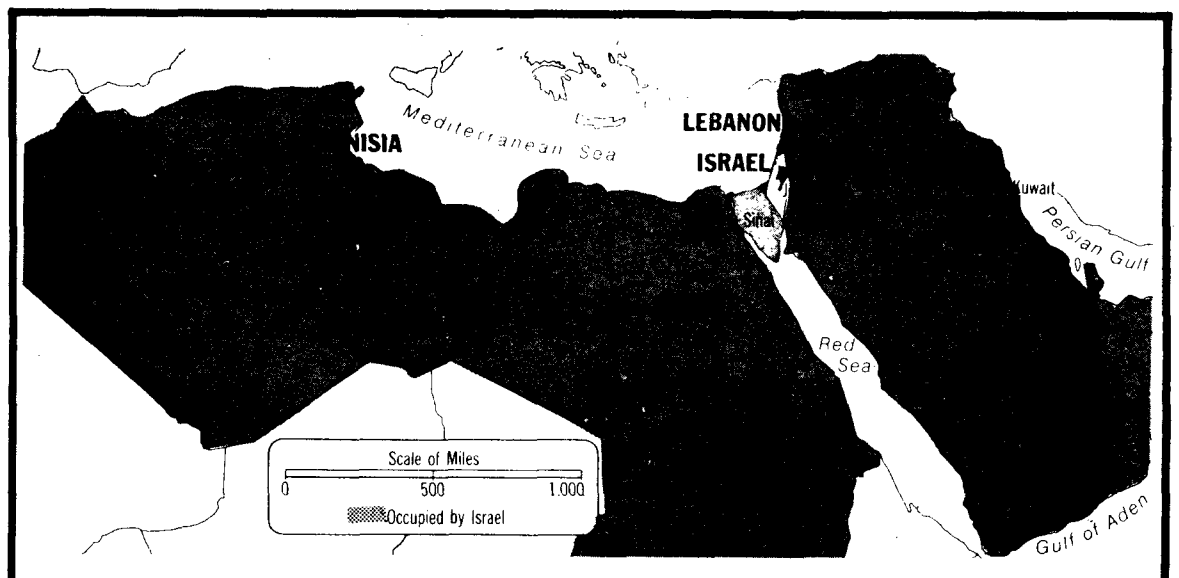

This Is Israel—
Can You See Her?

Council wins

Rec UBC gives in

Recreation UBC director Ed Gautschi has bowed to an Alma Mater Society demand and agreed to let the society council appoint all student members on the Rec UBC steering committee.

Council made the request at its Oct. 24 meeting when it also attached the rider that all society appointees to the nin-person committee support the position that the administration should absorb the cost of Rec UBC.

Currently students must pay $5 to use any of the gym, circuit or track facilities supplied by Rec UBC.

Gautschi had earlier refused to say whether he would accept the AMS conditions but in a letter to AMS president Brian Loomes Thursday he set the reappointment of men's and women's intramural reps George Mapson and Heather Mitton as his only condition.

Loomes said Thursday there probably won't be any council objection to appointing Mapson and Mitton since the essential AMS demands have been met.

Len Marchent, head supervisor of the committee, told the council meeting which made the request that he and Gautschi personally don't care who pays for the program, as long as someone does since in their opinion it is valuable.

At that time Marchent defended the success of Rec UBC which he said had attracted 2,300 members but at the same time admitted many had expressed their discontent with the program and no figures were available on how many stayed away because of the $5 fee.

Currently students on the committee are appointed by Gautschi in consultation with AMS vice-president Gordon Blankstein.

In addition to Mapson, Mitton, Blankstein and Marchent former AMS president Doug Aldridge sat on the committee until Gautschi's announcement.

Loomes said students interested in sitting on the revamped committee should contact either himself or Mapson, who is also AMS secretary.

No control, no bucks

GUELPH (CUP) — Controversy over the control of Guelph's university centre erupted as a result of the student council's disclosure that student money for the building would be withdrawn unless students had a substantial control over the operation of the centre.

Students' money will provide $2.5 million of the $6.7 million building. The money, collected in the form of a $10 per semester fee, has been collected from students since a referendum approved a student union building in 1966.

The original nature of the building was later changed and this was approved in 1968. But in 1971 the administration decided to take almost three floors of the six floor building. The students contend that their approval was never asked for.

The most recent announcement came during a meeting of a presidential committee set up to constitute a permanent governing board for the centre. Members of the committee are picked by the president, ostensibly with the prior suggestion of the various user groups.

A statement released by the executive of the students' council says that unless the building is controlled by its user groups and not by the president of the university or the board of governors, the students will withdraw their money from the project. The council also decided to hold a referendum on the use of the student money this session.

Administration spokespersons on the presidential committee argued, since the board of governors is legally responsible for the building, that it should exercise final control.

One person in the administration said that control should be left in "stable areas" and that students were playing games with the building. "If they don't like what's going on, they should take their marbles and go home," he exclaimed.

A motion to be proposed at the next meeting of the presidential committee states that the university administration should be treated as one user group among others. Control should not be vested in the president or board of governors.

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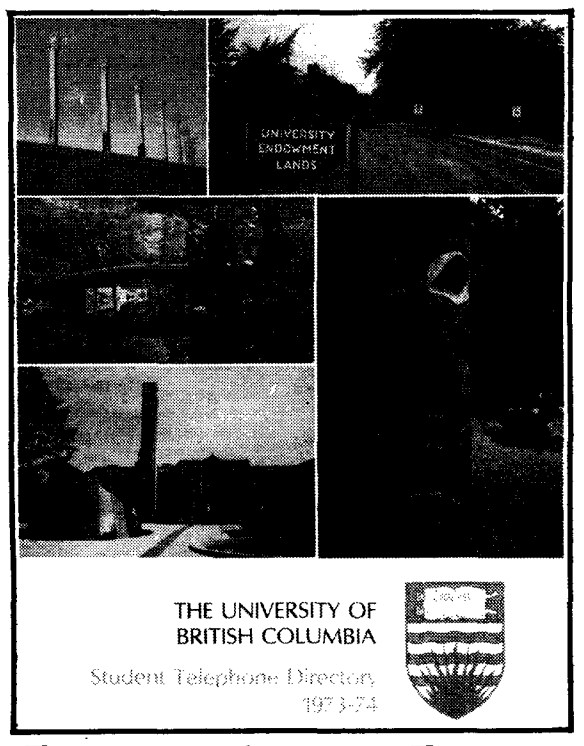

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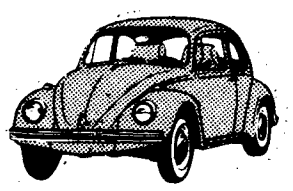

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