Pit patrons highest in Canada, but so are prices

By BILL TIELEMAN

From Bonavista to Vancouver Island . . . UBC has the highest student pub beer prices in the land.

A survey conducted by The Ubyssey found that the Pit's $1.15 for a bottle of Canadian beer is the highest price charged in student union pubs in Canada.

Beer prices ranged from as low as 60 cents a bottle at the University of Lethbridge student pub (currently Alberta still suffers a shortage of Canadian beer due to a labor dispute, so prices date to July) to as high as $1.10 at the University of Victoria. But none hit the Pit's $1.15 level.

Even in Newfoundland, which boasts the highest liquor store prices in the country, the student pub manages to keep the price of yeast cocktails down to $1.05 a shot.

At Simon Fraser University a bottle of beer can be had for 90 cents, a full two-bits less than at UBC. And at Douglas College the price runs at a drinkable 80 cents.

According to Len Clarke, Alma Mater Society finance director, the Pit will make a $66,000 profit this year. But Clarke claims that the profits are due to good management, not the AMS' pricing policy.

"In my opinion, we should have the lowest prices in town but with reasonable return," Clarke said earlier this year. "The Pit should pay for itself, including interest on the original investment."

Of the Pit's planned $66,000 profit, $23,000 is to go toward paying for recent renovations to the facility. The remaining $43,000 will go to AMS general revenues.

At UBC the cost of beer has gone up 36 per cent during the past two years, from 85 cents in 1978-79 to $1.15 this year. UBC increased the price of beer before the recent labor dispute occurred, meaning that a further increase is not impossible.

See page 3: YEASTY

STUDENT PUB BEER PRICES ACROSS CANADA

University of B.C.	**$1.15**
Simon Fraser University	.90
Douglas College (New Westminster)	.80
University of Victoria	1.10
University of Alberta (Edmonton)	.80
University of Calgary	.95
University of Lethbridge	.60
University of Manitoba	1.05
University of Toronto	.85
Concordia University (Montreal)	.95
McGill University (Montreal)	.90
Memorial University (St. John's)	1.05

THE UBYSSEY

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Med cutback a 'surprise'

By NANCY CAMPBELL

A recommendation to cut back medical school enrolments from a meeting of Canada's provincial health ministers last week came as "quite a surprise," according to B.C. Medical Association spokesman Jim Gilmore.

The ministers agreed last week at their Winnipeg conference to consider cutting back medical school enrolments and closing smaller medical schools to head off further increases in medicare costs.

But the UBC faculty of medicine is currently doubling its enrolment of first year students, Gilmore said Thursday.

Gilmore said he felt the idea was not a serious one.

"I can't see (B.C. health minister) Rafe Mair or Ontario agreeing with it," he said. "It sounds like an idea that got thrown on the table and was leaked out."

Both B.C. and Ontario are facing a severe doctor shortage, he said.

UBC has implemented a seven-year plan to double first year enrolment from 60 to 120 students to combat the shortage of "home grown" doctors, Gilmore said. The program is now in its second year.

The provincial government has also begun to cut back on the licensing of "immigrant" doctors — doctors who receive their training elsewhere and come to practise in B.C.

The University of Victoria has been asking for a medical school as well, Gilmore said.

While news of the ministers' recommendation came as a surprise to Gilmore, he said it was nothing out of the ordinary because the health ministry does not consult with the BCMA over most matters.

The health ministers met to discuss the supply and demand for doctors, nurses and other health workers. Manitoba health minister Bud Sherman said family practitioners and other specialists are so numerous they have put a strain on provincial health budgets.

To end the surplus, as he sees it, medical schools may have to cut down on admissions, or close entirely.

Members of the Association of Medical Colleges have opposed the recommendation and questioned the validity of figures and arguments used by the ministers.

"If the provinces want to save money by having less doctors, cutting enrolments is not the solution," said Dr. Doug Waugh, AOMC executive director and member of the federal government's physician manpower committee.

—eric eggertson photo

CRAZED BUCKET lays waste to Iraqi troops in Tiber River near Abadan as last-ditch Iranian defense, employing brooms, rags and janitor-in-a-drum, mops up invading Soviet-backed forces. Iraqi sapper, (left), having run out of wax ammunition for AK-69 spray buffer, prepares to take on bucket with bare hands and thus posthumously earn Baghdad Badge of Bravery as well as appearance 'on the cover of The Ubyssey.'

About time!

Enough, we said. And for once the administration passed the message on to higher ups, who sprung for a highly experimental temporal journey at the TRIUMF accelerator.

A member of The Ubyssey staff traveled back to the 17th century and had a talk to a persecuted religious group and a band of native people. Unfortunately, the reporter's story got lost but a holiday was retroactively created.

Therefore there will be no classes Monday. And, in honor of Cat Mandoo, Ubyssey travel editor lost in time, The Ubyssey will not publish Tuesday.

Council member calls for input on SUB changes

By MARK LEIREN-YOUNG

Student input into planned SUB renovations is needed before any ideas are put up for approval, social work representative Marty Lund told student council Wednesday.

"We seem to think that we're the only ones who know what to do with their (the students') money. It's about time we gave the students a change to have some say in what we're doing," Lund said.

Council Briefs

He proposed that open meetings be held to allow students to voice their feelings on SUB renovation proposals before approval be given to any of the projects.

Lund said the proposals needed to be examined more carefully.

"I hope this (the proposals) goes to a referendum and doesn't pass so that it can come back and we can look at it again," she said.

The possible uses for the extra space were also discussed. A major issue was whether to use the extra room for club space or shops.

"The idea (SUB proposals) is going to go to referendum. Whether it's shops or club space is something we've go to discuss," said Alma Mater Society finance director Len Clarke.

The proposed lounge also met with opposition. Lund suggested an opinion survey be held to find out student feelings on a new lounge and the project as a whole.

"Basically, we've got to figure out whether the majority of the students do want a lounge or whether they want club space, or whether they want nothing at all," said student senator Chris Niwinsky.

* * *

A 13 per cent tuition increase may be on the way next year said student board of governors representative Anthony Dickinson.

"The board decides tuition fees for next year at the November board meeting. In order to make next year's tuition fees 10 per cent of the operating budget they have to increae tuition fees by thirteen per cent," he said.

"Last year the board of governors made a policy decision that they were going to raise student fees to 10 per cent of the operating budget. They also stated that the period of time at which this is to be done is at their discretion," Dickinson said.

Student council passed a motion to write a letter to UBC president Doug Kenny asking for information regarding tuition fee increases across Canada.

The external affairs committee will be looking into tuition fee increases.

* * *

Commerce representative Bruce Cheng presented a report on a survey to be run by students in Commerce 365 on campus media.

The survey is already in the planning stages and is scheduled to be conducted in the last two weeks of October. It will cost $750.

But the media commission in its final report recommended the AMS form a media liaison committee which would consider conducting a comprehensive survey of students about campus media, as well as look into a proposed clubs' supplement and the possibility of autonomy for CITR and The Ubyssey.

The commission also recommended that the liaison committee have equal representation from student council, The Ubyssey and CITR, and be chaired by the AMS ombudsperson as a non-voting member. Each organization would elect its own representatives.

The commission report stressed that campus media, like other AMS organizations, should be self-governing.

* * *

Council's decision to defeat the AMS budget committee's earlier decision to deny further funding to the women's committee was in effect a vote of nonconfidence in the budget committee, said arts alternate rep, Peter Mitchell.

"I figured that defeating it would be a motion of nonconfidence in the budget commit-

See page 3: COMMITTEE

Police may be needed

The victim of a kidnapping during the Arts 20 race says he just wants to forget the incident but intramurals director Nestor Korchinsky said Thursday that a police investigation is still possible.

"I don't think anyone wants to take it to the outside authorities," Korchinsky said. "An outside force shouldn't have to come in and remedy a student situation."

But Korchinsky said he is not willing to simply forget the incident, in which men's medicine team member Jason Gray was attacked by six men and left bound up during the race. He said he hoped the abductors would come forward and explain the incident as an unfortunate prank.

Gray said Thursday that the incident is forgotten as far as he is concerned and added that he does not want to see the police involved. Gray said he is not willing to press charges and would not be able to identify his assailants in any event.

But Korchinsky warned that if this year's kidnapping is not solved, next year's Arts 20 race might not happen. "If I have to look forward to next year with some reservations, then it's not worth organizing," he said. "I don't want to have armed patrols guarding the runners."

The intramurals head said Arts 20 organizers were deeply embarrassed about the pall that hung over this year's race. "It embarrassed all our guests — the chancellor and even some guests who had run in the Arts 20 race in the 1920's and 1930's," added Korchinsky.

Meanwhile, the UBC engineering undergraduate society Thursday denied all responsibility for the incident and criticized the kidnappers. "The EUS had nothing to do with the despicable act of kidnapping an Arts 20 runner in this year's event," said EUS president Don Ehrenholz.

"I hope something like this just never happens again," he said.

Ehrenholz said the EUS has no idea who was involved in the incident.

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NOTES FOR FRIDAY OCTOBER 17th

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'Witch hunt' nets illegal suites

Canadian University Press

Burnaby council voted Sept. 29 to prosecute three landlords found in an illegal suite "witch hunt."

All three cases were found in a house-to-house search initiated by the council early in 1979.

The decision came as a shock to the Simon Fraser University community. Until now the council has had an informal agreement with SFU that it would not actively seek out illegal suites because of the difficulty faced by students trying to find housing. Prosecutions have arisen only as a result of complaints.

The decision will increase the current housing crisis faced by Burnaby residents.

"There is still a housing crisis, so they're just putting people into the streets," said SFU student society president Bill Goodacres. "Our understanding was that they weren't going to move on illegal suites until after the crisis was over."

The crackdown took place a short time after the council was told by its building inspector that the council did not have the right not to enforce its own by-laws concerning illegal suites.

The building inspector had consulted a solicitor who told him acting selectively on some illegal suites and not on others could be discriminatory, said Fred Randall, Burnaby alderman and council housing committee chairman.

But Burnaby mayor Dave Mercier denied that a crackdown was taking place. "We didn't make any change in policy, and we're not doing anything special on the application of our by-laws," he said.

Mercier would not comment on the informal agreement between the university and the municipality.

"We've got six prosections pending and there could be close to 4,000 illegal suites. Six in one year isn't a landslide, is it?" he said.

"My understanding was that they would operate only on legitimate complaints," said Randall.

When the building inspector was hired by council, "two of us questioned the matter," Randall said. "We were told it was not a witch hunt."

But a door-to-door search happened almost immediately after the hiring, he said.

Mercier said a door-to-door search would "definitely not" follow the Sept. 29 decision. "I never was in favour of a door-to-door inspection," he said.

"We have to take action against these landlords though," Mercier said. "It (illegal suites) is no different from any other part of our by-laws."

Once a landlord is convicted, he or she is checked again and again, Randall said. They're always guilty, he said.

Burnaby compares unfavourably with Vancouver in its attitude toward illegal suites, Goodacre said. "In Vancouver provision has been made in their by-laws structure to overlook illegal suites where need is a reasonable criteria," he said.

"If someone asked what the Burnaby council's policy was, I'd be very hard pressed to give an answer," Randall said. "People on low incomes are spending 50 to 60 per cent of their income on rent.

"There's a lot of women living together, and men, and single parents. They're the people who can least afford it. They're going to have to pay another 50 per cent on rent," he said.

"We think it's to the total good of the community," Mercier said. "Landlords are doing their own good maximizing their income with units that may be unsafe."

But Goodacre said, "They're just being callous and insensitive."

Committee confidence questioned

From page 1

tees," Mitchell said. "I feel the proper method would be to consider the minutes (as a whole) and if we don't feel we can accept the decisions of the budget committee we should move to make some decisions to change the members of the budget committee rather than usurping their authority."

Marlea Haugen, AMS vice president and budget committee member, also considered the deletion of the committee's decision from the minutes to be a motion of nonconfidence.

Finance director Len Clarke was questioned at the meeting about how he could prepare the budget and then vote against it when it came to the budget committee.

"I have a job to do to make sure that the clubs budget is financed as best as possible," Clarke said. "It's the budget committee's job to make value judgements."

Clarke said he was not sure whether council's vote would have any effect on the budget committee when they re-examine the women's committee's budget.

AMS administration director Craig Brooks said this was only the third time in recent history student council has voted to delete a motion from the minutes.

Yeasty brew a luxury for UBC drinkers

From page 1

A good comparison with UBC's Pit is the University of Alberta's Room at the Top or RATT. The RATT, which as the name implies is on the top (seventh) floor of the student union building, charges 80 cents per bottle of beer.

Despite the low beer price, RATT is expected this year to make a profit of about $23,000. The pub also subsidizes the cost of food with liquor sales profits.

RATT's 80 cents a bottle price compares quite favorably with downtown Edmonton pubs. Bottled beer can be had for as low as $1.10 a bottle in the sleazier pubs but the average price is around $1.25.

A similar situation exists at the University of Calgary. At U of C the pub is a joint student union/food services venture, with the price set at 95 cents per bottle. Last year the operation made a profit of $17,000 but all of it must go toward renovations. In downtown Calgary pubs sell beer for as low as $1.10.

Other student pub prices across Canada include the University of Manitoba at $1.05 a bottle, 75 to 85 cents a bottle at various University of Toronto campuses, 95 cents a piece at Concordia University in Montreal and 90 cents per amber nectar at McGill University.

—eric eggertson photo

U of T boots students' fed

TORONTO (CUP) — The Ontario Federation of Students' campaign for membership fee increases suffered a severe setback this week when University of Toronto students rejected the increases in a referendum held Tuesday and Wednesday.

An usually high number of voters turned out to defeat the referendum question which called for a $1.50 increase to $3 per student.

The president of U of T's student council, Peter Galway, said he may resign his position because of the referendum defeat.

The referendum was "the number one priority," of his administration this year, he said.

U of T will lose its membership in OFS as of September 1981 unless two-thirds of the member institutions also vote against the fee increase.

Students at the universities of Guelph, Western Ontario, Waterloo, and the graduate student union at the U of T all voted in favor of the increase.

York University, Ryerson Polytechnical Institute and nine other institutions have upcoming referenda.

Galway said he fears the results at U of T will affect the outcome at other schools.

"We still think the OFS increase is essential. I wouldn't want to see these referenda fail," he said.

Alister Campbell, who led a campaign against the fee increases, said he interpreted the results as "a swift kick in the rear of the OFS."

Galway said the referendum failed because the council did not adequately explain OFS to the students. He said the rejection of the fee increase was not a rejection of OFS.

AMS mediated

A mediator has been called in to continue negotiations between the Alma Mater Society and its employees, members of Office and Technical Employees Union local 15.

This is the second time in five years a mediator has been needed to facilitate negotiations, which are in a "deadlock situation," according to shop steward Elizabeth Collins.

Although she would not specifically comment about the issues on the bargaining table, Collins did say salaries are the focus of the talks.

Last year the union received a nine per cent increase in wages. The AMS had originally offered seven per cent.

Collins said she does not anticipate too many problems. "Generally the AMS has given a fair settlement in the past," she said Thursday.

The 11 members of the local are satisfied with the benefits in their contract, which includes dental and medical coverage, severance pay and holidays, said Collins.

The next negotiating session will be on Oct. 14.

"Nothing will happen until the mediator comes and goes," said Collins.

Rapid transit is too slow in coming to Vancouver, a Citizens for Rapid Transit spokeswoman said Thursday.

"You're likely to see a Winnipeg express before you see anything in Vancouver," said Lise Minovitz.

The citizens group was in SUB Thursday collecting signatures for a petition requesting the federal and provincial governments to finance a rapid transit system for Vancouver. The petition calls for the two levels of government to act on a recent feasibility study which says Vancouver should develop a rapid transit system similar to that of Calgary or Edmonton.

Minovitz said such a system would not act to encourage growth in Vancouver, but added that "people are going to move here anyway."

She said there would always be a need for rapid transit.

Even though there are plans for such projects as a moving sidewalk and a monorail in Vancouver, Minovitz said municipal affairs minister Bill Vander Zalm will do nothing in the way of rapid transit until after the Transpo 86 transportation fair planned for Vancouver.

Join up

Once upon a time, a poor student lived in an illegal basement 'dungeon-style' suite far from the route where the bus that he couldn't afford travelled and even further from the university he also couldn't afford.

He applied for a student loan and found he could only get the same amount as the olden days of yore when tuition fees were lower, rents were relatively tiny and food was affordable.

He wrote a letter to his MP complaining about inadequate loans. That didn't work. Aiming a little lower, he wrote a letter to the university complaining about fees. That didn't work either. Even his student society didn't have the resources to help him.

Finally, through the efforts of a courageous student newspaper, he found out students all across Canada share the same problems.

He also found out there were student organizations attempting to unite men and women like himself in Canada who need to represent a solid front to governments, universities and the public when explaining their problems and their suggestions for solutions.

But his university didn't belong to the National Union of Students. Nor did it have a membership in the B.C. Students' Federation.

He was a student at UBC. He was out of luck. Up the creek. Without weapons or means to fight those who were keeping him in his basement dungeon, far from the buses he couldn't afford, poor and penniless in an affluent society.

The Alma Mater Society representatives who attend the NUS conference in Winnipeg starting Oct. 16 should be thinking hard about the student spoken of here. Regardless of the twists and turns of national student organization politics, they should remember a fundamental fact: nothing can be done by students in Canada to improve their lot until they start honestly working together.

NUS and BCSF have their problems; God knows we have our own in trying to serve students right here. But considering what they have produced with minimal resources, they are the best game in town.

Their biggest problem is lack of support from the largest universities. The AMS can do a lot to solve that problem.

THE UBYSSEY

October 10, 1980

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Editor: Verne McDonald

Lori Thicke, Sandy Filipelli and Shaffin Shariff were talking quietly when Doug Brown burst into the room. "No sex," he screamed before falling senselessly on top of Gene Long and Heather Conn who were lying waiting for the sweat to dry. David Robertson and Jim Cooper were too busy watching the detectives to notice when Mark Leiren-Young, wrapped in a Pango-Pangoan flag, shouted "No violence," only to be riddled with bullets from the assault rifles of Keith Baldrey, Deathwish Eggertson and Evan Gill. Nancy Campbell and Glen Sanford desperately tried to maintain a semblance of order while Bill Tieleman and Verne McDonald alternately fucked and killed each other. Steve McClure looked up and said, "No insults." Even Chris Fulker got to laugh while Geof Wheelwright, Mark Leiren-Young and Greg Fjetland called the red-haired orangutan a verbose bozo.

Letters

Kidnapping irrelevant to gear team win

There are two separate questions involved and somehow they have become one in everyone's mind. The first question is who would have won the coveted Arts 20 had medicine's runner not been abducted.

Certainly the honor of medicine seems to have been impugned (as was everyone else who did not win). I don't want to question their ability — no doubt they're all competent athletes (who wouldn't be after running 60 miles a week to train for one race) and had the race proceeded as it should have they may very well have won.

Further, should they wish to prove their ability as athletes by challenging any comers to another race they are certainly welcome to do that too.

But as important as they and everyone else may feel the conclusion of that race to be, it has no bearing on the question of whether engineers were involved in the kidnapping incident. That is an entirely different issue and it is irrelevant whether engineering would or would not have won the race.

I resent the implication that if our team should lose then we must have been responsible and I am infuriated by the implication that should our team refuse to race, (for any reason — including fear of losing) that engineers are obviously the culprits.

Suddenly reams and reams of innuendoes and phrases like "abduction . . . allegedly from engineering (sic)" and "which may have had support from the engineering undergraduate society" are spewed all over the pages of The Ubyssey.

If you feel us to be responsible, take us to court or at least substantiate your allegations in some fashion so that we have a chance to clear our name. Are we guilty simply by reason of being first? The only refutation I can offer is that to the best of our knowledge no one in engineering was involved in the incident in any way, shape or form.

Lance Balcom
EUS vice-president
John F. Kozak
EUS secretary

Enlightened bikes

I would like to address the many cyclists who are riding on campus and on the bicycle paths at night without lights.

Let me remind you that while endangering yourselves is your own business, you are also endangering pedestrians and other cyclists with your illegal and irresponsible behavior.

You add to the dangers of our hazardous University Boulevard bicycle path by being totally invisible in the glare of oncoming headlights.

If the price of a proper cycle lamp is beyond your means, at least spend a dollar on a handlebar clip that will allow you to use a household flashlight. These clips are available at your local bicycle shop.

See you on the bike path — I hope.

David Conn
librarianship 2

Radio Janitor?

I'm writing to complain about the way the broadcasts of CITR seem to get cut off in SUB. I was quite concerned so I went and saw Hilary Stout, president of CITR.

She informed me they have no control over when CITR broadcasts in SUB. She said that control over the building broadcasting system rests with the proctor and the janitorial staff.

Does this mean that the system gets shut off when some janitor comes in with a hangover? In view of the inconsistencies of the broadcasting in SUB I think this is a likely explanation. Has anyone a better explanation?

Bruce McTaggart
science 3

Letters

Half-formed generalizations should cease

After seven years of university I would have thought that Half Gainor would know better than to make generalizations about what 24,000 people want to hear.

How can you back up statements like "students want to know how to get along with the society they're in, not attack it" or that "they don't want to hear about what's happening on other campuses," or in other countries.

Speak for yourself. Maybe your long university experience has numbed your interests and left you idealizing a "no-cares" lifestyle, but we are not all like you. I know how to get along in our society; I grew up in it; the ways to conform have been made clear to me since birth. How do you expect to judge your society without looking at others to compare it?

You don't want to hear about Chile, South Africa, Russia or China; do you honestly believe that what goes on in the rest of the world cannot affect your cosy life in Canada?

Do you wish to ignore that your comfort in Canada is a result of a system which promotes oppressive dictatorships like in Chile, or that Canada is part of a world balance of power that could tip or topple suddenly?

Your advice seems to be to shut up and take life as it is because there's nothing you can do about it. If the young people of Canada are unable to change their society in the way they feel to be proper, who is going to make the changes? One day our generation will be in charge; on the basis of what comparisons will we make our decisions?

You complain that articles in The Ubyssey are only critical — could you perhaps give us some recommendations for better ways to discuss ideas, or attempt improvements?

I have seen letters of praise, although I admit that they are few, but I suggest that many fewer students would take time to praise a group or action than to criticize. Certainly you fall into the second category.

I for one am not here to get a job, my classes are generally not dreary, I have no great desire to conform to our society as it is, and I want to hear very much what other people in other parts of the country and the world are thinking.

Surely there are others like me. Maybe it's time you started listening.

Walter Lanz
arts 3

Soroka's last gasp

On Tuesday, October 14, at noon hour I am going to mount a soapbox in front of the SUB and we will have a mass democratic meeting on what to do about the KKK. I urge all who have serious concerns over this matter to come and present their views.

Allen Soroka
law librarian

Sorry we couldn't print the rest of your letter, Al, but we decided you, David Malloy and Mike Holland should finish your argument elsewhere and let a few more students express their opinions on these pages.

Bars are nice, and for abstainers there are coffee houses. We might also recommend the organizations on campus who include debate among their activities.

The Ubyssey Staff

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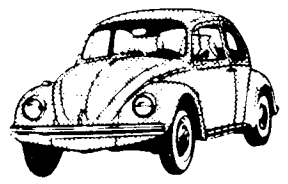

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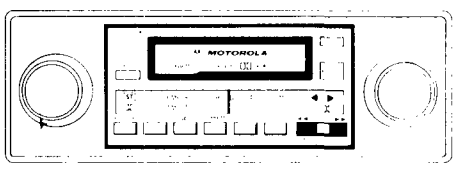

TC890AX

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MOTOROLA gives you good value for money — that's why you'll find them at OPUS ONE. You can't afford to miss our annual sale on now at our one and only location. 12th and Kingsway.

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OPUS ONE
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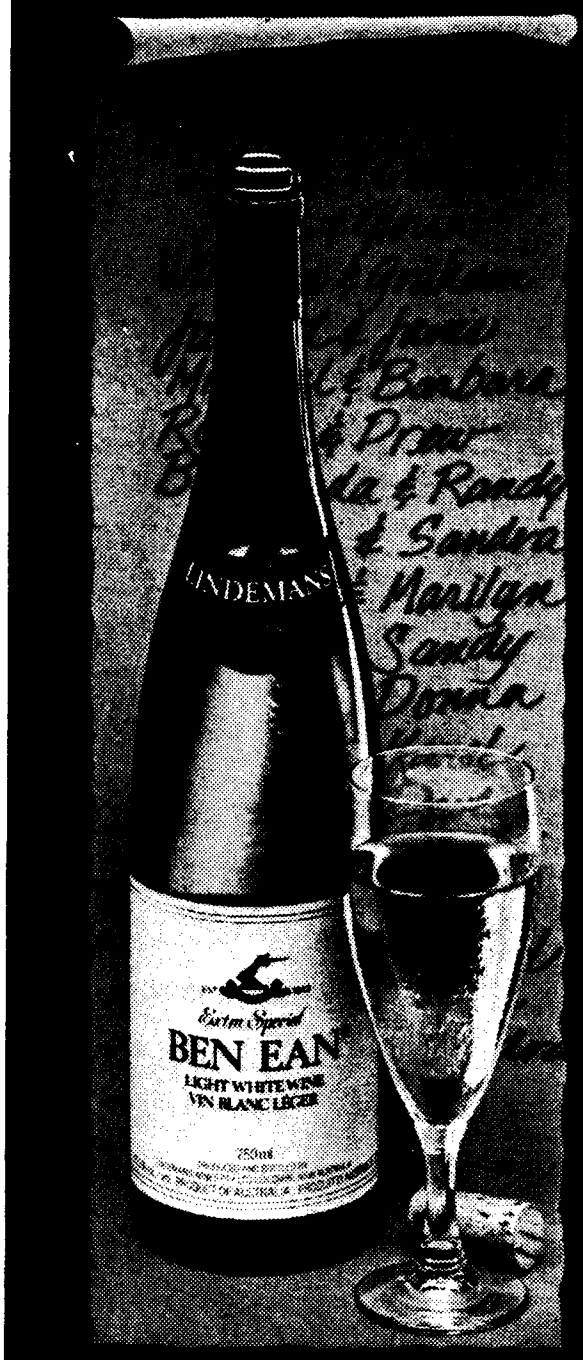
COMPLETE INSTALLATION SERVICE
CAR STEREO SPECIALISTS
Mail orders add two dollars

10% discount on all regular prices with your AMS card!

See our ad on page 9

When the invitation list is long, the wine list can be short.



BEN EAN THE LIGHT WHITE WINE FOR SHARING.
LINDEMANS VIGNERONS AND VINTNERS SINCE 1843
NOW AVAILABLE IN BRITISH COLUMBIA

'Tween classes

TODAY

WOMEN'S COMMITTEE
Rape relief presentation on transition houses and incest, noon, SUB 130.

GAY PEOPLE OF UBC
Planning meeting, noon, SUB 115.

ROCKERS CO-OP
First general meeting, noon, SUB 205.

DEBATING SOCIETY
General meeting, noon, SUB 215.

IVCF
Rebecca Manley Pippert speaks, noon, Chem. 250

LE CLUB FRANCAIS
General meeting, noon, International House.

LUTHERAN CAMPUS CENTRE
TGIF gym activities, meet at Lutheran Campus Centre 2:40 p.m.

CHINESE STUDENTS' ASSOCIATION
Chinese painting class, 3 to 5 p.m., SUB 205.

SUS
Science beer garden, 4 p.m., SUB 207/209.

SATURDAY

CVC
Gym nite, 8:30 to 10:30 .m., gym B and E, Winter Sports' Complex.

MONDAY

MUSSOC
Membership fee collections and cabaret night information, all week at 12:30 p.m., Mussoc office, lower floor old auditorium.

CHINESE STUDENTS' ASSOCIATION
Volunteer positions open, all week at noon, SUB 235.

TUESDAY

TERM PAPER CLINIC
Term paper clinic for first- and second-year students, 9 a.m. to 4 p.m., Sedgewick library term paper clinic.

PEUS
Cardiovascular testing, information table, and granola bar sales, 11 a.m. to 2 p.m., S.W. corner of SUB.

EL CIRCULO AND DEPT. OF HISPANIC AND ITALIAN STUDIES
Classical guitar concert, noon, Music building 113.

INSTITUTE OF ASIAN RESEARCH
Film: The Dalai-Lama speaks, noon, Buch. 106.

LAWYERS' CHRISTIAN FELLOWSHIP
Lecture series on Christianity and law, Tuesday to Friday at noon, Law 101/102.

CHINESE STUDENTS' ASSOCIATION
Mandarin classes start, noon, SUB 205.

INSTITUTE OF ASIAN RESEARCH
Dr. Benedict Stavis speaks on "Developments in Chinese agriculture, noon, Buch. 322.

PRE-MED SOCIETY
Dr. Boggie speaks on admission, members only, noon, IRC 1.

LSM
Dinner with liturgy and life series part 2 with Jim Cruikshank, 6 p.m., Lutheran Campus Centre.

WEDNESDAY

INTRAMURALS
Deadline for registration for Pender Island cycle tour.

PEUS
Buchanan fitness centre demonstration and dunk tank, noon, downstairs aquatic centre and outside SUB.

COMMITTEE AGAINST RACIST AND FASCIST VIOLENCE
Hardial Bains, chairman of CPC (M-L), speaks, noon, SUB 213.

NDP
General meeting, noon, SUB 211.

ISMAILI STUDENT ASSOCIATION
Slide show on Ismailis in Asia, 6 p.m., 717 W. Pender – council office.

THURSDAY

PEUS
Human motor performance testing and information table, noon to 2:30 p.m., SUB foyer.

DEPT. OF ECONOMICS
Leon Dion speaks on constitutional debate, noon, Buch. 104.

Hot flashes

Crane needs math readers

Senior and graduate students in math, or such who have the ability to read mathematics are beckoned to appear at Crane Library to talk to introductory math and accounting textbooks.

It is hoped that if this is done often enough the books will learn to talk by themselves. Should this happen, it would be no longer necessary to record the textbooks for the benefit of blind first-year and college students.

However, speedy students in the above category are required urgently. If interested, call 228-6111 or drop in at main floor, Brock Hall.

Cycle high

Cycling is great, but who wants to climb concrete hills breathing rush hour exhaust with car handles clipping your knees?

Too bad you couldn't make it to the Thanksgiving cycle tour of Pender Island — Hey, wait! The cycle tour has been moved to all day Saturday, Oct. 18. And the new deadline to get in on it is Wednesday, Oct. 15.

Oh, the islands in the fall, skimming down the road on the Peugeot over the brilliantly colored leaves, then through the brooding rain forest and its deep green shade.

You can register for this joyous experience in War Memorial gym 203 or call the intramurals office at 228-3996 for more information.

It's classical

Your love lives two floors up. A passion rages in your chest. A frustrated search through a yellow pages for serenade lessons fails. Is this the end of romance?

These great preservers of Mediterranean passion, El Circulo and the Dept. of Hispanic and Italian Studies will present a Classical Guitar Concert, Tuesday, at noon in the room 117 of the Music Building. Mike Mao will play old and new music from Spain, with Tomiko Mao on piano. A hat will be passed.

Hey, rock on!

"You tell me it's the constitution . . ."

Rockers co-op has now been constitutionalized by the AMS, and its first general meeting takes place at noon in SUB 205.

The co-op is designed to provide practice space for UBC musicians who find their artistic efforts are not appreciated by neighbors. It offers the chance for aspiring rockers to meet each other and arrange jam sessions.

"It's gonna' be all right."

CAMPUS BICYCLES
TEL: 224-0611
- *Sales* — Ladies and Gents 1, 3, 5, 10 and 12-speed.
- *Accessories*
- *Parts and Repairs* — Same day service on small repairs — *"In by 10 a.m. — out by 6 p.m."* *24 Hour Service On Most Other Repairs*
- *Used Bikes* — Bought and Sold
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- *Open 7 Days A Week*

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POSTAL BOXES
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Group grope.
After the game, after the exam, after anything... the group gropes better at P.J. Burger & Sons. Home of 15 classic burgers. And other great stuff. 2966 W. 4th Ave. by Bayswater. Open daily from 11:30 a.m. Void where prohibited by law.
P.J. Burger & Sons

LADIES NIGHT IN THE PIT
Saturday, Oct. 18th
LADIES FREE AT THE DOOR
Ladies ONLY 7:00 p.m.-9:00 p.m.
featuring SPECIAL ENTERTAINMENT
"Mr. Campus" Contest
HALF PRICED DRINKS FROM 7:00 p.m.-9:00 p.m.
Men $1.00 at the door after 9:00 p.m.

SAME DAY SERVICE
MASTER COLOR 2064 W. 41st PHOTOLAB
NIGHT FILM DEPOSIT
* CUSTOM PRINTING
* REPRINTS
* FRAMES
* ALBUMS
* 5 MIN. PASSPORTS
* ENLARGEMENTS
LEAVE YOUR FILMS HERE
We use Kodak paper. For the good look.
SAVE $$$ SAVE
Reprints at 27c
5 x 7 at $1.75
8 x 10 at $3.99
5 min. PASSPORT $3.80!
We develop & print
12 exp. $2.99
20 exp. $3.99
24 exp. $4.99
36 exp. $7.99
PRESENT THIS COUPON
Offer valid until Dec. 20, 1980
W. 41st
263-5111
W. Blvd.
2064 W. 41st
7-7 Monday thru Saturday

THE CLASSIFIEDS

RATES: Campus — 3 lines, 1 day $1.50; additional lines, 35c.
Commercial — 3 lines, 1 day $3.30; additional lines 50c. Additional days $3.00 and 45c.

Classified ads are not accepted by telephone and are payable in advance.
Deadline is 11:00 a.m. the day before publication.
Publications Office, Room 241, S.U.B., UBC, Van., B.C. V6T 2A5.

5 — Coming Events

HARVEST SUPPER at 6 p.m. Friday, Oct. 17 at University Hill United Church, 5375 University Blvd. Students $2.00. Phone 224-7011 or 228-8789 by Oct. 15.

Ecumenical Thanksgiving Service
8 U.B.C. area congregations and groups participating
11:00 a.m.
SUNDAY
OCTOBER 12, 1980
at
University Hill United Church
5375 University Blvd.

THE VANCOUVER INSTITUTE
Free public lecture
TENNESSEE WILLIAMS
Author and Playwright
An evening of
READINGS AND DISCOURSE
Mr. Williams will give a program of readings and answer questions from the audience.
Saturday, Oct. 11, at 8:15 p.m. in Lecture Hall 2 of the Woodward Instructional Resources Centre

11 — For Sale — Private

1974 BROWN 2 dr. Toyota Corona Std., 64,000 mi. Good condition. $2395 OBO. Call Jane after 6, 531-6673.

MOVING SALE. Kg. size matt/box spg. $200 sgl. matt/box spg. $10, lg. wood dresser/mirror $125, child's rec. player $10, girl's clothing sz. 10-12, books, records, Persian embroid. Kilim bag suit. for cushion $50, misc. 685-5839

20 — Housing

ROOMMATE to share 2 bdrm. suite. Furnished. $180/mon. + ½ utilities. Prefer female, non-smoker. Call 872-6051.

ON CAMPUS ACCOMMODATION AVAILABLE
Room is available for male student now at Psi Upsilon Fraternity House. Excellent meals, lively atmosphere, recreation facilities. Drop by 2260 Wesbrook Mall or call 224-9665 or 228-8943. Ask for Rick.

25 — Instruction

JAPANESE STUDENT will teach Japanese in exchange for conversation. Phone Reiko 731-8564 after 6:00 p.m.

STUDY GROUP for students of the **URBANTIA BOOK** meets weekly Wednesday nights. Call William, 736-0066.

30 — Jobs

EXPERIENCED OFFSET OPERATOR. Part-time, AMS Copy Center. Contact Norm Rollerson, 228-3974.

35 — Lost

FRIDAY NITE AT PIT Knapsack containing law text, notes. Reward $. No questions. Phone John, 685-8765.

60 — Rides

BLIND STUDENT NEEDS RIDE from UBC to Richmond after 3:30 p.m. Mon-Thurs. Phone Don after 6:00 p.m., 274-2282.

65 — Scandals

IF THE LAWYER who has half my rooster would care to claim the other half, please call 251-3063.

70 — Services

DRY CLEANING — ALTERATIONS: UBC One Hour Martinizing. 2146 Western Parkway, 228-9414 (in the Village). Reasonable rates. Student rates.

85 — Typing

HAVING TROUBLE with your written English? Essay scrupulously proofread, insightfully edited and competently typed. Reasonable rates. Call 224-1582.

TYPING SERVICE RICHMOND Spec. student rates. Dorothy Bygrave, 273-9737/277-5537.

ESSAYS, theses, manuscripts, including technical, equational, reports, letters, resumes. Fast, accurate. Bilingual. Clemy, 266-6647.

ROUND EXPERT TYPING theses and essays. 738-6829 from 10 a.m. to 9 p.m.

EXPERT TYPING. Essays, term papers, factums $0.85. Theses, manuscripts, letters, resumes $0.85+. Fast accurate typing. 266-7710.

TYPING. $.80 per page. Fast and accurate. Experienced typist. Phone Gordon 873-8032.

TYPING SERVICE for theses, correspondence, etc. Any field. French also available. IBM Selectric. Call 736-4042.

90 — Wanted

WANTED: VW, very reas., city tested, good running cond. 263-6664, Jennifer after 3:00, before 10:00.

99 — Miscellaneous

PAGE FRIDAY

Things aren't what they seem

By HEATHER CONN

"Your order, madame?"

"Well, let me see . . . I'd like to start with a wee bit of fellatio, followed by a nice fresh bit of erect penis, then I'll have a plate of sexual orgy and wash down the whole works with some bestiality and your best flasher."

"Would you care for some dessert later?"

"Yes, some group sex would be fine."

Sound incredible? Well, it's no mere hungry hedonist's simple dream come true. Instead, it's part of a multi-million dollar advertising business that daily serves up delectable dishes to unknowing consumers. A barrage of highly-specialized sexual fantasies, death wishes and hallucination-like images flash before your eyes every day and we don't even know.

Why? Because it's all part of subliminal seduction, says Wilson Bryan Key, 55, who has worked for nine international ad agencies and is author of the books Media Sexploitation, Subliminal Seduction and Clam Plate Orgy.

Key says he has watched over the shoulders of extraordinary technically skilled artists, who with the utmost precision, carefully paint detailed images of human genitalia, sex acts of bestiality scenes into a single magazine advertisement, at a cost of up to $3 million each.

It sometimes takes up to 300 hours of work for one advertisement, he adds, but these expert "painters" are well rewarded, sometimes paid up to $2 million a year.

"It's stunning in its significance," Key told 350 students in the SUB ballroom this week. "Nobody realizes anything's happened at all. But research done substantiates that this (subliminal advertising) has the capability of modifying a whole society's reproductive capability.

"The artist isn't hiding anything," he adds. "It's all hanging out, it's all up front. You're subconsciously hiding it from yourselves."

Key's favorite subliminal surprise is what he calls the "clam plate orgy", discovered after dining in San Diego's Howard Johnson's. As he explains:

"I realized that I had a plate of fried clams in front of me and I really didn't want them. I absolutely loathe fried clams and I've hated them all my life. And yet something had made me buy those clams . . ."

So Key, along with three others who had also ordered the clam plate, later decided to examine the "picture" of clams on the restaurant's placemats, which have been used for five years across the U.S. With the help of a slide presentation, Key illustrated what they found:

- the plate's sprig of parsley had been expertly painted, forming the word SEX;
- a black dot in the centre of the plate was the focus of the clam "scene"; it formed the face of a donkey that appeared to be licking the stomach of a nude male. In fact, once all the surrounding clams were outlined in black, it was clearly visible that the plate contained a carefully constructed orgy scene involving eight people in contorted positions, along with the donkey in the middle.

Now, it's easy, as Key himself says, for the average person to stare in disbelief at these images once they are pointed out and dismiss them as the result of overly zealous human imagination. But after showing slide after slide of similar sexual images found in other advertisements, some of which have been called textbook perfect in their depiction of human anatomy, it's difficult to remain skeptical.

As Key, a former professor at UCLA and the University of Western Ontario emphatically states: "There's no chance of it being accidental."

Some people are aware of the old subliminal sex-and-nudity-in-an-ice-cube ploy used in liquor advertisements, but many probably don't realize the amount of research involved to produce such images. Most reflect common moods documented in studies of chronic drinkers or drug abusers — a death wish, self-abuse, or symbolic castration.

For example, Key illustrated the "Dante's Inferno" he found in one liquor advertisement for Johnny Walker scotch that innocuously showed a glass with six ice cubes. With the use of slide close-ups, Key revealed the subliminal images of horror: a disembodied pair of legs hanging in mid-air, bizarre, distorted faces resembling those seen in hallucinations, a tortured figure wearing a surreal death mask, a snake charmer with a cobra and a raven posed next to two orfices and a long shaft, with a skull behind.

Key says he showed the latter image of a penis to members of UCLA's physiological department who said the art work was an extremely accurate representation of a castrated penis. It was so good it could have been used in a medicinal text, they added.

"There is exquisite detail in the glands," said Key. "Someone did a lot of research on this. Obviously these people (subliminal ad overseers) know a lot more of why you drink, use drugs and smoke than you do."

He claims that such gripping, evil images as depicted in the liquor ad are dangerous because they perpetuate self-derogation. They are an eroding force on human adjustment and the use of alcohol, tobacco and drugs implies an element of self-destruction, he adds.

"We keep assuming the stuff doesn't affect us. We all think ads don't work," he says. "They (ad agencies) are telling us how much they're doing ***for*** us, we should be more concerned what they're doing ***to*** us."

Most of the images shown in the advertisement's ice cubes were upside down because the human eye perceives the world as such, adds Key.

In another liquor ad, this time for Chivas Regal whisky, the sacred is subliminally juxtaposed with the obscene, in Key's words. It's "fellatio in an ice cube:" a woman kneels at crotch level putting "something" to her mouth while the man in peaked cap and robes (the Pope?) looks on. And only another ice cube away is an image of Jesus Christ with outstretched arms to "dynamite people's minds," says Key.

LIQUOR ADS . . . prime culprits.

For those who prefer a martini on the rocks with a twist of lemon, there's an added subliminal surprise in the glass, says Key. His slide close-up reveals a tiny man standing on the lemon peel. On ever closer examination, the man is seen to be wearing a hat, with coat drawn back — meet "the flasher." The scenario is continued on an ice cube where the image of an older woman appears to be scolding the exhibitionist.

Seagrams is one liquor company that Key claims is guilty of subliminal seduction. It also happens to partly fund the University of Western Ontario, where Key was a professor with a Phd in communications. He taught classes there for six years only to return from a holiday to find all his classes suddenly cancelled and the course discontinued, he explains.

The university offered Key $64,000 tax free to resign and gave no reason for the action, he says. There was never a confrontation but when he later returned to inquire, the president and administration were very polite, "almost friendly" and told him to "back off and enjoy," he adds.

"I was upsetting people in very high places and that made me feel good. I think it (subliminal advertising) is dangerous. We're in a great deal of trouble."

The Nevada resident is quick to point out that subliminal seduction and "penis power" are not limited to liquor ads in mainstream magazines such as Time or Newsweek. In fact, the male organ has surfaced subliminally on a billboard that advertises (what else?) — beef. To passersby it appears nothing more than a succulent, juicy slice of red meat. But with a closer look and with the help of an outline, the profile of a male penis is clearly depicted in the meat.

"This sells beef, that's why they (advertisers) do it," says Key. "This is a painting, a fantasy, something out of an artist's head. It's ingeniously done."

Well at least the meat wasn't purple, which around ad agencies, represents genital colors, says Key.

Women are the primary targets for such male-infested sublimina messages and ads sometimes go as far as to depict symbolic castration, claims Key. He uses a Parkay margarine ad as his example; i represents a $2 million market investment, appearing in home domestic magazines such as Family Circle, Red Book and Good Housekeeping.

The ad proclaims: "Take advantage of a softie." A thick slab o margarine is about to be spread on a fresh biscuit with a knife. But the slab is no ordinary slab; it's got a very deliberate ridge, and indeed the margarine portion is a well-detailed close-up look at a man's penis, about to be sliced by the knife. Key sums up the effect:

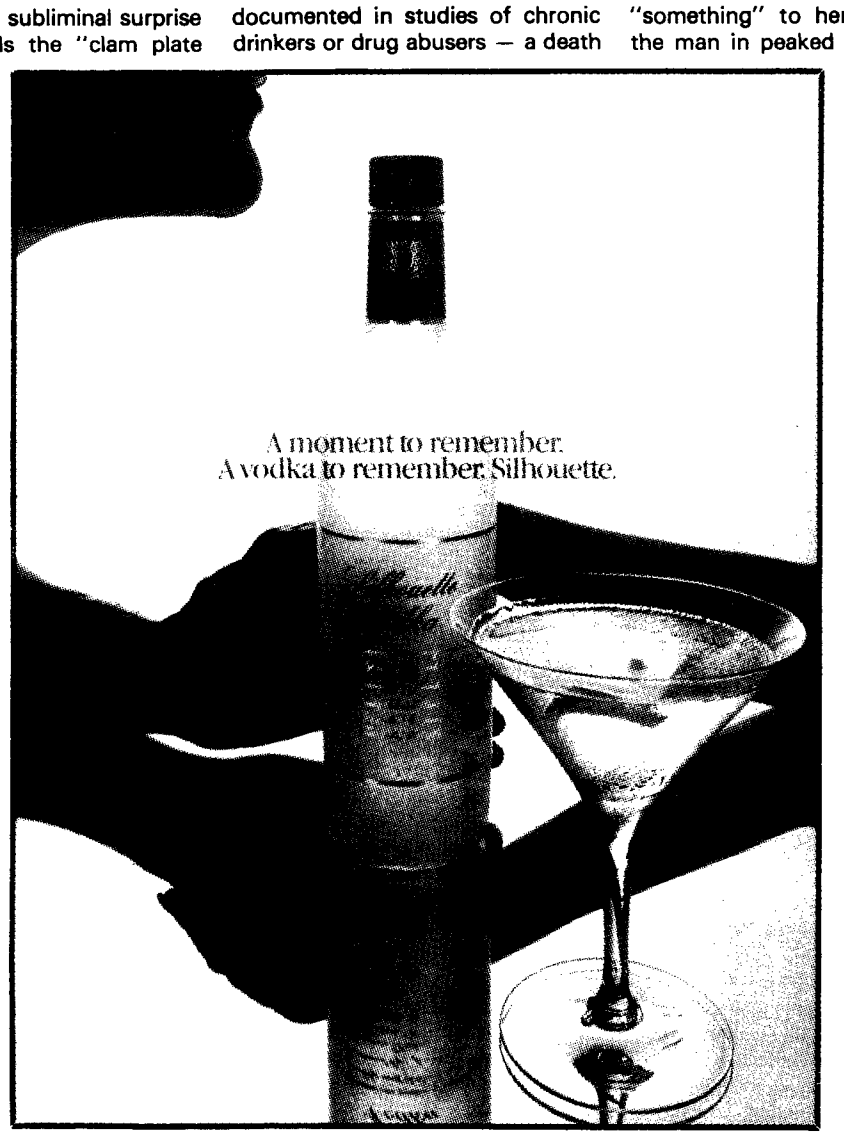
"All of this rich, lush mellow margarine . . . all of it is intended to be placed in the mouth. And the knife blade has cut the penis off It's symbolic castration. You've got to find vulnerability in the consume market to exploit it."

There are countless more examples of similar subliminal images in publications from France's Paris Match to even Canada's Maclean's magazine, which Key illustrated through slides. But the Maclean's example appeared somewhat less convincing or striking than some of the others.

The Feb. 6/78 cover of Maclean's has a well-dressed couple about to dash off beside the cover story headline which reads: "Year of the Peacock." As Key points out, the caption just happens to be perfectly aligned with the pelvic areas of the two models. And on further examination of the couple's crotch areas, the man's appears with a highly prominent bulge and the woman's with an unbelievable form-fitting image of the vagina beneath her fancy dress. Hence the title "Pea-cock."

Wild fantasy or sublime seduction? It's your decision.

Turn to PF 3



FIND THE SUBLIMINAL . . . classic mind control.

'Plain old drag' takes Fiona's full-time efforts

By JIM COOPER

It might be feather boas and perversity to you, darling, but to many others it's just plain old drag. I had coffee with the illusive, Fiona Rae, to discuss the much misunderstood form of personal expression.

PF: Fiona, it's great to see you. How have you been keeping?

Fiona Rae: Oh honey, this girl's been busy. For me, doing drag is a full-time job.

PF: What's the difference between drag and female impersonation?

FR: Basically nothing; they both have to do with projecting the image of a woman.

I think that anyone can be a female impersonator, but only a man can be a drag queen. I mean, Bette Midler impersonates women in her stage show, but she certainly is not a man. I'm a drag queen. I'm a man who dresses as a woman.

PF: How did you start doing drag?

FR: Oh God, I don't know. When we were kids we used to play dress-up with old clothes. But I think that all kids do that in one form or another. When I was about 17 we used to do it for parties and stuff. The Rocky Horror Picture Show was also really big back then. People are still into that movie, but you can't hear the sound for all the noise that the fans make. Anyway, a few of us got dolled up for parties and I just found it really comfortable. As a woman I found that I related differently to the people around me. It was really a lot easier to face a room full of people when I was in drag.

REGAL DRAG . . . projecting character.

PF: So that it was a bit of a power trip?

FR: No, it wasn't about power. It's just that in drag you can do things that you can't normally do. I did some work with a clown troupe a few years ago, and that's when I really started to understand how drag works. The individual who puts on the makeup and costume is really using props. It is like a form of theatre in everyday life. When you are dressed like a woman you become a different person. Sometimes, for parties I'd dress up like Bette Davis or Marilyn Monroe. In that case you play the person. At other times you just work from your mental conception of woman. It's a form of stereotyping.

As a man you don't exist any more; you are being this image of a woman. In the same way, once the makeup and stuff is off, you relate as yourself. It all comes down to the fact that drag is theatre.

PF: So that in drag you are relating to the world through a projected character?

FR: That's it, doll. When a football or hockey player is all dressed up in his sports drag — the uniforms, pads and stuff — he is ready to get out there and play the game. The last place he'd want to be is at a polite little dinner party. I think that the basic idea of drag as external props allowing you to play within a certain frame of mind, is a lot more common than most people think. You feel and behave differently in a shirt and tie than you do in a sweat shirt and blue jeans.

PF: So drag is a personal extension and a sort of living theatre. But why do you think drag exists?

FR: It seems like a basic part of human nature to play make-believe. Michel Tremblay, the Quebecois playwright who wrote Hosanna, has an interesting view. He said that the drag queens in his plays represent people who are unhappy with their lives. They want something else that isn't readily accessible to them. So they solve the problem, as best they can, by becoming someone else. I guess that it does have to do with being discontent with your reality. I don't know, though, if it is really accurate to say that all drag queens are unhappy people. I'm really happy. Drag adds a meaningful dimension to my life.

PF: A lot of people are fascinated by drag. And it's not just gays. There are a lot of straight men and women who watch drag. Why do you think this is?

FR: It's magic. Let's face it, with movies like Star Wars around now, the everyday world can look pretty drab. Drag gives you the magic of illusion. It's feathers and colorful costumes and flash. Only in jest would a drag queen do a suburban housewife. Look at Craig Russell's show; that is a perfect example of magic. Where else in this day and age can you see Bette Midler, Billie Holiday, Judy Garland, Marlene Dietrich and a host of others on the same stage? It's a perfect form of escapism.

PF: I'm a little concerned that, with all this talk about props and magic, we are trivializing the idea of drag. Is it all make-believe?

FR: In a sense, yes; it's a whole world based upon a character you are projecting using makeup and stuff. But that doesn't mean that it is trivial at all. God, I couldn't live without doing drag. It is an integral part of my life. When it's happening it is complete reality. You are someone else, and behave accordingly. Drag becomes the reality.

PF: So it's inside your mind as well as part of the appearance?

FR: Of course. Men do not usually wear dresses in an everyday context. When you are in drag you can't behave like you would as a man; it's all wrong. Drag is a way of bringing the world into your own context. When it comes right down to it, the true survivors are the ones who are best able to manipulate their reality.

Pornography oppresses both men and women

By LORI THICKE

These are free-thinking times. Magazines like Playboy and Penthouse not only proliferate — they are respectable. After all, what is wrong with displaying the naked female body for the titillation of young boys and men of all ages?

Plenty, according to Women in Focus, a feminist arts and media centre that has produced a videotape on the subject entitled Pornography: A Respectable Lie. Sponsored by the Alma Mater Society Women's Committee, the presentation was screened Friday at noon in SUB 130 as part of a continuing series of films and presentations on topics of concern to women.

According to Women in Focus, pornography depicts much more than the nude female body. "It's not just the use of women's bodies but the message behind it that's pornographic," the film says. "Girly" books and other forms of pornography project an image of women as sexual objects, open and available for use by men.

This image is created not only by the models' provocative poses — which give the impression they are positioned explicitly for the pleasure of the viewer — but also by their facial expressions.

Women in Focus assert it is no accident that the women in advertisements by and large project the "available" look prominent in pornography. This "come and get me" look has been used to sell almost every type of consumer goods from records to cars, from food to vacation resorts.

Furthermore, there is no ambiguity about what pornography — and the less obvious pornography in advertising — is saying about the power relationship between men and women. Men are portrayed as the dominant ones, the powerful father figures, while the most attractive image of women in pornography is and remains one of passivity and childish helplessness.

What are the ramifications of these characterizations of women? The consensus of the feminist community is that these caricatures promote the stereotypic image of women as a passive object for the sexual gratification of men.

These are the images we transmit to our children. Little girls learn early in life not to dress for comfort or need but to dress in a way that will make them attractive to the opposite sex. This fosters a sense of competition between women for male attention. The fashion industry is dominated by male standards of beauty.

Our generation has been taught to tolerate pornography as proof of our liberated sexuality. But is the objectification of women in the name of sexuality "liberated" — or are we still in the sexual dark ages? Women in Focus contends the acceptance of pornography is not a sign of being open minded and calls upon individuals of both sexes to state without fear of being called "prudish" that pornography — including pornography in advertising — is degrading to women and as such, repugnant to all free-thinking people.

Subliminals not new

From PF 2

Subliminal seduction has been going on for centuries in art, painting, and until recently, political campaigns, says Key. It is now illegal only for use on television, so ad agencies continue to invest in its commercial use. At most ad agencies, the creative director and art director are aware of and carefully supervisee subliminal advertisements with specific instructions, says Key.

But it could well become illegal in the U.S. if violations of the federal trade commission act are taken to court; an attempt to deceive has to be proven according to the act's section five on deceptive advertising.

So, until then keep your eyes open. After all, according to Key what you don't know **can** hurt you.

Graffiti—art form of the masses

By GREG FJETLAND

"UBC Robots: Unite and commit collective suicide."

—Graffiti near UBC gates

There's lots of graffiti on Vancouver streets. It's the working class billboard. No need for paid adverts, just scrawl your message on the nearest wall with spray paint or felt pen. People on the street will read you. You're published, you're an unknown author.

Now there's always been graffiti, from the days of ancient humankind and cave drawings, to Indian petroglyphs, through Roman times and the preserved graffiti of Pompei all the way to the present. Obviously graffiti is fulfilling some deep-rooted urge within people, or is perhaps just reflecting a need to communicate or a creative impulse to scrawl on walls, just as children do. But what's of interest is the explosion of graffiti here in Vancouver in recent years. It could be due to an increase in public political awareness, the punk rock movement or an increase in societal pressures. But one thing for sure: buildings are getting it that were untouched before.

Graffiti by nature is difficult to classify: there are no recognized schools. It's an individual effort, usually done anonymously and because of its illegality, usually done under cover of night. However there are perhaps a few general trends one might discern:

There's Political Rhetoric graffiti with a point. "Help the Boat People—They're Dying," "Make the Rich Pay," "Kill Vanderzalm," "The encircled A for anarchy." This category also includes Nuclear Awareness graffiti, "Nuclear Warfare = Global Insanity," "No Candu." In addition we have Revolutionary Rhetoric. "I hate computers. I hate police. Destroy them." And *Feminist Rhetoric*. "Women claim the night," "Stop Rape," etc.

Identification graffiti is a common variety. "Bob loves Jane" "Bob loves Jack" "R.D.&D.S." This would include most of the punk graffiti. "The Metros" "U-J3RK5" "DOA Rules." Who hasn't scratched their initials into something at one time or another? It's basic. It proves you're here.

We then come to the well-known Murder Victim Police Chalk Outlines, those strangely affecting outlines painted onto sidewalks with a splash of red for detail. They appeared here as well as in U.S. cities from Seattle all the way to New York, and art critics commented on their "intense power."

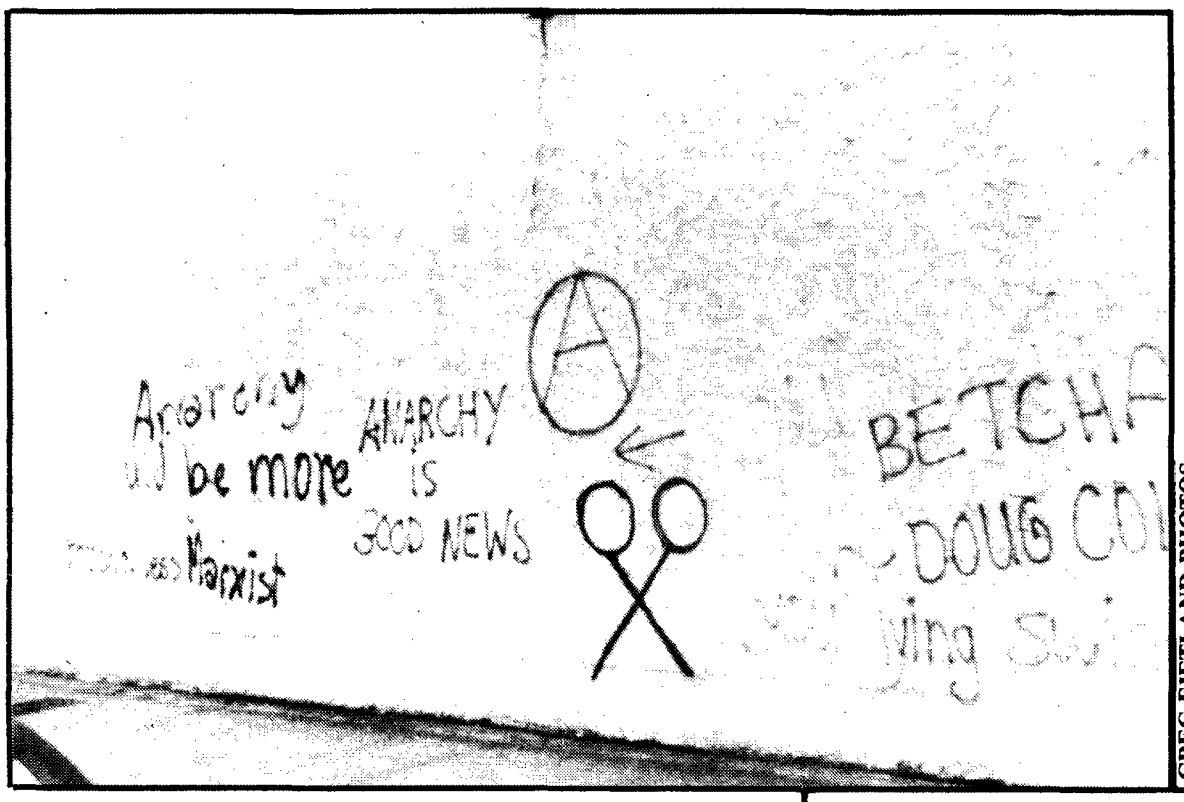
In Vancouver large colorful graphic designs have recently appeared on construction walls. They are spray painted and contain any number of colors. The designs are quite diverse in their layout but they're all catchy and show a nice control of the medium. All are abstracts without an overt message, and make a welcome addition to plain plywood walls. Then there is the graffiti which, while a printed message, is of a decidedly artistic bent. "Your tongue is wet" "50% off" "Have you ever wanted to kill your boss?"

Graffiti is a premeditated act: not often does one walk about with a can of rocket red spray paint in one's pocket or with an economy-size Jiffy Marker at the ready. As well the message is usually premeditated. Persons responsible for religious intellectual graffiti, e.g., "Cocaine is the stone of Zion. Babylon rises!" were seen clutching their cue cards as they went at their task.

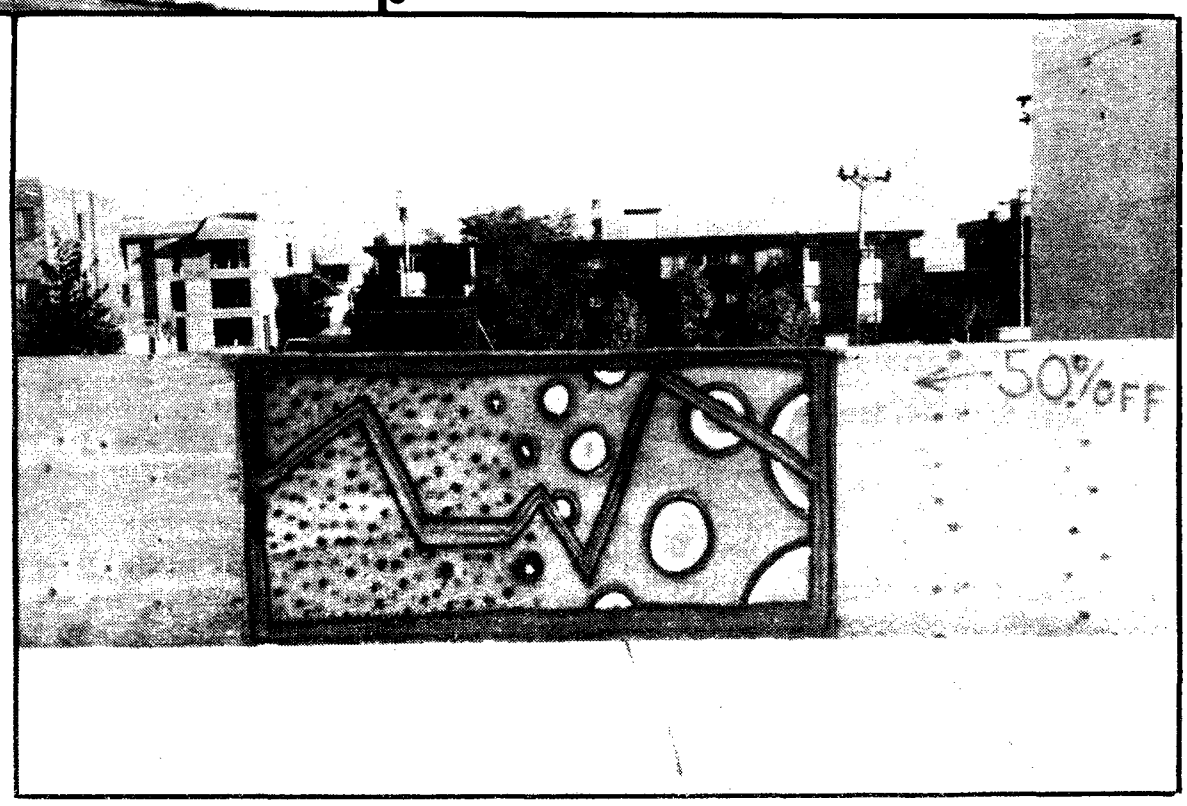
Certainly the bombing of the Armed Forces' "There's no Life like it" was premeditated. In this instance the billboard's grinning Canadian youth dressed in battle fatigues was painted with streams of bloody red paint issuing from his mouth. It's interesting to note that the billboards were hit soon after they were put up, presumably just enough time for the person(s) responsible to get organized. Then not a week after this act the billboards were redone so as to cover the paint, mostly likely on orders from the Armed Forces. A real little street battle.

Graffiti is a crime. Apprehended persons can be charged with public mischief, vandalism or damage to public property. And perhaps this is good. No one likes to see obscenities spray painted on some nice building or monument. One local shopkeeper had his building repainted three times before he relented and put up a special board for street artists.

But there are times and places for graffiti. There are things that should be said and there are places they should be painted. One graffito might be read by thousands of people and perhaps affect at least some of those. It's a way to spread ideas. There's no censor and no editor. It truly is the people's billboard. So, c'mon, let's get those spray paints and felt pens happening. Graffiti now!



GREG FJETLAND PHOTOS



Superman's movie a timeless romance

By SHAFFIN SHARIFF

Cynics, take heed. Somewhere in Time, which deals with a man's psychological and physical journey back in time to meet the woman of his dreams, will probably leave you cringing with disbelief.

Romantics, rejoice. Somewhere in Time is a captivating romance-fantasy about a man and a woman's love which transcends the limits of this world and which triumphs and conquers all.

Somewhere in Time
Directed by Jeannot Szwarc
Opening today at Odeon, Dunbar, West Van Odeon and Westminster Mall

Christopher Reeve plays Richard Collier, a promising young playwright who in 1972 receives a gold pocket time-piece from a woman who tells him to come back to her in time. Eight years pass by, the now-successful writer is still troubled about the brief but strange encounter.

While alone on vacation, he comes upon a magnificent hotel, the illustrious Grand Hotel (which really exists on Mackinac Island, Michigan, although the film is set in Illinois). There he learns that the same woman who visited him has become a famous stage actress named Elise Mckenna. She had also been at the hotel once, performing in a play there...in 1912!

Enchanted by her portrait, and intrigued by discoveries about her life, Collier begins to entertain the notion of time travel induced by hypnotic suggestions, a subject that had also interested Elise Mckenna shortly before her death in 1972.

To give away any more of the plot is to ruin the movie. Suffice it to say that Collier does travel back in time.

Any film that incorporates the concept of time travel as a central factor in its plot must overcome a number of obstacles, not the least of which is to convince the audience of its plausibility.

Somewhere in Time does this, and does it brilliantly. If the story line sounds corny and incredible, it does not appear so on the screen. The concept of time travel is handled credibly, which is a real feat. A flaw in last year's film Time After Time, about H. G. Wells' trip to the future was the odd-looking time machine itself; there is nothing like this in Somewhere in Time.

This film is refreshingly simple, but not simplistic. It is successful as a fantasy and as a love story because it lets us appreciate the characters and revel in its dreamlike quality.

Richard Matheson wrote this film script from his own novel, Bid Time Return. Matheson and director Jeannot Szwarc's collaboration is an inspired one, and gives the film a magical, unhurried pace. The editing is impeccable. Throughout the film a tight balance is maintained between reality and illusion.

Christopher Reeve, in his first film since Superman two years ago, gives a relaxed, believable performance as Collier, the playwright. Jane Seymour, as Elise Mckenna, the actress with whom Collier falls in love, is stunning and beautiful. Like the film itself, she has a delicate charm.

It would be a travesty if a film like Somewhere in Time failed at the box-office.

Somewhere in Time is a fine, refreshing film. It's the kind of film that we haven't seen for some time. These days, when foolish fraternity frolics, martial arts and xeroxed galactic swordfights seem to be in the forefront of filmmaking, it is surprising to find a film that dares to be unpretentious.

Somewhere in Time is delicate, charming and restful.

Romantics, rejoice.

REEVES . . . no foolish fraternity frolics for him.

Redford makes auspicious directorial debut

By SHAFFIN SHARIFF

The disintegration of the family has become a popular topic in cinema today. When translated successfully to the screen, the subject matter can provide intense and thought-provoking moments, as in Woody Allen's Interiors. When done badly, however, it can be reduced to unpalatable melodrama like Robert Benton's Kramer vs. Kramer.

Ordinary People, which marks Robert Redford's directorial debut, is closer to the intelligence and sophistication of Interiors than to the saccharine solutions of Kramer vs. Kramer.

Ordinary People
Directed by Robert Redford
Playing at Vancouver Centre

Ordinary People deals with the slow, painful break-up of a wealthy middle-class family, the Jarretts. As the film begins, it is autumn. The opening shots are of falling leaves which are colorful but withering. It is in this condition that we find the Jarretts. Everything appears alright on the surface, but behind the glib exterior lies a family in a state of chaos. The breakdown of the family is due to the death of the older son in a boating accident, which is shown through flashbacks.

As in Interiors, even day-to-day communication has become a problem; everyday interactions are superficial, masking the confused emotions of the family.

Conrad, the younger son and survivor of the boating accident, blames himself for his brother's death. He lapses in and out of states of depression, having already tried to commit suicide. At home his mother shuns him and at school his violent outbursts estrange friends who can't understand his behavior.

Beth, the mother, has slipped into a cocoon, displaying a gay exterior but unable to come to terms with the realities that are shattering her marriage and family of twenty-one years. She can neither show any affection for Conrad nor deal with her son's death.

Calvin, the father, tries to keep an uneasy truce between Beth and Conrad but fails. As Conrad tells him, "You don't see things, dad."

There is also a psychiatrist in this troubled picture who helps Conrad. Judd Hirsch plays him admirably but the character is out of place in this film. There is also an irritating suggestion in Ordinary People that psychiatric therapy is the answer to modern ills.

Calvin and Conrad, who visit the doctor, are "saved." Beth, who refuses to see one, falls from grace. This is simply an unacceptable conclusion in an otherwise intelligent and sensitive film.

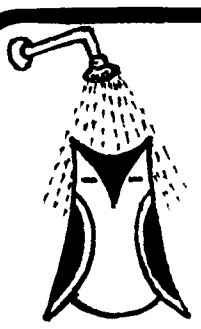
Another problem of the film is that it focuses very heavily on the boy, Conrad. What Ordinary People needs, and what we would rather see, is more of Donald Sutherland and especially Mary Tyler Moore. It is in their characters' personalities and beliefs that the root of the family's problems lie.

Alvin Sargent's script, which is adapted fom the novel by Judith Guest, is often weak but Robert Redford's direction and the beautiful cinematography compensate immensely. Ordinary People is Redford's first attempt at directing a film, and it is by all means an auspicious debut. While there is nothing particularly spectacular about Redford's approach, Ordinary People displays a remarkable meticulousness and attention to detail that is rare in a first effort.

What Redford has done is carve out three complex, and therefore interesting characters in Calvin, Beth and Conrad Jarrett. The actors who portray them — Donald Sutherland, Mary Tyler Moore and Timothy Hutton, respectively — are outstanding under Redford's direction. Sutherland, last seen in the foolish Bear Island, has never been better.

Ordinary People is Timothy Hutton's first motion picture appearance. His adolescent features have an empathetic quality that is just right for the part. And there is Mary Tyler Moore, who was not Redford's original choice to play the character of Beth. But after seeing Ordinary People, it is clear that no other actress could have done better. With the most subtle inflections she projects a malevolent intensity that is chilling on the screen.

Ordinary People is one of the few worthwhile movies currently playing in Vancouver. If you want to see a thoughtful, sincere film, Ordinary People should fit the bill. We are in for a good fall and winter movie season if Ordinary People is any indication of things to come.



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Laurence characters come to life

By SANDY FILIPPELLI

Norma Edwards' solo performance of The Women of Margaret Laurence is a moving portrayal of the women of Manawaka, the fictitious town in Manitoba from where Laurence draws many of her characters. It is a dramatic composite of five lives encompassing the span between childhood and old age.

It features Vanessa from A Bird in the House, Stacey from The Fire-Dwellers, Rachel from A Jest of God, Morag from The Diviners and Hagar from The Stone Angel.

The Women of Margaret Laurence
Directed by Francess Halpenny
at Presentation House until Oct. 18

Edwards draws the audience through the impressionable stages of childhood, the insecurity of middle age and, finally, toward the fear and acceptance of death. She performs her intriguing metamorphosis using a chair, a table, a white shawl and a pair of eyeglasses as her only props. The effect is to eliminate anything that might distract the audience's attention from Edwards herself. It is in her facial features, posture and tone of voice that the physical transformation of the character is made apparent. Thus, the audience is immersed in the collective thoughts of a life cycle of the feminine consciousness.

Edwards begins by mimicking the shrill, inquisitive voice of 12-year-old Vanessa MacLeod, a child growing up in Manawaka during the Depression. She portrays, with great vigor and animation, the child's fear of sleeping alone in the darkness and of the sparrow that she lets fly into the house. Noreen, the family's mystical housegirl, tells Vanessa that a bird in the house is an omen meaning there will be a death. When Vanessa's father, the town doctor, dies of pneumonia, she feels responsible. Yet she discovers that people live and die despite God, prayers and even doctors. Vanessa is shown as a child questioning the existence of God and the value of religion. She learns of death that "it mattered but there was no help for it." Hers are the innocent fears of a child who has no past to evaluate and who is too young to fear the future.

Edwards then transforms herself into 39-year-old Stacey MacAindra (nee Cameron), mother of four children who has escaped from the stifling atmosphere of Manawaka into the confines of a Vancouver household. Wearing only a slip and a blouse, Stacey does her morning exercises. As she puts on her skirt, Stacey reflects over the lost years when she was not restricted by the lifestyle that has left her with middle-aged spread, sagging skin and wrinkles. She imagines people wondering, "Who in the hell would want to make love with that old cow?"

MORAG . . . divines there is more to life.

Stacey's attempt to relive her younger days is to indulge in sexual fantasies while sitting under the dryer at the beauty salon. She is jolted out of her mental orgy by the hairdresser returning to retrieve her client. As she agonizes over her purpose in life, Stacey realizes that her love for her family is enough of a reason to live. Her lot has actually been better than that of many others. In spite of this reassuring thought, Stacey cannot help but fear the unknown, the time when the fires of hell within her will die leaving her children to carry on alone.

Tucking her blouse into her skirt, flattening back her hair and assuming a tense expression, Edwards becomes Stacey's 34-year-old sister, Rachel. Rachel embodies the opposite dilemma of her sister in that she is a lonely, repressed spinster schoolteacher who has been saddled with their difficult mother.

Unlike Stacey, who has the relaxed, somewhat dishevelled look of a woman who has fulfilled her role as a wife and mother, Rachel's tight, controlled features reveal a woman who has repressed her desire to break out of her shell of fear and insecurity. Years of loneliness have made her into a woman with a slightly irrational view of a life that has not been completely fulfilled.

Then, as if to provide an answer to the problems these women encounter, Edwards dons a pair of eyeglasses and a leather vest to become Morag Gunn, the 47-year-old writer. Of the five women, Morag embodies the most orderly and philosophical view of life. She has compiled the past into a series of photographs and into a prose that expresses the memories she has created to justify her own life. "Look ahead into the past, and back into the future," she says; the river of life flows both ways.

STACEY . . . looking for a lover.

The long years of river-watching, of an introspective search to understand what is past and what lies ahead, have caught Morag in midstream. She, too, is trying to make sense out of life. Her solution is to create a past to help her look into the future.

Finally, Edwards throws a shawl over her shoulders, sits in a rocking chair and speaks in a cracked voice, thus transforming herself into Hagar Shipley. Hagar is a crotchety woman in her nineties who faces death with the terrifyingly fierce spirit of someone too stubborn to die submissively.

Reflecting over her long life as the wife of the crude, simple-minded farmer, Bram Shipley, Hagar reproaches herself for the shame she has allowed herself to feel for him in the past. She reveals the wisdom of an old woman at the end of the road who realizes that pride can be more dangerous than fear itself. "Nothing can take away those years," she says and thus she looks ahead toward her own death. She defies God in her dying moments by refusing to pray: "I've held out this long," she says, "I may as well hold out a while longer." Hagar possesses a toughness of spirit that enables her to forget the mistakes of her past and face death alone.

Edwards' versatile performance is both an absorbing and inspiring glimpse of different women trying to cope with the various stages and dilemmas of life. The show is definitely worth seeing both as a study of the feminine psyche and as a comprehensive look at the purpose behind much of Laurence's writing. Women from childhood to old age have stood up and spoken.

Have you ever wanted to see your name in lights but you can't play a guitar and your legs aren't good?

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There's no life like it.

Matthau and Jackson team reunited in spy flick

By SHAFFIN SHARIFF

Hopscotch is a nutty and witty action comedy about an ex-CIA agent's ingenious attempts to write a damning expose of the American intelligence agency while being pursued across Europe and North America by both the Russians and the Americans.

Hopscotch
Directed by Ronald Neame
Playing at the Park

Hopscotch reunites Walter Matthau and Glenda Jackson, who first worked together in House Calls in 1978.

In Hopscotch, Matthau is the wise and amiable agent Miles Kendig who defies the CIA when his unconventional, but practical methods in the spy field don't meet the approval of company bigwigs.

He shreds his identification records at the agency and leaves for Australia, where he meets friend and ex-colleague Glenda Jackson, who is now a rich widow. Hot on his trail are American agents who have a paranoic fear that he will defect to the Russians, and the Russians, who desperately want to recruit him.

He succumbs to neither side; instead, he decides to write his memoirs. But his revelations of assassination attempts, bungled coups and chicanery are received with less than whole-hearted approval.

Hopscotch skims over details about these covert operations, and concentrates instead on Kendig, who is always one step ahead of everyone else.

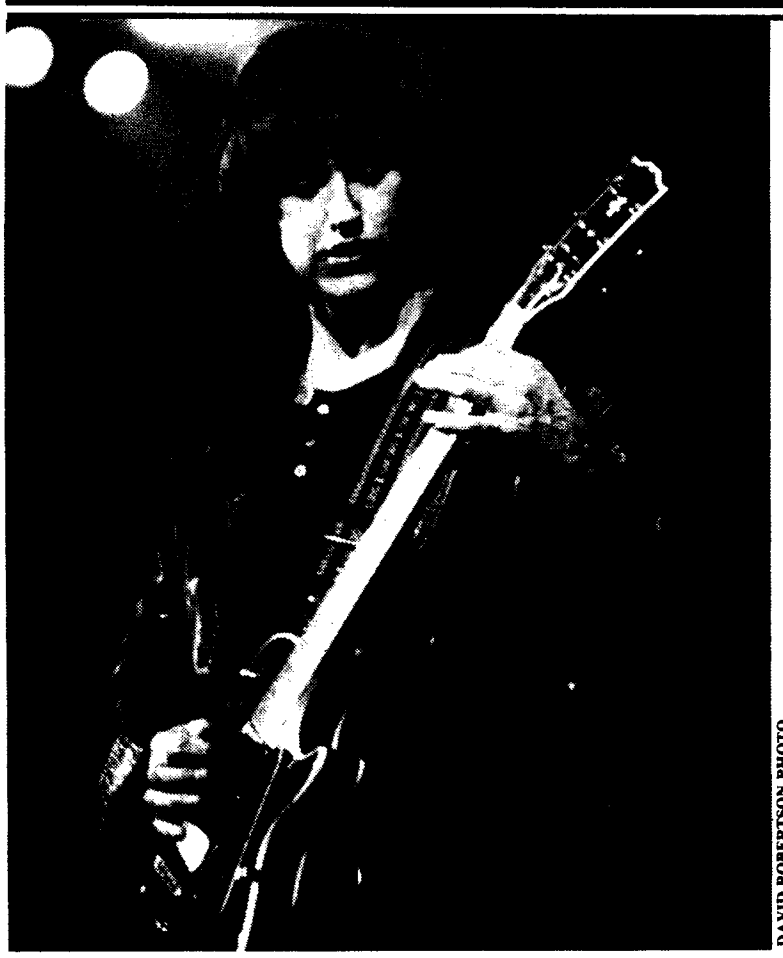
Kendig's escapades are played strictly for laughs. There are no menacing villains or bad guys in this film, only hearty caricatures and cartoon characters: the Republican, the therefore inevitably stupid head of the CIA (Ned Beatty), the chief of KGB in charge of Western operations (Herbert Hom), and inept, self-righteous agents.

Hopscotch is easy, lighthearted fun kept at an appropriately brisk pace by director Ronald Neame.

Hopscotch is Matthau's movie all the way. From the opening titles to the concluding credits there is never any doubt as to who the hero and star of this film is, even with credible supporting performances.

Glenda Jackson has a small part in Hopscotch, but she makes the most of it. She and Matthau are funny and terrific, trading quips back and forth while maintaining a functional screen relationship. Both have a cheerful rapport, and both are a real delight. So is Hopscotch.

MATTHAU . . . plays hopscotch with CIA, KGB and Glenda Jackson.



DAVID ROBERTSON PHOTO

BROTHER DAVE . . . wows assembled groovers

Old farts fail to bore

By DOUG J. BROWN

October 4th, a Coliseum about as full as you can get it, 12,000 screaming fans of all ages and descriptions, and a band that can still knock you out after 16 years — the Kinks' time has finally come. God bless Mommy Davies, and Daddy Davies, and Ray, and Dave, and all the people who finally realized that you Really Got Me is not a Van Halen tune.

The Kinks have always inspired a fervent loyalty in their fans; ever since the days when You Really Got Me vied with Them's Gloria as the theme song for a generation cruising for burgers on a Saturday night. Even through the darkest hours of albums like Soap Opera and Preservation, the Kinks still retained a small coterie of fans who had sworn allegiance to the Kinks kingdom, come hell or heavy metal. So what happened to commercial success? Why did the general unwashed public spurn a band with a songsmith who could out-write Jagger, Richards, Townsend with one frontal lobe tied behind his back?

What's the point of speculation — the Kinks have re-energized, tightened their sound down to a spare, lean, unforgettable texture, and the October 4th concert was all the proof we'll ever need that the Kinks are still one of the single most important bands in the history of rock.

From the throaty opening growth of Hardway through the hits of yesteryear — All Day and All of the Night, Tired of Waiting, Lola — through the newer hits from Low Budget — Catch Me Now I'm Falling, Superman, Gallon of Gas — through five (count 'em!) encore numbers, the Kinks brought it on in, and the audience ate it all up. There were a few surprises along the way, too; a couple of Dave Davies solo numbers, a cover of the Everley Brothers' Bird Dog, and a rave-up version of Twist and Shout that cut the Beatles without even trying.

Rock 'n roll Valhalla? Well, maybe not quite. The routines seemed a bit too pat at times — how many times has Ray done the schtick of strumming the opening chords of Lola and then threatening not to play the tune? For all the resemblances to their new live album, One For the Road, though, the energy, the feel, and the dedication were genuine. Ray Davies' nearly self-mocking tone on Celluloid Heroes only made the song more poignant, and when he tells us, "Rock bands come, and rock bands go, but rock and roll will live forever," he means it, and we believe it.

Possibly the only real drawback to the concert was the choice of opening bands — Angel City, an Australian heavy metal group. Though the lead singer's attempts to look satanic and scream like Robert Plant appealed to the Ded Zeppelin faction in the crowd, a small but vocal minority was actively attempting to show what they thought of these upstarts keeping the Kinks in the wings. Let's face it . . . heavy metal and power pop were not meant to mix.

Oh, God! II too cute

By LORI THICKE

Oh, God! Book II is too cute for words.

In the original Oh, God! God (played by George Burns in both movies) asks a supermarket assistant-manager (John Denver) to give his message to the world with some hilarious results. In Book II God approaches a cute little girl (played by Louanne — no surname) in a Chinese restaurant by sending her a message in a fortune cookie. The effect is not nearly as satisfactory.

Oh, God! Book II
Directed by Gilbert Cates
Playing at the Capitol 6

Tracy Richards' father is in the advertising business so she interprets her message from God by thinking up a slogan that will make God a "household word". She tinkers with "Buy God" and "How do you spell relief? G-o-d" before deciding on "Think God".

Unfortunately, Book II does not have the witty lines of its parent movie to save it. One of the movie's few good laughs comes when George Burns quips "honest to me".

The highlight of Oh, God! Book II is the acting. Suzanne Pleshette gives a very good performance as Tracy's mother; a part for which she will probably receive an academy award nomination. David Birney is credible in the role of Tracy's father. God — excuse me, George Burns — is irresistible.

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MARTY FELDMAN
ANDY KAUFMAN

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broadway 2 707 W. BROADWAY 874-1927
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Gourment meals at moderate prices
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NOW, A NEW BURGER THAT'S MORE BURGER THAN BUN

Introducing the new hamburger from the DAIRY QUEEN BRAZIER store. In a new "six to a pound" size that really gives you some meat for your money. Instead of a banquet of bun.

Dairy Queen brazier

You see, while other burger chains get as many as ten hamburgers from a pound of beef, we get only six. And that gives you "more burger than bun." A burger that's tender, deliciously-cooked. Every time. The new burger from DAIRY QUEEN BRAZIER.

2601 W. Broadway

The Women of Margaret Laurence, featuring Noma Edwards, constitutes until Oct. 18 at the presentation House in North Vancouver. Performances each night at 8:30 p.m. with Saturday matinees at 2 p.m.

The English Department is sponsoring a poetry reading by "a damn good poet" from Montreal, **August Kleinzahler.** One show only, this Thursday at 12:30 p.m. in Buchanan 212.

The circus is coming to town. The Vancouver East Cultural Centre has opened **Circus Gothic,** "theatre that will introduce you to life on the road." Written and performed by Jan Kudelka, this last stop on a cross-country tour will be running until Novemeber 1, Monday through Saturday at 8:30 p.m.

The inaugural exhibition of the Charles H. Scott Gallery, **Vancouver School of Art — The Early Years, 1925-1939,** is running until October 15 at the Emily Carr College of Art, Granville Island.

The UBC Museum of Anthropology is continuing its **Snake in the Grass Moving Theatre** series. **The girl who married the bear (Tlingt)** is showing free this Sunday afternoon at 2:30 at the Museum.

Viewspace Gallery at 3210 Dunbar is presenting an exhibition of photographs by **Ronnie Tessler Beachflaysh,** a black and white collection, is running until November 1.

Al Purdy, reading new and selected poetry will be appearing free tonight at the Literary Storefront, 314 Cordova St. Doors open at 8.

The Vancouver Chamber Choir is celebrating its tenth anniversary this year. The next concert is their special series is entitled **Singer's Choice,** with selections by Monteverdi, Brahms, Tompkins and others. one show on Friday, November 7 at Ryerson Church, 2195 West 45th.

Visit Vista with your Visa card. That is, bring your visions, volumes, and frustrations and venture into the vast vagaries of art. **Page Friday,** you know. Every corner of the universe, through every corner of these pages. Oh, the challenge. We really are waiting for you. Your very own vehicle of adventure. A regular veehive of activity. But still not enough vees.

Page Friday is published every Friday. Right, once a week. Deadlines are Tuesday. Right, you have the weekend to do your stuff. Wide-ranging staff discussions and collective decision-making. Right, democracy in action.

Music, theatre, dance, poetry, films, essays, photography, politics. Art and criticism. Right. We think we can change the world. If there's enough of us. We're not enough.

CHAMBER CHOIR . . . 10 years on.

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The new era in car sound is now affordable

HPL 120
$629.95

CONCORD SETS THE STANDARD FOR AUTOMOTIVE AUDIO. The speed accuracy (0.081. WRMS), frequency response (30-20,000 HZ ± 2dB with metal tape) and the FM sensitivity (30dbSN, 1 microvolt) with 2 db capture ratio are some of the reasons that you should be putting a Concord in your car. Give Concord the final test — come and listen. **CONCORD QUALITY IS NOW AVAILABLE FOR UNDER $300.**

We have one of Canada's largest selections of car stereo installation parts and accessories. Ten years and 75,000 installations give us the experience to know what's right for your car. Don't let one of those instant specialists practise on your car!

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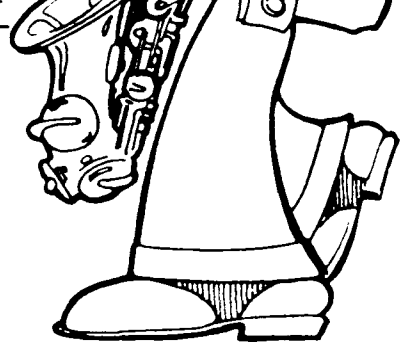
SPOKEN WORD—
AUDIOPHILE—
REGGAE—IMPORTS—



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(The comedy that comes out of the closet)
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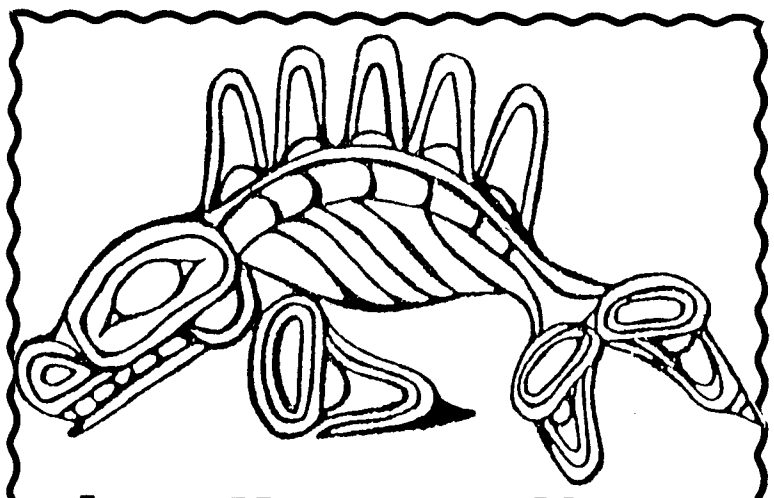

Thea Koerner House
GRADUATE STUDENT CENTRE

Did you know? Membership is open to students in the Faculties of Law, Dentistry, and Medicine; the School of Architecture; or people enrolled in one of the following programs: Licentiate in Accounting; Diplomas in French and German Translation, Education, Applied Linguistics, and Art History; Masters in Social Work and Librarianship. Postdoctoral Fellows and Staff Personnel are also eligible.

CENTRE:
9:00 a.m.-12:00 midnight (Monday-Friday)
4:30 p.m.-12:00 midnight (Saturday)

CAFETERIA:
9:15 a.m.-7:00 p.m. (Monday-Friday)
Lunch 11:45 a.m.-1:30 p.m.
Dinner 5:00 p.m.-7:00 p.m.

LOUNGE:
5:00 p.m.-12:00 midnight (Monday-Friday)

24-Hours of VALUE!

SALE STARTS FRI. 1 PM — SALE ENDS MON. 5:30 PM

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ROOMMATE REMOTE — **3 YEAR WARRANTY**

Deluxe table model features chair-side tuning convenience, L.E.D. channel read-out, Super Acculine picture tube, walnut grain finish, Roommate Remotes. All the features of XL-100 design plus RCA's electonic remote scan control. Turns set on and off, adjusts volume and changes channels.

XL-100 COLOR TV
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Outstanding sound and remarkable reliability under dash stereo cassette player with auto reverse

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Auto-reverse ● convenient manual reverse ● Locking Fast Forward ● Separate volume, tone and balance controls for custom sound adjustment ● Slide-In/Slide-Out bracket (included) complete with 5¼" speaker

24-HOUR PRICE
$99.95
COMPLETE

24-HOUR BLOCKBUSTER

BELT-DRIVE AUTO-RETURN TURNTABLE

With precise anti-skating device and smooth, gentle cueing control to protect stylus and records alike from damage. At a surprisingly affordable price, the YP-B2 offers all you need to enjoy the whole world of recorded discs with the cartridge of your choice.
The YP-B2 is not any more expensive than a lot of turntables that sound a lot cheaper. Quality has never come cheap, but at 1195 the YP-B2 is a steal!

24-HOUR PRICE
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YAMAHA AUDIO

24-HOUR BLOCKBUSTER

DUAL 606 TURNTABLE PLUS ORTOFON CARTRIDGE

Direct Drive Turntable. The servo-generator self lubricating direct-drive motor provides rumble free performance with wow and flutter reduced to virtually unmeasurable levels. Plus automatic shutoff will protect your records.
Complete with ULM 55E Ortofon Cartridge for optimal results.

Dual

24-HOUR PRICE $299.95

FRI. 1 PM-3 PM

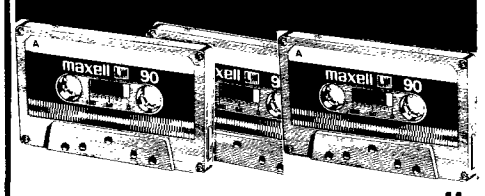
V15 TYPE III-HE SUPERTRACK CARTRIDGE

SHURE

Shure's commitment to music clearly shows with the introduction of the new V15 III-HE cartridge with specifically designed tip for audibly greater freedom from distortion.
PLUS: Better channel separation is achieved along with reduced record wear.

2-HOUR PRICE
$89.95

FRI. 3 PM-6 PM



MAXELL LNC 90
Cassette Recording Tape.

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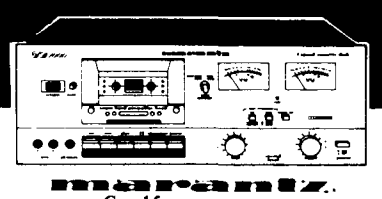
3 for $7.99

3 HOUR PRICE

FRI. 1 PM-6 PM



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Good for your system™

MARANTZ SD 1000

Two-speed cassette operation assures the ultimate in performance. DC motor for stability.
BONUS! 6 Maxell LNC120 tapes are included this hour!

5 HOUR PRICE $299.95

FRI. 1 PM-6 PM

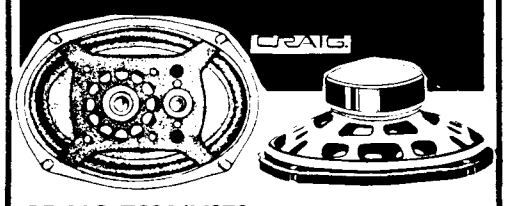
5 HOUR PRICE

JENSEN 5¼" Coaxial Two-way Stereo Speaker Kit **$44.95**

- 20 oz. magnet
- Great upgrade of your present speakers!

JENSEN

FRI. 6 PM-9 PM

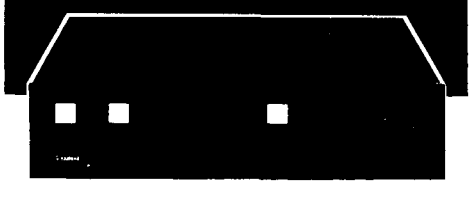


CRAIG T681/V350

THIS SYSTEM INCLUDES:
12 watts/chan with separate bass and treble controls **PLUS** 6x9 3-way speakers for full heart pounding sound.

3-HOUR PRICE
$289.95
COMPLETE SYSTEM

FRI. 6 PM-9 PM

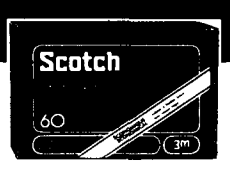


3-HOUR PRICE

YAMAHA A-1 INTEGRATED AMP **$499.95**

True straight line design with tone control by-pass. For ultimate record listening. Delivers room filling sound with 70 watts/ch., with inaudible distortion.

SAT. 9 AM-NOON

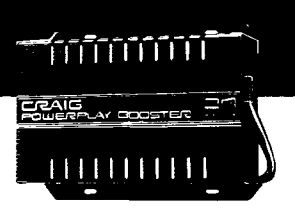


SCOTCH HIGHLANDER C60 CASSETTE TAPE

Economical low noise tape recommended for general purpose recording. Great for 60 minutes of driving pleasure.

3-HOUR PRICE
99¢

SAT. 9 AM-NOON



CRAIG 3-YEAR WARRANTY

CRAIG POWERPLAY BOOSTER

- Converts Most Car Stereos to Powerplay
- 12 Watts Per Channel

3-HOUR PRICE
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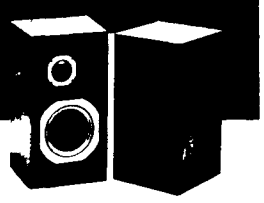
SAT. 9 AM-NOON



SOMA 250's 8" 2-WAY SPEAKERS

The sound from these rugged, mechanically precise speakers floods the room with music that is at once clear, crisp, and sparkling yet with a strong, deep bass. Their wide dynamic range will electrify you whether the music is rock or classical.

3-HOUR PRICE
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SAT. NOON-4 PM

Bone Fone

It's the Bone Fone! The revolutionary stereo system you wear like a scarf. Now you can take fine stereo sound with you *wherever* you go. It only weighs 17 ounces! The Bone Fone is great for sports or just lounging around. You'll have to experience it to believe it!

4-HOUR PRICE
$79.95

SAT. NOON-2 PM

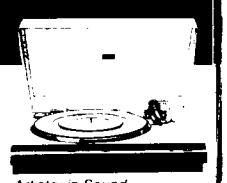
YAMAHA CA-510 STEREO AMPLIFIER

FULL FIVE YEAR WARRANTY

Natural sound amplifier with 35 Watts RMS per channel. Meters let you see power output at a glance and continuous loudness control allows precise control of tonal quality.

2-HOUR PRICE
$199.95

SAT. 2 PM-4 PM



ONKYO CP-1010A TURNTABLE

Semi-Automatic Turntable uses belt-drive and a DC Servo motor to precisely control speed and eliminate unwanted noise. The straight-line low mass tonearm minimizes tracking error to insure accurate reproduction and less record wear.
BONUS INCLUDES, Stanton 500 cartridge for this special

Artistry in Sound
ONKYO

2-HOUR PRICE
$199.95

WILD CARD
Sat.: 4:30 p.m. to 5:30 p.m.

Couldn't make it down for the values? Here's your chance to buy any of the previous advertised clock specials.

REMEMBER!
The price shown on the item advertised is only applicable during that time period. 24-HOUR BLOCKBUSTERS are on sale during the entire sale, (while quantities last!)

WILD CARD
Mon.: 4:30 p.m. to 5:30 p.m.

If you didn't make it for any of the advertised clock specials, this is your last chance to get it (sorry, but some items may be sold out).

OPEN THANKSGIVING MONDAY!!

a&b sound

556 Seymour St. Vancouver VISA **OPEN THURSDAY AND FRIDAY UNTIL 9 PM** **687-5837**