Centralized ed system seen

By SUE VOHANKA

A former Douglas College council member who resigned his post to protest education minister Pat McGeer's recent political intervention at another community college, predicted Thursday the Socred government will move towards a tightly centralized education system.

Jean-Pierre Daem, whose resignation is effective today, added he is disappointed more people have not spoken out against McGeer's recent dismissals of five NDP appointees to the Northwestern Community College council.

McGeer fired the five on Jan. 9 because, he said, they disobeyed a government order forbidding B.C.'s 14 current community college councils to take any actions binding on the next councils.

"I felt very strongly that my role as a college council member was challenged," Daem said.

He added the "implicit threat" McGeer made by firing the five council members is that whenever a member did anything McGeer didn't like, he could simply initiate an order-in-council dismissing the offending member.

Daem termed the dismissals as "a very dangerous and very significant step."

"During my term of three years (as a college council member) I have never received a directive from a minister telling me what to do," Daem added.

"I don't think my involvement at Douglas was a political one. People are appointed by whatever government to do a particular job," he said.

He said if a minister is not satisfied with the job done by an appointee, "the minister has the choice at the end of their term to not reappoint them."

Daem, who was appointed to the Douglas college council by NDP education minister Eileen Dailly, said he was very outspoken in criticizing Dailly for the Universities Act she brought before the legislature.

"But I don't think there were ever any repercussions against me for my criticisms," he added.

Daem said he did not intend his resignation as a protest, but added: "I guess you can interpret it as a protest."

"I never intended it to be a banner-waving protest. But I can't represent McGeer because I don't

See page 2: LOCAL

THE UBYSSEY

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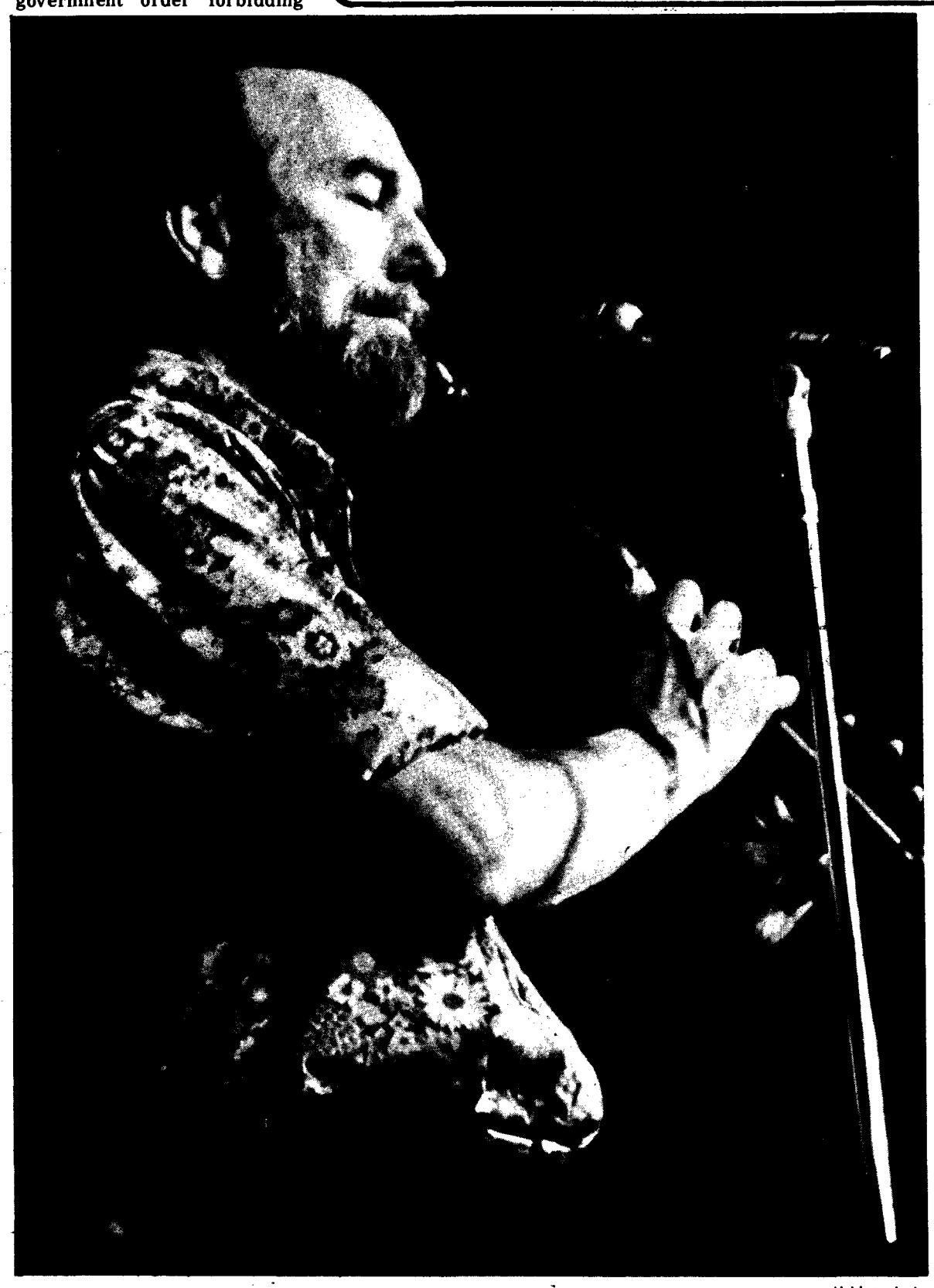

—matt king photo

SOFT AND SMOOTH SEEGER plays mellow tune for crowd packed into ballroom at concert Thursday night. Man who means folk music delighted audience of kids, young and old. Pete Seeger interview and more pictures will be featured in next week's Page Friday.

BoG meeting opens minus an audience

By NANCY SOUTHAM

It was billed as an 'open' board meeting, and that's exactly what it was — full of open space.

The Thursday afternoon meeting, which lasted for a bare 1-1/2 hours, was composed of empty chairs, a near empty agenda and a cold, drafty boardroom.

Some 12 board members, two people presenting briefs and 10 observers showed up. Dr. Bundolo's Pandemonium Medicine Show apparently stole the noon hour crowds.

The first brief to be submitted was referred to the management committee because the spokesman, Len Rhodes of the UBC electrical shop, failed to show.

His brief was to discuss the use of the Thunderbird winter sports centre for skating on Sunday nights.

A board member observed that Rhodes was probably "out skating."

The second brief, submitted by Peggy Bloom of the federation proposal committee, was tabled to enable further consultation between the committee and other concerned residents.

The committee is a group of University Endowment Lands residents who want to establish a federation to act as a liaison between the UEL residents and the board.

Asked about the general reaction the group has received, Bloom said, "various groups and individuals feel some kind of a group should be formed to promote and maintain contact with the board of governors."

A written brief will be submitted to another board meeting in the future.

Law student Bill McLeod submitted the third brief on behalf of the University Credit Union.

The brief called for larger and more prominent space on campus for the credit union's operation.

The credit union office currently consists of one small room tucked in the back of one of the huts in the Instructional Media Centre.

McLeod also appealed to the board to allow the university to join the credit union.

The credit union was organized in the fall of 1974. It is a non-profit co-operative with $130,000 in assets.

Asked what sort of space he had in mind, McLeod replied: "something in the order of two rooms in a secure location. Anything would be an improvement."

McLeod was also asked if he had approached the Alma Mater Society for space in SUB.

"SUB would be the ideal location, but there is some difficulty with allocation, remodelling and funds," he said.

Board chairman Thomas Dohm, recommended to McLeod that he give more thought to an exact location.

A verbal brief was submitted by Johan DeRooy, an unclassified student, concerning the "growth and expansion ethic of the UBC community."

DeRooy said that with a "2.3 to 5.7 per cent growth rate of students on campus, the university will be at its capacity in 1979-80."

The maximum student enrolment of UBC is 27,500, according to administration president Doug Kenny.

"There is a growing sense of isolation on campus," DeRooy said. "Physical and intellectual contact is becoming too distant."

Kenny said he shares DeRooy's anxiety. "Your thoughts have been expressed before. The reason the 27,500 capacity was set was to alert the government and other institutions that there must be other alternatives for post-secondary education in this province.

"We at UBC have made a serious effort to encourage the development of community colleges around the province," he said.

Plumptre and McGeer clash on salary issue

By HEATHER WALKER

Will increases in teachers' salaries, including those of university professors, be forced to stay within the 10 per cent limit imposed by the federal government's wage controls?

Beryl Plumptre, vice-chairwoman of the federal anti-inflation review board, says they won't.

Education minister Pat McGeer says they will.

On Jan. 2, McGeer said "salaries for all teachers and faculty in schools, colleges and universities will come under the federal wage guidelines" and "recent teacher arbitration awards in the area of 12.5 per cent appear to exceed the guidelines."

He asked all school boards affected by these awards "to see that payrolls are adjusted in accordance with the federal guidelines."

In other words, the school boards would have to roll back wages to cut out increases the teachers had already been granted.

But Plumptre said in a speech Monday that teachers' salaries "won't necessarily be held to 10 per cent."

And Bill Broadley, B.C. Teachers Federation president, said he thinks the contracts teachers have negotiated are within the federal guidelines.

"The spirt of the guidelines was taken into account during negotiations," Broadley said Thursday.

"The settlements agreed on averaged out to 12.5 per cent. One was nine per cent and another was 14 per cent," he said.

Broadley said the differences resulted because different districts each work out their own contract.

Broadley said if the B.C. government decides to accept the federal guidelines, the federal board will rule on whether the teachers' salary increases are within the guidelines.

"They may even be lower than the federal anti-inflation board would allow," Broadley said.

"If they don't accept the guidelines, but decide to make their own regulations, which is an alternative the provincial government has, they will have to make their own legislation to enforce controls and roll back salaries."

McGeer's executive assistant Jim Bennett refused Thursday to speculate on McGeer's plans to roll back teachers' salaries.

"The school boards will pay the amount (of the salaries) as arbitrated," he said.

"I think what the minister is trying to do is set up some sort of inflation fighting policy."

McGeer was unavailable for comment Thursday.

Students have GVRD votes says AMS legal report

By GREGG THOMPSON

Students living in UBC residences are most likely eligible to vote in Greater Vancouver Regional District elections, according to a legal report released Thursday.

Alma Mater Society president Jake van der Kamp said Thursday the report was "a lawyer's opinion" and "has yet to be tested."

The report was submitted by Swinton and Company after the AMS commissioned the legal firm to determine "whether or not students who are resident at UBC have the right to vote for their directors and those who represent them at the GVRD."

The GVRD representative is the only elected position in the University Endowment Lands.

"It would appear that students who meet the residency test as set out in section 33 (of the Municipal Act) will be entitled to vote at the election of its (GVRD) directors," the report said.

Section 33 of that act sets out the criteria for passing the "residency test." Examples listed in the report included:

o"Residence is the place in which habitation is fixed and to which, whenever that person is absent, he has the intention of returning.

o "Temporary absence from home does not result in loss of residence.

o "Leaving a municipality with the intention of making a new abode a residence results in loss of residence in the first municipality.

o"A change of residence may only be made by the act of removal joined with the intention to remain in another place, there can only be one residence and a residence cannot be lost before another is gained."

The report also said resident students "were included in past elections and others were not"

"Also, in the election in November of this year (1975) some students filed an application for registration and were included in the list of electors pursuant to the procedures set out in Sec. 772 (a) of the act."

"That allows persons whose name is not on the last certified list of electors of the regional district to vote if he files such an application in the form prescribed in Section 38."

Section 38 outlines the standard requirements for the casting of ballots in municipal, provincial and federal elections.

These include being a Canadian citizen or British subject by birth or naturalization, being 19 years of age, being resident in B.C. for six months and in Canada for 12, and presently residing at the address provided.

The GVRD is a regional council composed of representatives from some 15 Lower Mainland municipalities.

'Local college power Social Credit target'

From page 1

agree with him philosophically," he added.

And Daem predicted that the firings are indicative of a Socred desire to centralize power in the education system.

"I think you're going to see, contrary to the election campaign, a more centralized education system," he said.

Daem said he thinks McGeer, deputy education minister Walter Hardwick and premier Bill Bennett will try to centralize power in the universities and give far less local autonomy to community colleges.

"The present government is a little more adept at manipulating local autonomy than the previous government," he added.

"Walter Hardwick is probably going to centralize power through his office and that of Andy Soles (associate deputy minister in charge of post-secondary education)."

Daem said he thinks McGeer may even attempt to set up one body, such as UBC, to control other campuses through a single board of directors, similar to the arrangement of universities in California.

"I think there will be an attempt to emphasize UBC as the major educational institution in B.C.," Daem said.

McGeer, during the June, 1974 legislative debate on the Universities Act, said: "There is no reason why the university of B.C. could not collectively achieve the amazing standard which was achieved by the state of California through its public university system.

"We could become the best in Canada here in B.C. If we were to be, the future graduates of our university would lead the province of B.C. to new standards of achievement in the generation to come."

Daem said he thinks B.C. would "lose a great deal of individualism in education if (the government) set up a monolithic system."

"I think Simon Fraser University has a role to play and I think the University of Victoria has a role to play," he said.

And Daem said he thinks the government will work at eroding the autonomy of community college councils.

"In the past college council members have been appointed by the government, under the structure of the college council, as representatives of the community," he said.

He said the role of community colleges should be to provide "continuing education, recurrent education, lifelong education," to fill the needs of the community, and it is part of the college council's role to assess community needs.

But, he added, if the provincial government attempts to cut costs by rationalizing the courses offered at colleges, many worthwhile programs might be cut.

"If someone asked me to justify certain programs on a balance sheet, I don't think I could do that," he said, adding that the rationale for certain programs comes from their desirability within a particular community.

"If people in Victoria attempt to do that, provide cost-benefit analysis of programs, they'll lose local autonomy," he said.

Daem was first appointed to the Douglas college council in 1973. He was vice-chairman in 1974, and has chaired the council for the past year.

He said he plans to seek election to the SFU board of governors as a representative of alumni.

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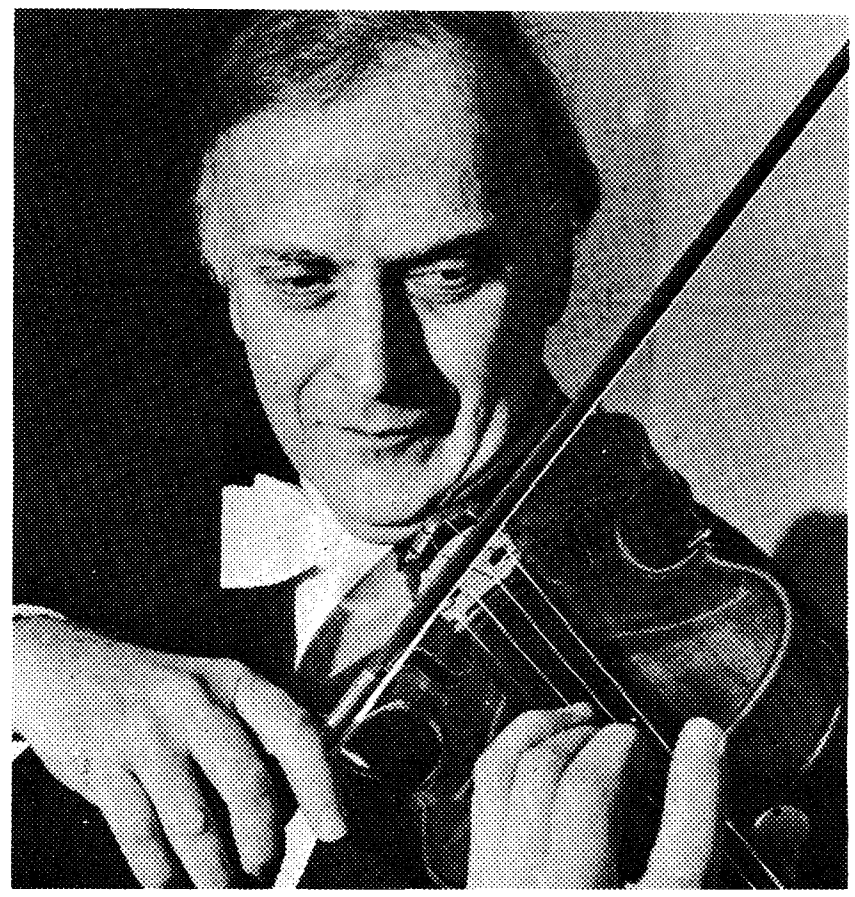

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Potpourri pour out platforms

By MARCUS GEE

Don't be alarmed by all those campaign posters appearing around campus showing different faces but saying the same things.

Actually there are a wide variety of types running for student representation to UBC's board of governors. There are two gears, two recycled Alma Mater Society hacks, two Young Socialists, a 32-year-old chemistry Ph.D. candidate and one commerce student.

On Thursday, gear Basil Peters said he is running as an independent but would like to see fellow gear Rick Murray re-elected. He denied they are in cahoots.

Peters said he represents middle of the road student opinion.

"If you are politcally extreme, as some of the candidates are, I don't think you can represent the students."

Student Unity candidates Dave Van Blarcom, current AMS vice-president, and Dave Theessen, current AMS treasurer, claim they are "Progressives."

Van Blarcom said in an interview Thursday he "thinks small" and wants to humanize the university.

Van Blarcom cited his desire that UBC implement a quota system to raise the ratios of Canadian and women faculty as an example of his progressive tendencies.

"I personally want to see the encouragement of Canadians and women to join the faculty. We should be working toward quotas," he said.

Theessen said if he is elected he will have no preconceived notions of how he will act on the board.

"We are not goal oriented. We're open to opinions," Theessen said.

But Van Blarcom said he has definite notions of his role on the board. "We have to draw the line between leading and representing. But we can't be arrogant and say everything we do is right."

Both agree the board should conduct more of its business in the open. Most important board decisions are made during in-camera sessions.

"Ninety-five per cent of the work on the board should be in the open," Theessen said.

The other candidates are less insistent on opening up board meetings to the public. Peters said more open board meetings is "a touchy issue. The media or someone else could blow up issues out of proportion."

Peters said he does not object to the current number of in-camera meetings because the board often discusses private individuals. But he said the board should hold more open listening sessions where people can present briefs.

The Young Socialist candidates said they would try to abolish all secret board meetings and throw the workings of the board before the public eye.

Candidate Bonnie Geddes, arts 1, said: "All board of governors' business is the business of the students."

But Young Socialist candidate Monica Jones said Thursday neither she nor Geddes wants to sit on the board. She said their candidacy is just a way to publicize their stand on university-related issues.

"None of us particularly want to be on the board of governors but if elected we want to bring the issues to the board."

All the candidates emphasized the need for better housing for UBC students.

Van Blarcom said: "The UBC housing problem is in worse shape than at any other university in Canada."

Theessen and Van Blarcom said UBC should have a year-round off-campus housing office, and said a portion of all university Endowment Land developments should be set aside for students.

Chemistry student Geoffrey Webb said Thursday housing is the most important issue he would push if elected to the board.

He said the UBC administration should build more on-campus housing, and students living away from home should receive a housing allowance. They would apply to the provincial government for the allowance, he said.

There was also agreement among candidates that there should be more student representation on UBC's governing bodies.

However, Peters said the problem is not getting more student representation but getting "responsible" students into existing positions.

"I would prefer keeping people in present positions — not necessarily expanding the number. I think student representation has really triumphed at UBC," Peters said.

The Student Unity candidates claimed they are committed to finishing the UBC aquatic centre, which has only received funding for the first stage of construction.

The Young Socialists claimed they knew nothing about pool funding. "I don't know anything about the pool that is happening in the front yard there," said Geddes.

Candidates had widely different ideas about the recent library and clerical workers strike at UBC.

Van Blarcom said he supported the strike and wished "more students hadn't crossed the picket lines."

He said he would pursue the Association of University and College Employees demand that the university abolish sex discrimination in staff pay scales and said he supported most other union demands.

"I think anyone with egalitarian feelings would not have differed (with the demands)," Van Blarcom said.

But Theessen said he crossed the picket lines because students were a third party in the labor dispute.

Geddes said the Young Socialists were active in supporting the strike and helped walk picket lines.

Webb said: "I don't know exactly what the (AUCE) demands were."

—doug field photo

SPEED FREAKS gaze intently Thursday at latest electronic gizmo that eats your quarters and in return allows up to eight people to stand around it and pretend they are big time race car drivers. Machine, located in SUB basement near pool tables, comes complete with accelerators, brakes, steering wheels (definite asset) and realistic sounds of screeching brakes and collisions.

'B.C. progressive in children's rights'

By SUSAN ALEXANDER

British Columbia is "progressive" in the area of children's rights, a U.S. human development professor said Thursday.

Gunnar Dybwad, a professor of human development at Brandeis University, spoke in IRC 2 on children's rights, child welfare and mental retardation.

Quoting from the United Nations declaration on the rights of children, Dybwad said, "mankind owes to children the best it has to give."

Children's rights in B.C. took a step forward with the release in March, 1975, of the Berger commission report on family and children's laws, he said.

He said rights outlined in the report include:

- the right to live in an environment free from physical abuse, degradation and exploitation;
- the right to be consulted in decisions related to guardianship, custody and determination of status;
- the right to seek independent adult counselling and legal assistance in relation to decisions stated above;
- the right to be informed of all the rights of children and to have them applied and enforced.

"In our constitution the provincial legislature is supreme in matters of child welfare. The legislature cannot be directed by the courts to spend sums of money in a certain manner.

"The role of the courts is to interpret and apply the laws made by the legislature," Dybwad said, quoting from the commission report.

Dybwad said he thought the courts would be unable to uphold the laws while the funding is in the hands of the legislature.

"I do not quite see how the courts could apply a law when the legislature fails to appropriate moneys for the very activities it has mandated," said Dybwad.

Dybwad said children's rights are universal but adjustment should be made to accommodate the handicapped. He also said there is prejudice against the handicapped in our society.

"Prejudice is a defensive weapon used by the strong person against those who are unlike him, particularly those representing human frailty and deficiency. It does not look at the whole man, it picks on whatever characteristically makes him different."

Pit forks out facts for questioners

Students doing reports on the operation of the Pit will be handed a press release in the future because inquisitive students have disrupted the Pit's operations.

Pit manager Tor Svanoe said Thursday he has asked the SUB management committee to draw up a report detailing Pit operations so that students will stop asking him and Pit staffers for information.

Ellen Paul, SUB management committee chairwoman, said Thursday the press release will "outline for students writing papers the present operation of the Pit."

She said the press release will give standardized answers to questions commonly asked on Pit operations and will be on a written form which can be passed out on request.

Svanoe asked that the release be drawn up because the Pit was being flooded by "mainly commerce students" writing papers on business operations, Paul said.

"Students look for businesses on campus to study and of course choose the Pit," she said.

"Students often pick times when we're very busy," said Svanoe.

"I don't want to give answers to their questions too quickly. I want to consider each one carefully, yet at the same time I don't want to give them the cold shoulder," he said.

Pit employee Dan Green said the researchers often want to know "the social aspects of the clientele."

McKenzie gets support

At a special general meeting Thursday, about 50 members of the Association of University and College Employees voted unanimously to use union funds to financially support suspended library stack attendant Ian MacKenzie in taking his case to arbitration.

McKenzie said arbitration will cost about $1,000 with the cost split 50-50 between the UBC administration and the union.

MacKenzie, who is also president of AUCE, refused to perform a task he claims wasn't part of his duties.

On Jan. 6, MacKenzie, along with shop steward Neil Bennett, refused to move a bookshelf because the two believed the job is under physical plant's jurisdiction.

The next day they were suspended without warning.

MacKenzie's decision to take his case to arbitration came after losing grievance hearings with his supervisor, department head and finally the university labor committee.

The administration and AUCE have agreed to ask Helen Rodney, a University of Victoria reference librarian and Dick Byrd, a Vancouver lawyer, to arbitrate the dispute.

Hang in once more gang

Elections.

By this time, the last thing most people want to think about is another election and all the issues that go with it.

After the provincial election and the votes down under in Australia before Christmas, democracy is — dare we say it? — getting a bit boring.

But bear with us for a moment, for this is another election editorial. UBC (or Ubyssey) style.

The matter at hand is electing students to sit on this university's senate and board of governors. These two bodies are the alleged power on campus with the ultimate duty to make academic and financial decisions for UBC.

Students elect two people to the board plus 17 members to senate. As years have passed, the number of student reps has increased to the point where a co-ordinated block of student politicians can play an important role in the UBC decision-making progress.

This isn't a philosophical pipe dream anymore. It's a fact. Students are sitting on various committees (still not the elusive tenure and promotion bodies mind you) which make recommendations to either the board or senate leading finally to the actions you read about after the fact in The Ubyssey.

This year the board and senate elections take on new importance. The new Alma Mater Society constitution which students okayed in the fall calls for a restructured student council composed of the board and senate reps plus elected officials from the undergraduate societies.

That means when you vote for your favorite board or senate type you're also electing many of the men and women who'll be running the student society next year.

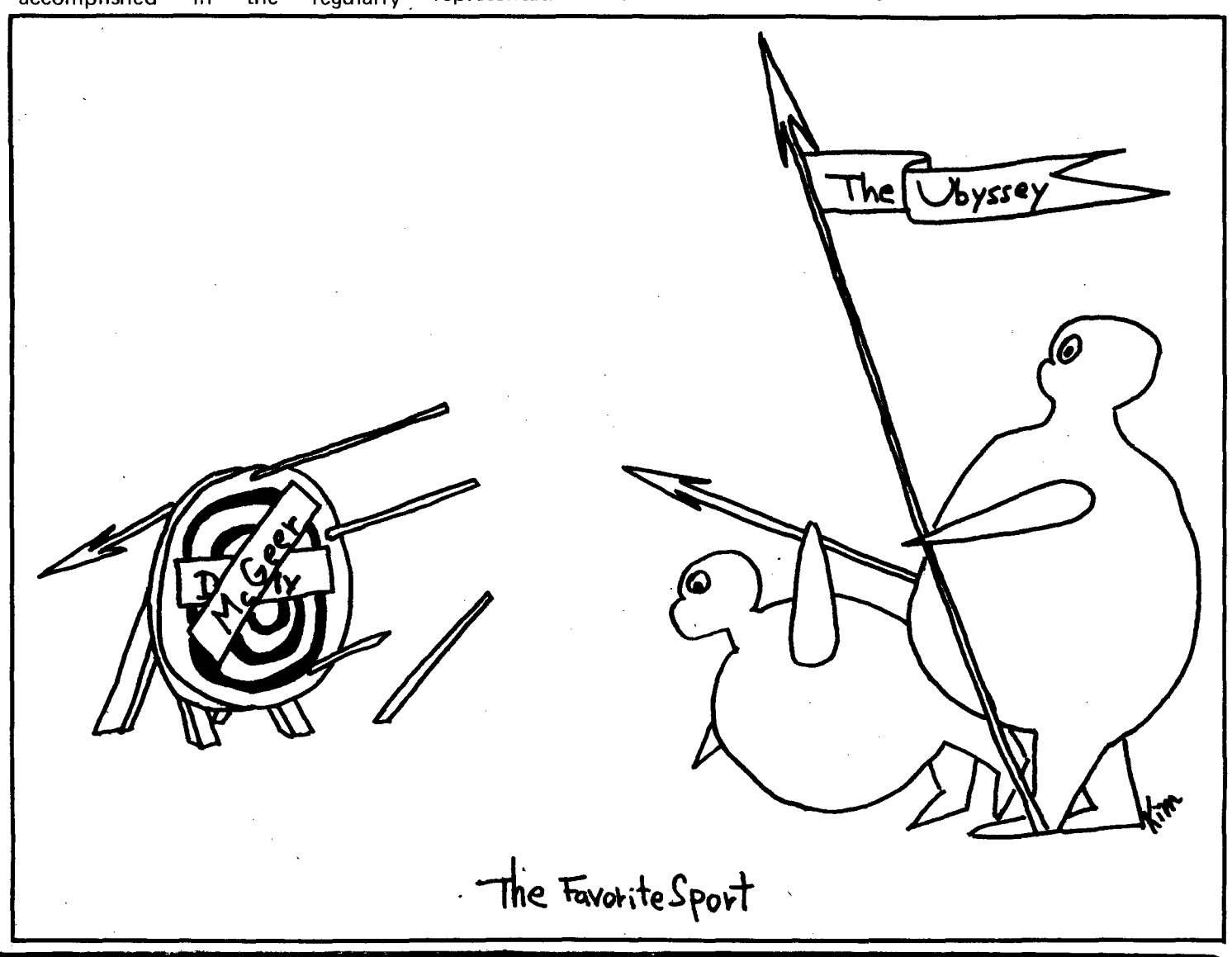
Those are the people who, by using the assorted committee systems under the new constitution, will be drawing up next year's AMS budget.

From observing the operation of both the board and senate, it becomes clear that little is accomplished in the regularly scheduled meeting. The real work is done behind the scenes in committees and for the student input to be successful it means a lot of time and effort.

In evaluating the positions of the various candidates, students might keep in mind their backgrounds. At the board and senate level experience is important for student representation to be effective.

This election editorial is a bit earlier than usual but for a good reason. As witnessed by the overwhelmingly small turnout at the board of governor's "open" meeting Thursday (see page 1), there appears to be little interest in the aforementioned body.

So we figured we'd get the ball rolling early this year. Hang in there for just one more election, huh?



Letters

Wrecked again

I believe the Rec UBC is being dismantled next year. If it is, good. If it isn't, it should be. Anyone who has used the university's recreation facilities already knows that Wreck UBC is a silly and obnoxious bureaucracy.

I don't need to elaborate upon that point. My own experience on Monday night, however, really shows how absurd the system has become. Believe it or not, I almost got busted while doing the circuit in the main gym.

When I went to do the circuit, I did as the potentates of the Wreck bureaucracy ask and took my card to the cage to get a wrist band. The cage was closed, however, so I took my card back to my locker and went upstairs to do the circuit anyway.

When I got there, the man from the cage was checking wristbands. He asked me if I had a Wreck card. I said yes and added that I had already taken it by the cage. He told me to bring it around again.

I told him I'd bring it by later, when I'd finished the circuit. We argued for a few minutes, but realizing the futility of trying to convinced him to wait, I gave up. On the way downstairs, I (rightly or wrongly) thought: "I've already done everything the system asks. This time the system can bloody well wait for me."

(My decision was also influenced by the intangible degree of arrogance and antagonism in the checker's attitude.)

Anyway, I went back and started the circuit. Three-quarters of the way through my first round, the man from the cage came around the corner and belligerently accosted me with: "What's the matter, are you deaf?" I meekly replied "yes" and continued on. Then he asked me if I wanted him to call the cops. I said, "sure, go ahead," thinking there was no way anyone would go to that length to stop someone from doing the circuit.

You can imagine my amazement, then, when I later saw an RCMP officer coming up the aisle to see me. I couldn't believe it. Any system that charges money to use simple exercise facilities is undeniably absurd.

But a system that allows an employee to call the RCMP (not the quasi-cops whom we all know have nothing better to do anyway) to stop a person who is using those facilities has gone beyond absurdity into the range of insanity. As I said before, Wreck UBC has got to go.

One last thought boggles the mind: If I hadn't been able to show the officer that I actually did have a Wreck card, would he have arrested me for ripping off the circuit's exercise facilities?

Doug Harvey
commerce 4

Deja vu

At times I become very resentful of the attitude you display in The Ubyssey. I feel that, as the 'official student newspaper' you are representing my attitude, and that of the other students on this campus.

With derogatory remarks like artsy fartsy profs, pimply-faced red jackets, and the university's new 'wading pool,' I feel that you are incorrectly depicting the attitude of a large number of students who attend this university.

Are you that hard up that you have to show us a picture of a 'leaf suck job' machine (in a fall issue)?

Many other readers have written to you, admonishing your style of reporting, yet, you still regurgitate statements like: "...young red jackets, however, will soon move out into the real world where similar products (referring to paper airplanes) will earn them large salaries keeping capitalism on the move" (Jan. 13, page one).

The majority of UBC students are not Revolutionary Marxists. How much criticism does it require for you to realize that we want a slight change in the color of our paper?

In the editorial section of Ubyssey's Jan. 13 issue, you state that newspapers "must take stands and provide an informed opinion." However, you not only state your 'informed opinion,' after your opinion you make the decision on your behalf, and explicitly command us to vote NDP and to support AUCE. Your values and judgments are not omniscient. You treat us like a herd of cattle. Maybe you are a cattleman, but, in my opinion you are at a vegetarian's picnic. Thank you for allowing me to share my views.

David Harder
arts 3

Attack 4

Most students decided to cross the AUCE picket line when they saw that The Ubyssey was urging them to support the strikers.

Past performance has shown that any group that has the support of The Ubyssey has to be wrong.

Jim Dunham
arts 3

We'd like to refer both the preceding letter writers to the reply written to a similar letter in Thursday's paper and if that doesn't satisfy you drop back into The Ubyssey office for a chat.

THE UBYSSEY

FRIDAY, JANUARY 16, 1976

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Editor: Gary Coull

"Gee whillikers," exclaimed Gary "Captain Canuck" Coull to his faithful sidekick Marcus the Three-Man. Chris "Hulk" Gainor slammed Mark Buckshon to the floor with a powerful blow. As Buckshon secretly crawled to the Back Room, the Inferior Five, Doug "Autocrat" Rushton, Sue "San" Vohanka, Paisley Woodward, Heather Walker and Susan Alexander had successfully eluded the Super Six of Bob Tsai, Ted Collins, Stan Hyde, John Sprague, Phil Smith and Bob Rayfield. Meanwhile, Nancy "Super" Southam escaped the nefarious clutches of Dave "the Wilkinson" Sword. But Anne "the Wallflower" Wallace felled him with a karate chop. Eric Ivan "the Terrible" Berg betrayed his dastardly desperadoes, Doug Field, Peter Cummings, Robert "the Robt" Diotte, Greg "the Strong Man," who had just slipped past Hawaii Five-O, Matt "the King Pin," and Sue Borys. Brian "the Gibbard," Gregg Thompson, Jean Randall, David Morton and Mark Lepitre struggled to hold onto their secret identities as Ubyssey hacks. But the cops were on their trails anyhow.

The Ubyssey welcomes letters from all readers.

Letters should be signed and typed.

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

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

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

Four days that shook McGill

Part II

Part one of this article, produced by the McGill Daily, student newspaper of McGill University in Montreal, detailed the early history of the university as well as the events that led up to the four day strike by McGill University maintenance workers.

The chronicle of how the union organized within its own ranks and organized student support is a lesson for both the UBC union that recently struck this university [Association of University and College Employees] and UBC students — most of whom consciously ignored the strike.

Both strikes were the first in both universities' histories.

This is the second of three parts.

An important factor in the workers' decision to strike was their close contact with the Movement Progressiste Italo-Quebecois. This Italian community organization, working with Italian immigrants, successfully led a movement to oppose excess church tax in their community a year earlier. Consequently, several of the Italian workers at McGill, as members of MPIQ, entered the struggle organized to get what they wanted.

Throughout the bargaining period, MPIQ workers agitated — spoke to their fellow workers, exposed the roots of the gross inadequacies at the work-place and encouraged them to take a firm stand in the upcoming meetings. Thus, when the union leadership presented the first contract proposal to the union, rank-and-file sentiment was overwhelmingly against what was clearly a sell-out contract and they sent the union leaders back to the negotiation table.

Anger spreads

During the meeting, an anger spread among the workers as they saw for themselves that the only way they would get a just settlement was to push for it. Inequalities and inadequacies within the union bureaucracy were bared, but the workers decided to deal with McGill and the new contract first. Accordingly, the push was for the union to better represent rank-and-file interests.

There were three meetings after the initial one. Each time the workers rejected the paltry concessions offered by the administration and stiffened their own demands in a drive to gain parity with their counterparts in the Francophone universities.

On Sept. 30 the negotiating team brought to the workers what McGill deemed its "final offer." In a secret ballot, 80 per cent of the workers voted to reject the offer and instead gave their negotiating team the mandate to call a strike whenever they felt McGill would no longer negotiate in good faith.

The situation was becoming critical for the administration. An effective strike coming, as this one would, at the beginning of the semester would have dire consequences. Not only would university activities be disrupted, thus threatening an entire semester, but also, the potential for adverse publicity and the possibility of student mobilization in support of the workers couldn't help but bring to mind the disruptions of the student movement in the late '60s and the tender state of McGill's relations with the larger Quebec community.

Thus, faced with the rising worker militancy, the McGill administration resorted to a number of traditional management tactics. When informed of the union vote the administration immediately demanded a change in conciliators and further negotiations. Graced with a little more time, they embarked upon a program of coercion designed to break the unity developing among the workers and get them to accept a new administration offer.

Early in October a letter was sent to every service employee stating that McGill had in fact put forth an offer equal to what service employees in other universities already had; a statement that was patently false. In the letter the administration urged the employees to accept the offer at the following union meeting. Also during this period, supervisors had meetings with select groups of workers in which they urged them to give in to McGill and avoid the "unpleasantness of a strike."

At the same time, they began to make moves designed to isolate the workers in the event that a strike did occur. On Oct. 12 vice-principal Stanley Frost issued a memo urging staff to ignore picket lines and maintain a "business as usual" posture if a strike did materialize. Several days later, on the night before the strike, McGill personnel director Paul Mathews stressed that the "difficulties" were only between Local 298 and the McGill management.

These divide-and-conquer tactics represented basic policy for the administration. Although the maintenance workers, cafeteria workers, maids and porters all belong to the same local, each sector has been forced in the past to negotiate a separate contract. The contract expiration dates were staggered so that the administration faced only small groups of workers at any one time.

Admin tactics

By imposing particular settlements on small groups of workers, the administration was in a much stronger position to impose the same settlement on the other groups of workers whose contracts came up for negotiation later. This tactic was brought into play particularly over the question of a new sick leave program that other workers had already been forced to accept, but one to which the maintenance workers were vehemently opposed.

The administration also scheduled contracts in such a way that they come up for renewal during the summer months when the effect of a strike on the institution is minimized.

McGill handled its hiring practice in a similar fashion. Since 1966, when Local 298 was accredited, the administration stepped up its hiring of non-union corps commissionaires to replace men in formerly unionized porter's jobs. (The corps commissionaires are retired war veterans, rehired under a special federal program.) This policy has resulted in a jump from five to 50 in the number of corps commissionaires — a blatant attempt at union busting.

The hiring of these men, who are paid the minimum wage, during the summer months to replace laid off winter workers also serves to disqualify the workers from the vacation benefits of being hired year-round. In other areas, the administration does not hire workers to replace those on vacation; rather, the extra work is shared out among those still present and the vacationing workers are given extra loads when they return.

Threat looms

Meanwhile, as the threat of strike loomed closer, McGill was making a last effort to keep its 'no strike' record clean.

The administration partially gave in on several major points, adding two more holidays and promising to return two-thirds of the accumulated sick-leave fund. This fund, ostensibly organized to support workers in case of illness, was collected through mandatory deductions from the worker's take-home pay. Switching to another program, the administration at first completely liquidated this fund, which clearly belonged to the workers. At this late date though, the concessions were viewed as "too little, too late."

A final union meeting had been called for Sunday morning, Oct. 14. At the close of the week there was some question as to what effect the combined tactics of the administration's bullying as well as its new offer would have on the workers. That morning saw a jammed union hall with more than 200 workers attending. The negotiating team recommended an immediate strike terming the administration's attitude as "arrogant."

If any doubt had existed earlier it was soon cast aside as Amie Gohier warned the workers that it was their last chance to get a fair deal. His support of the more militant workers' position was important; helping to win over hesitant workers and isolate the reactionary union bureaucracy. After a half-hour tirade against the administration, Gohier was cheered on by the workers. The day to day agitation by the militant workers had paid off and the strike was on.

The initial work to develop student support for the impending struggle, work that was to mobilize thousands of students to boycott classes in support of the workers, took place well before the strike began. Two months before the strike, in August, representatives of MPIQ met with members of the Movement Revolutionnaire des Etudiants du Quebec to discuss what work could be undertaken to build a student front in solidarity with the workers. They formed a committee and decided that in the event of a strike, a broad-based support committee would be organized.

A natural division of labor occurred when MPIQ concentrated its efforts among the maintenance workers, while MREQ concentrated its activities among the students. A media campaign was launched to inform the student body of the workers' grievances. Articles appeared in the *McGill Daily*, the school newspaper, and *The Partisan*, organ of MREQ A pamphlet entitled We Don't Want to be Cheap Labor Anymore was prepared for distribution when the strike became imminent.

On Thursday Oct. 11, with the strike looming (the workers had served the official 10-day strike notice expiring the next Monday), the first broad-based student meeting took place. During the meeting two principles were drafted as the minimum basis of unity of the newly formed McGill Strike Support Committee — support for the struggle of the maintenance workers and acceptance of workers leadership.

The committee established in September was ratified as the steering committee and delegated the responsibility of maintaining contact with the workers and over seeing organizational unity and discipline. A concerted effort was made to develop contact with the Montreal community press.

Plans finalized

On Friday, Oct. 12, the pamphlets (We Don't Want To Be Cheap Labor Anymore) and a letter from the Union entitled A call for Solidarity were distributed and on Sunday, 70 students attended the MSSC meeting to finalize plans for the first day of the strike. Throughout the strike the MSSC met nightly, reviewing the day's events, evaluating and criticizing its effectiveness, its relations with the workers and future tactical considerations.

Initially some uncertainty existed as to what the overall strategy of student support should be. After discussion with student leaders at U de M who had led a strike over admissions and fees policy the previous winter, it was decided to call for a complete shutdown of the university.

This strategy was important for two reasons. First, it would directly effect the function of the institution, specifically by reinforcing the effect of the workers' walkout. Second, it would hasten polarization on campus, an important criteria for shutting down the school. It was felt that although many students might find such a demand unreasonable at the outset of the strike, progressive students would understand the need for such a tactic, support it and inspire less progressive students.

NEW LIBRARY LOAN REGULATIONS

WHY NEW RULES

As the Library has grown over the past few years, it's become harder and harder for people to find the books they want. Part of the problem is the size of the U.B.C. Library system . . . it's bound to be a bit bewildering. Another aggravation is that some borrowers have gotten sloppy . . . even irresponsible . . . hanging onto things longer than they're supposed to. Because overdue fines have been so low, too many people have been forgetting or ignoring due dates. And the different loan periods for different groups of borrowers have added confusion and resentment to the mounting frustration. Some perfectly virtuous Library users have felt taken advantage of; we've had lots of complaints. Finally we've devised a new set of loan regulations (they'll be in force for a one-year trial period, at least) to make things more fair and more efficient. We expect everyone will benefit.

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1 week — from the Main Stacks, Asian Studies, Ecology, MacMillan, Math, Social Work, Woodward. (Unbound serials: 3 days)

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Rocking on through the ages

By SUSAN BORYS

Rock music and its audience have developed a complex relationship that thrives on each other. The rock star and his music amplify current trends in social behavior with dramatic stage images.

In the '50s teens discovered a middle ground between childhood and the world of adults. Their need to be distinguished resulted in a whole new trend of fads, including ponytails, jeans and hair oils. You were either one of the crowd or you vegetated in the house on Saturday nights.

When any item with the label Teen started to sell, a new market opened up. The traumas of teenage love were dramatically warbled by young men clean enough to be brought home to mother, but with the sex appeal to keep girls moaning to their music. In the case of Elvis Presley, mothers joined their daughters to listen to Heartbreak Hotel and Love Me Tender.

The male species liked the romantic ballads from a more advantageous point of view. What could be nicer than sitting in your father's car with your girl listening to A Teenager's Romance (Rick Nelson).

In 1955, the movie Rebel Without a Cause was released with profound effects. Anti-hero James Dean became a teen idol and the traditional tensions between kids and their parents became a realization. The meaingless bip-pity-bop songs appeared apathetic to a generation faced with social awareness.

Bob Dylan emerged as spokesman for the youth of the '60s. His lyrics were poems set to a mellower kind of music, and his image followed suit. Donavon, Joan Baez and Peter, Paul and Mary were all from this similar conscience-raising background.

Their image gave rise to the social protesters with one difference; they were not imitators of a passing fad, but followers of a belief in something better than what they saw around them.

Britain at this time had found a valuable export in the Beatles. Not only was their anti-establishment music good to countless North Americans, but their long hair and "I don't give a damn" facade created a mass of fans waiting to express their own rebellion.

The Beatles became leaders of pop culture. When they changed so did the thousands of their followers. Long hair, flashy clothes were symbols of a new freedom; one that condemned values but not violently. From the gentle relaxation of Strawberry Fields Forever, the tragedy of Eleanor Rigby, and the drug fantasy in Lucy in the Sky with Diamonds, a special dimension was added to the mythology of youth.

Amidst all the cultural change, the sexual image of the music star has still survived. In the early '60s the Rolling Stones appeared with the hit Satisfaction. Their openness about sex and drugs caused an uproar among disapproving parents, but it reflected to a large extent relaxtion of traditional sexual taboos. The song Let's Spend the Night Together ran into censorship problems with the line "To spend one night with you," later changed to "some time with you."

Mick Jagger led the way in confusing basic sexual stereotypes. Lithe and masculine he affected feminine mannerisms both on stage and off. The Stones' energy has placed them in the forefront of the music scene. Their sexual freedom is a far cry from the quasi-naivete of the early '60s and the '50s.

Effeminate looks defined success for David Bowie. His admitted bisexuality resulted in stage displays of the bizzare that overpowered his audiences more than his music did. The Gay world was recognized while the macho-male stereotype evaporated. No more crooning over Leader of the Pack.

Male domination of the rock scene has dwindled over the years. Initially women were described as either fickle bithces or starry eyed idiots according to the whim of the male writer. The frenzied performances of Janis Joplin, Grace Slic and Tina Turner generated a new light on feminine roles. A woman could be as wistful as Joni Mitchell or as loud and raunchy as Suzi Quatro without being a human sideshow.

Fanny and Isis and LaBelle rock with as hard an edge to their sound as any male group, while Karen Carpenter has replaced Bobby Vinton as sentimental crooner.

So much of the cultural revolution is reflected through rock stars, but whether they constitute the change or simply emphasize it is sometimes difficult to determine.

Take, for instance, the growth of psychedelic or acid rock. Acid Rock itself aims to tease the mind with distorted images and twisted effects usually achieved by great amounts of volume blasted at the ear. Far from reproducing the acid trip, it gave the listener a headache, but made a lot of money for such groups as the Jefferson Airplane and the Grateful Dead. Nevertheless, LSD in the '60s was everywhere, and societal pressures inducing kids to belong created a massive swarm of acid freaks.

The dope culture also introduced one of the most anarchic of the underground bands, Frank Zappa and the Mothers of Invention. As creative freaks, they liberally spiced their music with humorous nonsense about the follies of everyday life. Nothing was sacred to Zappa, and, with the arrival of Cheech and Chong, youth developed a humor definitely its own. The camp jokes on sex and drugs were something only those who were involved could enjoy.

When talking about rock images, you cannot avoid the so-called teenybopper groups. As the '70s came into view, there was an apparent subdivision among teens. Kids started growing up faster and needed their own stars to follow. Into the world came bubble gum music and such unforgettables as Bobby Sherman, the Osmonds, and half a dozen other fresh-faced, sparkly-toothed young men, reminiscent of the '50s. As wholesome as peanut butter, they made their money, and soon retired to home life to reminisce about their 13-year-old fans, relinquishing their titles to another younger star.

What was once teen music has now become a mass commodity. The 15 year old of the '50s is now the 35-year-old of the '70s who still enjoys modern rock. With the revival of graffiti music via the Beach Boys and the now popular Bay City Rollers, not to mention those who have survived the years, such as Dylan, Clapton, etc., the innumerable musicians and one-hit successes, the stage has become somewhat overcrowded. And if you can't compete musically with the best, the next solution is to arouse curiosity.

The use of gimmicks has solved the problem for some groups. You can hang yourself in front of thousands while singing about dead babies or adorn yourself with a thousand one sequins and smash a few guitars into the amplifiers. This can give a kind of trademark to a band. Emerson, Lake and Palmer caused quite a sensation with their flying grand piano (done with wires of course) while Elton John favors his jewelled eye-glasses (with his money you'd think he'd get contacts). Admittedly they have talent, but a small investment in an image can undoubtedly be worth its weight in glitter.

Every musician has an image. It can't be helped. As soon as they establish a reputation they are classified as mellow, heavy, a good showman or a bore. Off stage Cat Stevens may be the rowdiest beer guzzler in the country, but his music shows a quiet, mild-mannered man.

Images of the audience are a direct influence of what they see and hear. A combination of glitter and pop has resulted in disco rock, music with enough beat to dance to without developing into a frantic shake. Out of this was born the Hustle, a timely rhythm of steps. Disco tries to portray a certain kind of sophistication where people can dress in the flashy clothes usually reserved for rock concerts, and appear at a sparkly club especially designed to entertain them at a modest price.

Yet there is still another extreme. A new life style has been taken up by many of the younger generation whose feelings have reverted from the noise of the city to a quieter life, whether it be religious, a craving for the forest or simply a general retreat. Music has become mellower: a pleasant, easy-to-listen-to harmony. This change has resulted in the comeback of acoustic instruments, guitar, fiddle and harp, as opposed to synthesizers and reverberators, which are popular. Members of the Bahai' faith seals and Croft have found an immense popularity in their low-keyed music. Country-rock band, Goose Creek Symphony, suffers no hick reputation. Foot-stompin' music has definitely returned from the barndancing days.

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Comic capers catching on

By TED COLLINS

Comix collecting, like other manias, is an unreasonable quest and not logically defendable. It is a disease usually contracted in adolescence, though not so fleeting as acne. Once you have caught it you must tread warily. That comix rack in the corner grocery, creaking with feigned naivete, becomes a seducer and a thief, tempting you from food and reason. When your roommate returns home and begins a frenzied search for the milk money he has hidden you will be in a corner gloating over Spiderman, unaware of hunger or pain. There are enough titles on the racks nowadays for any sincere prodigal to squander his inheritance.

When I speak of comix, of course, I speak of superheroes, those agile and intrepid men and women who leap about the roof-tops in their longjohns, swatting villains and rescuing the innocent. Comix are melodrama at its most engaging.

Comix took their inspiration from the pulp magazine fiction of the thirties and forties. Superman is believed to have been inspired by an advertisement for Doc Savage, a pulp hero of the day. Savage was revived briefly by Marvel in his own comic, but his stint was abortive.

There seems to be a trend nowadays of looking backwards. The first advent of Superman in Action Comics No. 1, June, 1938, has been reprinted, ads and all, in a deluxe giant-sized edition selling for a buck. The same has been done for other superheroes, notably those in the DC line-up. Comix that no one under forty ever saw in the original have been reborn. And the grey eminences of the industry have begun to research among the pulps.

One genre of pulp fiction that has been rediscovered is sword and sorcery. This is largely due to the popularity of Conan, the barbarous, mighty-thewed creation of Robert E. Howard. Marvel gave him a magazine and assigned Barry Smith to illustrate him, and the result was a legend among comix.

Barry Smith is the best of the comix illustrators, his drawings textured and cinematic, reminiscent of ancient cities and legends of splendor. His style was perfectly adapted to Conan, just as this half-naked barbarian with his exploits in the mythical Hyborean Age was perfectly translatable to visual form. Smith, unfortunately, has moved on to other things and no longer draws Conan. But the standards that he set in those early mags is still inciting his successors to award-winning excellence.

Other entries into the sword and sorcery boom are Warlord and Beowulf from DC, and Red Sonja from Marvel. Red Sonja is a direct offshoot from Conan. It has its moments, but lacks the vivacity of the original. Warlord shows some promise, but its scripts don't match up to its artwork. The best of the three is Beowulf.

DC bills Beowulf as the first of the sword and sorcery heroes. This is difficult to argue with. He is a different type of hero than Conan, a point in the comic's favour. The scripts of those I have seen have been splendid, quest tales featuring mythic beasts and a highly original rendering of the monster Grendel. Next to Conan, it is the S & S mag worth watching.

Now, by a natural progression, we come to Howard the Duck. Pardon me, you ask, but I thought you were talking about superheroes. Indeed, I was, and who but Howard has twice saved the city of Cleveland from horrible fates? No one but this inimitable fowl, the bird of the seventies.

Howard the Duck is perhaps the most inspired entry into comicdom since Peter Parker (Spiderman) got bitten by a spider. It is surely the strangest. The comic is published under the Marvel logo, and the story title for the first issue is "Howard the Barbarian" — a sword and sorcery epic, no less. In it Howard, dressed in fur loincloth and horned helmet, tangles with Pro-Rata, the mad financial wizard who aspires to becoming the chief accountant of the universe and collecting the "cosmic dividend."

The wizard is thwarted, of course, and in the process Howard gets off some of the best one-liners ever uttered by a bird.

Howard is everyman's hero. He is lost without a stogie. He has a soft spot for dogs. He worries about slurs against his maturity. And finally, though he is the peaceful sort, when his back is to the wall, he's brave. He saves Spiderman's life, and helps to keep the world safe for man and fowl.

There are comix being hawked at all kinds of prices these days; from twenty-five cents for the standard model, to the two dollar Superman vs. Spiderman super-special being put out by Marvel and DC cooperatively, to the thousand-plus dollars for Action Comics No. 1. Howard the Duck goes for a quarter. It might be worth your while.

FRAZETTA . . . Conan rides serpent

Art collected

By ERIC IVAN BERG

This dynamic art is almost as realistic as it is fantastic. It's a wild menagerie of the phantasmagorical — the stuff of nightmare and wonderstruck fantasy comes slithering full blown right at your eyes. Gigantic warriors loom out of the din of battle to clash with a herculean savage and muscular barbarian. Both broadsword and battle axes seem to thirst to run slimy with blood.

The Fantastic Art of Frank Frazetta
Peacock Press/Bantam Books
New York 1975 $5.95
30 color plates

Suddenly sabre-toothed tigers, dinosaur lizard leviathans and scaly "Swamp-Things" arise from the artist's imagination to attack terrified but erotically muscular young women. Such is the vibrant quality of life and the sensational subject matter of The Fantastic Art of Frank Frazetta. This art book encompasses the most colorful and brilliant collection now in print of that famous comicbook artist's graphic work.

In the shop lexicon of the old comicbook and paperback book inkers and artists of his heyday, Frank Frazetta was a king of comicbooks, and one of the most talented comicbook artists.

Frazetta's many published credits speak loudly for themselves; as a graduate of the Brooklyn Academy of Fine Arts he was the prize pupil of the classic Italian realist Michael Falanga and at the incredibly young age of 16, (in 1944), this prodigy began to panel in cartoons for many important comicbook publishing mills of the day. Frazetta has done everything from comicbook staples like "funny-animal" strips, westerns, "creepies," S/F, and the fantastic.

He graduated from his now famous "Buck Rogers" comicbook series of the early '50s to large circulation newspaper strips. Frazetta then spent nine years drawing "L'il Abner" and making it a comix strip institution. Frazetta moved into the highly paid field of freelance work and did odd magazine jobs which included the famous Playboy mag heroine of heroic proportions "L'il Annie Fannie."

Frazetta really started to hit his full stride by the middle of the '60s, creating distinctive paperback covers. His style of art became so popular, in fact, that many readers bought the books right off the drugstore magazine racks because of Frazetta's fantastic cover art!

The tremendous natural talent of Frank Frazetta was disciplined and blossomed into its distinctive dynamism and sheer realistic magnificence by the pressurized grind of the comicbook deadlines of the syndicated strips. His heavily muscled superheroes became an industry standard upon which many other artists modelled their own comicbook heroes. Today, the striking individuality of his vibrant compositions always manage to direct the eye to the most emotive and important elements of his paintings.

Hauntingly gothic yet startlingly realistic these glossy covers have inspired a huge run of poster reprints sold in bookstores and in the second hand dens of comix addicts all across the country. Essentially, The Fantastic Art of Frank Frazetta is an interesting and well chosen selection of lush color and powerfully illustrated fantasia. It is most definitely a collector's must item and a handsomely bound tribute to one of the greatest comicbook and book cover artists of all time.

Canada's superman skyrocketing

By PHIL SMITH

The first legitimate Canadian comic book since World War Two has finally hit the stands as part of the continuing blossoming of our own culture. Despite the uniformly poor scripting and art, "Captain Canuck" has sold out its first three issues in Canada and dealers in the United States report they cannot get enough copies to cope with the demand.

Published by Comely Comix and produced entirely by Richard Comely, "Captain Canuck" succeeds in perpetuating the myth that Canada is nothing but a frozen Arctic wasteland inhabited almost solely by polar bears.

The first issue features a banal invasion story (by Communists yet!) and such inspired dialogue as "The sub-zero climate is unnoticed when these electro-thermic units are on . . ." The comic ends with the commies death and defeat and Captain Canuck's observation "God was helping us." Holy W. A. C. Bennett!

Nevertheless, the book is a smashing financial success (a sell-out) while much worthier comics such as Marvel's Silver Surfer and D.C.'s Shadow die because of poor sales and reader indifference.

The explanation for this would seem to lie in the present nature of comic collecting. The popularity of this hobby has skyrocketed as have the prices of back issues. Virtually every premiere issue of a **new comic is snapped up in the hope that one**

CANUCK . . . local talent

day it can be resold later for a substantial profit. In addition, the fact that this is a Canadian comic and was not expected to last more than two issues has caused comic fanatics, particularly in the states, to jump at the chance of stockpiling what could become a very rare item.

Unfortunately, for most prospective comic dealers this technique often backfires. An excellent example is the case of "Shazam!" Number one which was sold out within three days. The market became so glutted with dealers trying to resell it for a hugh profit that it is now worthless and usually given away with a minimum order of other comics.

The comic companies have become aware of this practice and exploit it fully. "Remember this is a collector's item" the inside cover of Captain Canuck not so subtly states. Hence Marvel and D.C. have both issued oversized and overpriced "Limited Collector's Edition."

To give credit where it is due, Comely uses the photo-cartoon combination technique extremely well. This involves the pasting of coming characters like Captain Canuck on real-life backgrounds. Also the color and clarity of inking and printing in the book is excellent. However, these factors alone do not constitute a great comic book and whether Captain Canuck will continue to prosper from Winnipeg once the initial novelty wears off remains to be seen.

Get Your Rocks Off

By DAVID MORTON

It was expecting miracles from my pet rock. The book said it could do any number of mind boggling tricks with a little training and patience. I spent two hours on Christmas morning teaching it to sit up, fetch a stick, and, attack my little sister. The beast failed to perform as well as I wanted.

"I've been had," I said to my family, who were looking on at me incredulously. "Santa's ripped me off!"

At that instant, somewhere deep in California, an unidentified thirty-eight year old businessman laughed into a puff of smoke from his expensive cigar. He was content with his Christmas, even if I wasn't with mine. Three weeks before, he had become a millionaire for being the brains behind the Pet Rock craze.

He sold his rocks for $3.95 each, and made a profit of $.95 on each purchase. In the month before Christmas, stores across the North American continent sold an average of 100,000 Pet Rocks a day.

The idea, apparently originated one night in a bar while this man was boozing it up with a few buddies. The next day, regardless of the headaches, he was on the phone. Thirty-six tons of pebbles from a beach in Mexico were soon to become household pets.

What are they you ask? Quite simple. You see them everyday. Everywhere you go. They are rocks approximately the size of a golfball. They are packaged neatly in a cardboard box, which can also be used as a carrying case. They are nestled warmly in a bed of straw. With the purchase, a manual on the care of the Pet Rock is included. It shows you how to adapt the rock to its new surroundings, how to house break it, and various tricks of general interest.

Anyone who spent this Christmas in North America has heard of them though few people have actually seen them. It seems whenever a department store received a shipment in, they sold out immediately. Why? Distributors say that the country was ripe for another fad. Like the hoola-hoop the Pet Rock captures people's imaginations and satisfies the need for something different. Humorous and outrageous, the rock as a pet became the answer as a gift for those hard to buy for on the Christmas list.

Now, three weeks after Christmas, the Pet Rock craze continues. For one dollar the Oregon department of Geology and Minerals will trace a Pet Rock's family tree. What kind of parentage did it have? It's tree is available for the fee.

A funeral company in the States now handles rock funerals. They offer the most peaceful rock bed plots, with your choice of Rock Music. No cremations please. I wonder if this is more PR (that's public relations, not Pet Rock) from the ingenious brain behind the whole affair. Money . . . money.

This year mood rings were yet another favourite gift suggestion. The mood ring is a large glass stone set in 14k metal which changes colour with the temperature. They are affected by the heat of the fingers, but sometimes react misleadingly to temperatures in the surrounding environment. They can even change colours by rubbing the stone on a shirt sleeve for a few minutes.

The colours run through a spectrum ranging from black, on the coldest extreme, to tan, yellow, green, blue-green, light blue, and dark blue. To each colour is assigned a mood and a relationship to the wearer's inner-most feelings at the time of chromatic metamorphosis. If the ring is black, for instance, the wearer is in a state of stress. He or she is warned to exercise control and caution in all decisions. As the spectrum broadens, the better shape the wearer enjoys.

Mood rings, though, have been around for quite awhile. Their sudden popularity this Christmas can be attributed to a generous ad campaign by the two companies that put out the rings. Obviously the ring manufacturers, like the ingenious inventor of the Pet Rock, predicted something in this year's buying habits of North Americans. The mood ring retailed for $5.00.

If not for the success of the Pet Rock, the mood ring would have been this year's biggest gimmick. The gimmick, if you missed the preceding discussion, is the only gift for the person who has absolutely everything and expects something.

Pinball ecstasy

By JOHN SPRAGUE

The pin-ball world is a surreal world of machine made excitement. Just as one can get involved with the metaphysical quirks and mind games designed by the likes of the great cartoonist Dali and other persons, one can get involved with the twentieth century schizoids, man's favorite dilemma, the game of man versus machine. The goal is simple: to beat the machine.

With the advent of pin-ball machines, the everyday, run-of-the mill, Joe-on-the-corner person is able to plug his imagination into the great battle of present day mankind, and even if he loses, the only loss is the mere pittance of some minor pieces of his trade currency surplus. As well as being simple, the game is relevant and nearly riskless: an ideal combination for most contemporary intellectual and cultural dilletantes in our modern society.

The history of this game is as old as the history of industrialization itself. The original idea has been attributed to Mary Shelly who heralded the whole world's cultural awareness of the struggle against the machine in her famous novel, **Dr. Frankenstein.**

However, the first spark of technological wizardry that allowed the invention of the pin-ball machine was by an obscure English gentleman-physicist who discovered the use of a slanted board as a diversion for his children to watch rocks roll down in their spare time. Apparently, he was blinded permanently in the left eye, when one of his five children decided to see what would happen were the rock thrown up the ramp. Ironically, the game that symbolizes man's struggle against the machine had a very touching and human beginning.

Regardless of its cultural heritage, pin-ball is even more colourful today. Painted in the best of garish pastels and other sublime shades, a battery of fresh from the factory games is a perfect match for any blank amusement hall wall. Crowds will gather around people who are playing admirably well on the hardest machine in the joint and a true community sense of involvement can be cultivated around a pin-ball machine. The possibilities for pin-ball are mind boggling. It has even been suggested to wage international wars with them, following the model of cordial competition though on a much more serious level.

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PF INTERVIEW

PF presents Eric Ivan Berg, this week in a discussion about the art and the retail of comic books with Ken Witcher and Ron Norton, proprietors of the Comix Shop.

Page Friday: How long, Ken, has your store been open selling comics et al here on Fourth Avenue?

Witcher: It's been slightly more than a year and a half, opened June 1, '74.

PF: What about yourself, Ron, and your rather extensive comic collection? I mean, you're from the States.

Norton: Yeah, I grew up in Michigan. I started collecting comics about 12 years ago as a kid. I enjoyed reading them and so I've stuck to it. I have a pretty fair collection but I had a lot more a couple of years ago when I sold a bunch of it off.

W: Largely because the store needed the stock.

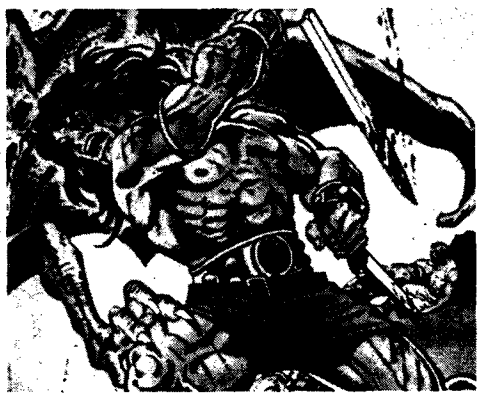
PF: Did you have that great vintage Canadiana black and white anthology called The Great Canadian Comic Book?

N: Yeah, they did a book a couple of years ago on Canadian comic books.

PF: Vintage ones?

N: Yeah, and we have a bunch of those comic books around here. Some were printed right here in Vancouver on Homer Street.

PF: In Vancouver? Well, I supposed you know the latest Canadian craze in comics is



Conan the Barbarian

this Winnipeg-based turkey called Captain Canuck. Do you fellows know anything about him?

W: All I've heard is rumors about him (Richard Comely). He's apparently a religious Mennonite or something?

N: A Mormon.

W: Or Mormon, a very Christian guy into religion who got a grant to do a comic and did it.

PF: What do you mean a grant for a comic? An OFY grant?

N: A Canada Council grant.

PF: But we never got to your basic bio Ken, where you born?

W: Ontario, born and raised around Southern Ontario between Montreal and Toronto, about halfway. In a little town called Prescott.

PF: When did you first get interested in comics?

W: When I was first able to look at pictures. Ype, and then I got out of comics again when I was about 13. I just stopped collecting comics and gave them all away which was my first mistake. I just wasn't into comics then. But I got into model cars, built them, then went and gave them all away too. Then I got into records. I sold all of them, didn't give 'em away but I lost money. Then I just got back into comics about seven or eight years ago. I just started collecting those that I found had good art, good stories and I've really liked it. So I've gotten into them again.

PF: How long Ken have you known Ron here, your partner in crime?

W: Three and a half or so. We met in one of the bookstores here in Vancouver looking for comics. We both had the similar idea for THE COMIX SHOP but we didn't know how to go about doing it you see. We were sort of playing with the idea and the store just started happening.

PF: I noticed your shop has branched out a lot since you started stocking these fiction S/F paperbacks.

W: We've always had used science fiction in the store but then we started getting new S/F in. Then we started getting in posters and prints and portfolios. It seemed that comicbooks just are not the hobby of collecting comicbooks. It's like finding an artist you like and he does all sorts of posters and other things like in Playboy and Mad and Esquire where they do single pages and such. The true collectors will seek those out and find those too. It was like trying to carry all the oddities that have to do with comics.

PF: You've named some of these oddities but what others do you have?

N: We've got paperbacks, posters, black and white books, hardbound books. . .

W: We've got Fanzines.

N: Which are magazines which deal with comic collecting and the whole trip with it. And they are sometimes devoted to comic artists. I've noticed a couple out devoted only to Neal Adams and all the stuff he does. Like right now he's doing new covers for the Tarzan books which are just excellent, excellent drawings. And there are whole Fanzines issued about Frank Frazetta who did that book length collection.

PF: So just like rock stars could you say these famous comicbook artists have fan cult followers like what's-his-name whom you were telling me about? The guy who does that National Lampoon weirdo "Cheech Wizard?"

N: Yeah, Von Boode.

PF: And he died didn't he?

N: Yeah, last summer. It was an accidental death. He was only 33, almost 34.

PF: Just approaching the peak of his creative activity and he had invented a whole mythology in the Lampoon wasn't it Ken?

W: Yes, he did the Cheech Wizard's Self-Made God!

PF: With the nymphs?

W: And other lusty little animals. Lotsa sex and violence!

PF: The clientele you get in your COMIX SHOP? What are their general ages? Are they all just young children or do you think the traditional comic book audience is growing up?

N: It's definitely going up! Most of the people buying comics are between the ages of 12 and 30.

W: The roughly average age would be about 19.

PF: Well aside from the regular comic addicts who come to read your Comic Price Guide like they were hunting stock futures. Just how many current titles do you handle here on your racks and stands monthly?

N: Roughly a hundred and fifty.

W: Yep, Marvel (Comics Group) themselves, I don't know how many now, but they were at one time turning out 87 different titles themselves. Either monthly, bi-monthly or quarterly!

PF: Marvel is the Crest toothpaste of the comicbook industry I guess because they almost cornered the market a couple of years ago, isn't that so?

W: Yep! They came really close.

N: In fact they're getting closer because Marvel and D.C. (Detective Comics) are doing a giant issue combination of Spiderman & Superman their two best selling characters from each company teaming up. They're aiming for a worldwide market of over two million issues.

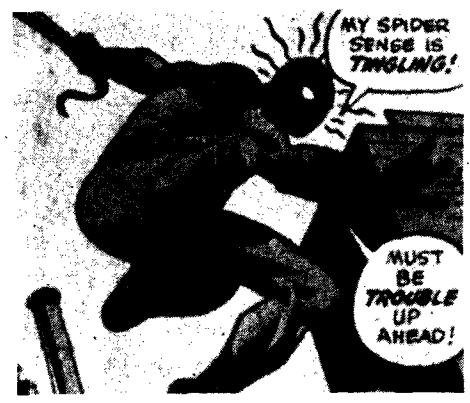
PF: Two million? Well we read an awful lot these days about the cultural nostalgia kick and craze. Do you think this may reflect in the sale of comics and young adults wanting to look back on their lost childhood?

W: Sure. We get a lot of people coming into the store saying, "Oh wow, I remember this, jeeze I haven't read this stuff since I was a kid!" And they keep coming back and suddenly they're hooked.

N: Yeah, we all have a little nostalgia in us. I don't think as a craze it's going to be a real major thing. It peaks every few years. It seems like back in the '60s there was a big nostalgia craze when they brought the Batman TV series out. The camp craze.

N: Which was just after the hoola hoop. Then there was another big nostalgia craze about a year or two ago, you know. And different things like Art Decca will pop up — odd things like that which further the nostalgia craze.

W: It seems entertainment is in now and comicbooks are a very big form of entertainment. Like there seems to be more



Spiderman

movies coming out now and people are really getting into seeing movies a lot. It's just an escape, an anti-reality trip.

PF: This is what I was leading up to. Historically during depressions like the Dirty Thirties people flocked to the movies in record numbers to escape their breadline blues. Movies have just grossed their best year yet last year.

W: This is the way I figure comicbooks are going right now. A lot of people are just trying to find an escape and they're using comicbooks as the means.

PF: What about the much ballyhooed sex and violence in comics today?

W: Sex? Well, mother may not agree but father sure enjoys it.

PF: What about Underground Comics? We've talked about "legitimate" comics like Marvel and D.C. — which are getting more scantily clad as they go along as witnessed by the flesh in Conan the Barbarian (Marvel). What about such famous Underground growlies such as Canajan Beaver, Zap Comics, Pow?

W: Thrilling Murder, Young Lust!

PF: Young Lust? But there's been a bust?

N: Yes there's been the Georgia Straight police bust. They spent three years in court and five thousand dollars and lost on eight of 12 charges of distributing Underground comics. We don't carry any save for a few of the "now" artists like at Warren Magazines. Such as Richard Corbin who did a bunch of Underground comics and the collectors want them.

PF: What about the trends in comics like the increasingly gothic tone, the "creepies" Weirdwolf, ghouls, horror and Dracula type bloodsuckers on the stands?

N: They seem to be dying out. About last year it (horror) started dying out as a trend after two years of popularity, mostly because sales had fallen off. It looks like the newest trend will be funny-animal stories like Howard the Duck. It's going to be a whole new thing with all sorts of offshoots by Marvel and D.C.

PF: Then do you think comics continually go through these trend cycles?

N: Superheroes do go through cycles, horror as a trend comes and goes too.

PF: What would you folks like to predict about future comic trends?

N: The biggest problem comics face now is inflation. Comics are now 25 cents for 17 pages of story and they're going up to 30 cents as companies are raising their prices.

PF: Hell I remember when they were 10 cents of five pop bottles a throw. Do you think the comics industry is in danger of pricing themselves out of the reach of their major market, the teenagers and young adults?

W: There is a possibility that they could because the prices are going up and the thickness of the mags is going down and the kids know this so they're beginning to complain.

PF: After all this basic hoopla why would you say comicbooks are still so popular?

W: People are natural collectors. A lot of people are finding out that many comicbook's resell market value is going up by as much as five to 50 per cent a year. It's like investing in a work of art. It can bring a profit and it has a tremendous prestige value and personal sentiment attached to doing it.

PF: Could you add anything to that?

N: Mostly we've covered that as I think the entertainment aspect and the art collector's aspect have gone beyond the camp. Some of the best comicbooks entertain you totally and make you think a lot, provoke your imaginations and show you the possibilities of future worlds. It's fascinating to a lot of people.

PF: It's an obligatory question I guess but in your own biased opinions who are the greatest comicbook superheroes to ever come out of the mill? Superman I suppose?

W: Superman, Batman and Spiderman are probably the big three.

PF: And non-super heavies like Conan the Barbarian?

W: Yeah, they seem to have been around for ever.

PF: Who do you think, Ron, are some of the great writers and artists to have emerged as comicbook industry heroes?

N: People like Bernie Wrightson and Neil Adams are quite a favorite, but he doesn't do much comics. Just covers now. Same thing with Frank Frazetta. Other artists like Frank Brunner and Mike Kluid — they're all young, from say 24 to 28. They're young artists who have captured people's imaginations because they have a heightened awareness of fantasy and imagination themselves.

PF: How old is the famous Barry Smith (Conan the Barbarian)?

N: He's 27, roughly.

PF: What mass contribution do you think comics have had to Canadian culture.

W: God I hope that's the last question?

N: Well, they contribute a lot artistically to a culture. You know where a culture is developed far enough past the stage of basic survivial such as feeding themselves and

Howard the Duck

housing themselves. Then they can turn their imaginations out toward other things. Comics fill quite a creative need. You know you can even "collect creatively," your favorite writers and artists and heroes. If you're so inclined you can create comics yourself and use that as a means of self expression.

W: I've heard from a few teachers who come in, you know who teach English from public school to university; a few of them have mentioned that they use comicbooks extensively in their courses just to help the slower students learn how to read following the balloon pictures. Apparently this becoming more and more widespread.

Pulp Heroes Coming Back

By STAN HYDE

Pyramid books have just initiated a new series entitled "Weird Heroes" . . . "a new American pulp." Sitting in front of me, beside "Weird Heroes", is an old American pulp; "Planet Stories", of the 1940's. The two books have a lot in common.

The cover of "Planet Stories" is very loud, featuring a horde of Bug-eyed monsters ravishing a blonde heroine. The closest lobsteroid, (all of whom are bright red with lust) is tearing away the blonde's dress with a slimy pincher, while at the edge of the cover a standard jock-type, in a metal bathing-cap and an iron mini-skirt, has drawn a ray gun to repulse the attack.

The cover the "Weird Heroes" is not quite so lively; just a shocking orange background and an ambiguous individual who is part robot, but wearing the baggy pants, goggles and scarf of the archtypal flying Ace.

Ladies and gentlemen, the pulp hero; the never resting, unbeatable, Avenging Angel of good and justice for all, has returned. Long may he flourish!

What's a pulp-hero, some of you ask? Paper back books have just recently brought reading material to the public at large, before that the pulp-magazine, (so-called because it was printed on pulpwood paper) brought fiction to the masses at a low cost ("Dime Western", for example was created in tremendous quantities). The pulp was the king of pop-culture. There's no sense in trying to recall all the different types of pulp; if you can think of a plot device there was probably a pulp for it.

The most memorable of the pulps and the ones which have left their mark so unmistakably on modern pop-culture media such as comics, television and the movies were the hero pulps. They offered unforgettable characters, or at the very least, unforgettable gimmicks; action, adventure, mystery, and villians who were thoroughly rotten and often more memorable than the heroes they fought.

In the 1930's the old American pulps gave their readers Sam Spade, Doc Savage, The Shadow, Captain Future, and the Lone Ranger. Tarzan of the Apes, Nick Carter, Master Detective, G-8 and his Battle Aces, Operator 5 and a few villians dastardly enough to rate their own magazine like Wu Fang.]

Pop-culture freaks or lovers of action adventure stories can hunt old pulps down, at a outrageous prices that get more outrageous all the time, or else take advantage of paperback reprints. A large amount of what is printed is pulp revival material, the westerns of Max Brand or the "Doc Savage" series, for instance.

Old radio show recordings now available, often feature pulp-heroes.

Last year, a movie "Doc Savage; the Man of Bronze" treated fans to a fairly witty, tongue-in-cheek treatment of the old series and a sequel. "The Arch-Enemy of Evil", is soon to be released. This is al just nostalgia and with "Weird Heroes" the hero has returned to 1976.

It is interesting to note the changes that have occurred along the way. Take "Adam Stalker," a hero created by the old comics pro, Archie Goodwin.

The "Darkstar League" paid Adam Stalker's way to become the little football star of Oklahoma. When he decides that satisfying the blood-lust of a million screaming zombies isn't what he wants to do, he quickly finds out that the Darkstar League isn't kind or nice.

He is drafted and while in Viet Nam, becomes part of a special CIA-murder squad that blunders its way into a miniature "My Lai" massacre. Stalker suddenly finds that injustice is something nobody wants to hear about anymore.

His moral outrage leads to him sharing a tent with a grenade and a cute message that he should be "quiet."

One can easily see that the fiends at work here aren't the nemises Shadow, underworld kingpins who did their work by night. They're the influential oil-millionaires with the good of Oklahoma in their hearts and can easily afford to have someone eliminated. These are real super-villians.

Rose is nother of the new pop heroes, just an old lady who is coming to terms with her own life and a friend's death. If you don't get the connection between her and writer Clark Savage Jr., then give some thought to what it must be like to be old, but still trying to be a human being in an oldster's haven like Miami.

Another new here is "Guts". A time-traveller with greased-back hair, leather-jacket, and an extensive knowledge of all the Platters' big hit singles ends up in 1976, instead of 1956, at the end of his "Chronos slide." He's trying to stop an ecological disaster and "Quest of the Gypsy" is really just a prologue to a novel, but still proves to be a baffling SF puzzle story.

Finally, Greatheart Silver, a full-fledged Zepplin captain, appears in a funny and love-prompted lampoon of the old pulp heroes by Phillip Jose Farmer. Chapter One reads simply, "The Mad Fokker struck again," but, besides the laughs, it features the most deadly villians of all; solitude, old age as in the end even heroes are forgotten.

One last characteristic of the "Weird Heroes" that makes them Heroes, with a capital H, is their stress of non-violence even in life and death situations. The Shadow of old pulp fame used twin forty-fives to spit lead-death as he laughed mirthlessly at the men he gunned down; another hero of old fame the Spider, stamped an ararhnid seal on the foreheads of the wrong-doers that heeliminated from society.

TV should have learned from Byron Preiss, who created the book concept. Unlike TV's Joe Mannix or the FBI, it's easy to tell the real heroes, they don't carry guns.

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Breaking down stage

By GREG STRONG

No matter how radical the context or style of a theatre piece may be, if the traditional audience/actor relationships are observed, the piece is fundamentally conservative. How we contact the audience is ultimately more significant than what we say.

Our theatre challenges the supposedly fixed relationships of audience and performer, plunging itself into the world of myth, ritual and politics, daring to ransack the treasury of the unconscious, a theatre that dares to be alive.

Arthur Sainer has written a personalized account of the events and direction of American theatre within the last decade. The Radical Theatre Notebook is an account based on the work of the Off Off Broadway theatre ensemble groups who represent the vanguard of today's experimental theatre.

The Radical Theatre Notebook
by Arthur Sainer
Avon Books 1975
price $2.65

Sainer is best known as a New York drama critic, but he has been involved in several theatre ensembles, the Bridge Collective and the Theatre for the New City and in the production of some experimental pieces.

In the Radical Theatre Notebook, Sainer has attempted to catalogue the groups within this movement and provide a focus for their goals.

This new theatre represents a challenge to traditional theatre. The once accepted concepts of a proscenium stage, of the theatre roles and functions of both audience and performer, the usefulness of a script or playwright and even the relevance of theatre were questioned by this radical movement.

Sainer has rendered these questions into three basic ideas and sections in his book, that characters can be immobile within a dramatic situation, that a performer can offer himself rather than the character and finally that the audience become involved in the performance.

Spectator involvement . . . most important idea.

According to Sainer, the idea that drama can be immobile "militates" against our Western idea of progress and invests theatre with a sense of ritual. Actions that are repetitive cease to have importance as they become ritualized. Beckett's Waiting for Godot and Endgame were among the first dramas on Broadway to reflect this sense of ritual in theatre.

In the introduction to the Radical Theatre Notebook, Sainer reviews a dialogue between himself and Joseph Chakin, director of the Open Theatre, regarding the relationship of the actor to the script. Improvisational work on stage can give the actor tremendous latitude in what he may do and experience, scripted work however curtails this freedom in order to present a viable theatre piece.

Spectator participation in theatre pieces presents one of the most intriguing aspects of this new theatre. In one passage of the book, Sainer describes some of the amusing and interesting things that have occurred when the audience was scripted into a play.

Spectator involvement is one of the most important ideas in experimental theatre and intellectually it remains a basis for the relevance of a play to its audience.

Sainer has devoted the main section of the book to describing some of the major experimental ensembles, such as the Living Theatre, the Performance Group, the Open Theatre, the Bread and Puppet Theatre and the San Francisco Mime Troupe. Each chapter deals with one theatre group including entire scripts and the group's diaries for one of their productions.

The work of the Living Theatre for example, spans nearly two decades, from the late '50s with the "Connection" to their activist, street theatre of the '70s.

The chapter on the Open Theatre contains the text to Terminal, their last play and the height of their collective process of creating a theatre piece.

The Bread and Puppet Theatre's work represents a return to the "great old forms" of puppetry. With giant puppets, or the use of mimed scenes, this theatre group is attempting to bring theatre back to the people, capturing the intensity and integrity of the street in their work.

The last theatre ensemble reviewed by Sainer is the San Francisco Mime Troupe. Their work is an attempt to mix politics with theatrical humor to bring people to an awareness of a particular situation.

It's absolutely necessary to find a way of making theatre accessible to those who presently live their lives without it and who feel that it has no relevance to their lives.

. . .Necessary to make theatre accessible to the poor, the middle class laborer, the elderly, our prisoners and to the children, who are first learning a way to make their lives happen.

Arthur Sainer's Radical Theatre Notebook has not been completely successful in examining the extent and influence of the ensemble in today's theatre. Some of the chapters of his book are fragmentary and hard to follow as their points are lost in rhetoric, or lose their focus like the divisive and varied groups that Sainer described. At other times the Radical Theatre Notebook has moments of clear insight and great depth, especially in the moving accounts of the people involved in experimental theatre.

This book remains one of the few sources of information about the new directions and experiments in Western Theatre and is too important to be ignored.

★ ★ ★

VISTA

By ANNE WALLACE

The new year has brought with it a lot of new ideas and offerings from the various entertainment centres on and around campus. You may be pleasantly surprised to discover how little these things cost.

If you don't have a car, and live on or near campus, don't despair. UBC has a lot to offer. One thing you might try is taking in a concert by musicians from the music department. The faculty of music offers pleasant alternatives to Elton John and the Electric Light Orchestra. Tonight they will be presenting a faculty recital in the UBC recital hall at 8 p.m. The recital will feature the music of Brahms, Mozart, Berg and Spohr. On Saturday, the faculty presents a Vancouver camerata, same time and same place. This is good entertainment at a good price — free!

Before the music, you might like to take in a local art display. Still showing at the Fine Arts Gallery is L'Art Francais, an excellent display of French paintings. Gallery hours are Tuesday through Saturday, 10:30 to 5 p.m., and also free.

Also showing on campus, at the Dorothy Somerset Studio, is The Picnic, by William Inge. This production is being put on as a part of a master's thesis and is a "modern American classic." Tickets are only $2.00 for students, and are available in Room 207 Freddy Wood or by phoning 228-2678.

Moving off campus, the Vancouver Chamber Choir will present In memoriam: Igor Stravinsky, a concert conducted by the famous guest conductor Kazuyoshi Akiyama. Akiyama needs no introduction and with him in charge, there's no doubt it will be a great concert. This is being held at Point Grey high school, West 37th Ave. and East Boulevard, on Friday, Jan. 30 at 8:30 p.m. Tickets are $3.50 for students and reservations can be made by phoning 732-6026.

On the lighter side of entertainment, Pacific Cinematheque movie for this week is the classic Gone With the Wind. This is the original, filmed in 1939, starring Vivian Leigh and Clark Gable. When made, it cost the producers $4 million. Figure out what that would be now after inflation and you'll have some idea of how lavish a production it is. Tickets are only $1.50 and worth every penny. Show time is Monday, Jan. 19 at 8 p.m., and showing at VECC, 1895 Venables Street. This is a film not to be missed.

Starting on Monday, Studio 58 will be presenting a dramatization of the book The Diary of Anne Frank. With such a powerful book to work from, the play promises to be great. The show is playing at VCC Langara Campus, 100 W. 49th Ave., Monday through Saturday at 8 p.m. Ticket price is $2.00 and reservations are being taken at 324-5227.

Low profile guitars

By DAVID MORTON

Bruce Cockburn has consistently delighted folk music connoisseurs for the past six years. His tasty and technically astounding guitar work is one large reason for this. While considered a folk artist, his music seems to be open to various other musical influences. Blues are especially evident. If not in the blatant blues songs, it manifests itself in the fast tempo guitar licks.

Joy Will Find A Way
by Bruce Cockburn
True North Records

In his newest record, Joy Will Find A Way, the blues seem to have left his music almost entirely. On the first side of the album, even his guitar is kept in low profile, providing only accompaniment for his vocals.

This is a disappointment. Cockburn's voice tends to become tedious when overused. It must be supplemented with his guitar, instead of accompanied by it.

However, a song that succeeds particularly well on this side is Hand Dancing. In this largely instrumental song, the lyrics are kept to a minimum. They consist merely of images which, when sung, are then illustrated by long and colorful guitar interludes. These lyrical images prepare the listener for the following guitar piece, and succeed in bringing full appreciation of the song.

The second side is more encouraging. A new musical influence becomes apparent in the first song, Burn. It is an easygoing Reggae tune with West Indian percussion instruments, and large amounts of vocal backing on the chorus. But this song is confusing. The lyrics are inconsistent with the laid back quality of the music. They cynically attack American military interference in foreign countries.

The highpoint of the record is a song entitled A Life Story. Largely instrumental, the lyrics again consist of short, one-line images. It begins with an abstract melange of guitars, keyboards and percussion. There is no rhythm, but the piece is highly imaginative. Then a beat is established, and Cockburn introduces an electric guitar, and a jazz-like tune. The song talks about the life of Jesus Christ through conventional symbols like the cross and the resurrection. The remarkable power of the song leaves the one remaining song, Arrows of Light with a hard act to follow.

While not one of his better albums, Joy Will Find A Way has some essential Cockburn material on it. It makes clear the necessity of his guitar in his music.

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FRIDAY, JANUARY 16, 1976

C.U.S.O. Information Night

Film—CUSO—Papua New Guinea

Tuesday, January 20, 7:30 p.m.

Rooms 402-404, International House

No admission charge — All welcome

Hot flashes

Democratize the big U

Students, faculty and staff at this university have about as much collective say in the operation and policies of UBC as Canada does of the operation and policies of the U.S.

Some say this lack of input is because people don't care.

Some refuse to admit or concede that defeatist attitude.

So political science prof Phil Resnick, Alma Mater Society president Jake van der Kamp and Ian Mackenzie, president of UBC's local of the Association of University and College Employees, are forming a committee whose goal will be to democratize UBC.

They are inviting all interesting students, faculty and staff to meet noon, Wednesday in Buchanan 100.

Picnic

Picnic, a play about life in a small mid-America prairie town, will be staged on campus at the Dorothy Somerset studio Jan. 21-24.

The play, by William Inge, depicts how all-American stud Hal Carter disrupts life in the small town. Tickets are being sold at $2 per student and $3 per adult, and are available in Freddy Wood 207 or by calling 228-2678.

Oops!

Yesterday we said UBC's lost and found was holding their semi-annual sale of lost and found articles Wednesday. But we were the victim of wrong information.

The sale will be held Wednesday, Jan. 28 at 4:30 p.m. in SUB 207, which is the same place where all lost articles can be claimed any day of the week.

Sierra

Corporate interests are moving north, disturbing the previously untouched wilderness of our province.

The Sierra Club, a group supporting wilderness preservation, will sponsor a public meeting in the Vancouver planetarium, 1100 Chestnut, on Tuesday, Jan. 27 on wilderness preservation in the north.

Speakers Irving and Rosemary Fox will discuss the case of the Spatsizi plateau, which was recently made a provincial park.

People's law

The Vancouver People's Law School is offering a free course on the hows and why of will making.

The course, entitled wills and estates, will cover the form, purpose and probate of a will, the Testators Family Maintenance Act and the role of the executor and income tax and succession duties.

Classes will be held Jan. 19, 20 and 21, 7:30-9:30 p.m. at Vancouver Technical School, 2600 East Broadway.

For more information phone 681-7532.

'Tween classes

TODAY

ART GALLERY
Three painters, 10 a.m. to 5 p.m., SUB Art Gallery.

WORLD UNIVERSITY SERVICES
Applications for summer trip to Guyana, all day, International House office.

EL CIRCULO
SPANISH CLUB
Party organization, noon, Brock 351A.

SCI-FI
General meeting, noon, SUB 216E.

SKYDIVING
General meeting, noon, SUB 215.

NEWMAN-BIBLE STUDY
General meeting, noon, SUB 224.

PSYCHOLOGY STUDENTS ASSOCIATION
Dr. Klaus Riegel on the developing individual in a changing world, noon, Angus 223.

MORMON STUDENTS ASSOCIATION
Lecture on modern prophets, noon, Angus 210.

CITR RADIO
Ray Ramsay — TPC record representative, noon, B studio.

FENCING CLUB
New training program begins, 7 p.m., winter sports complex, Gym E.

CLASSICS CLUB
W. Heckel on Catullus, P 3887 West Fourteenth.

YOUNG SOCIALIST
Brenda Dineen and Monica Jones on Angola, 8 p.m., 1208 Granville.

SUNDAY

CONSERVATIVE
MIDDLE CLASS STUDENTS
Juggling, unicycle and frisbee workshop, 7 p.m., basement, Place Vanier common block.

MONDAY

AMS EXECUTIVE
Ad-hoc committee on tuition increases, noon, SUB 260.

DE MOLAY CLUB
General meeting, noon, SUB 213.

MUSIC DEPARTMENT
Faculty organ recital, Frederick Geoghegan, organist, noon, recital hall, music building.

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

SHOTOKAN KARATE
Practice, 7:30 p.m., SUB party room.

CONTEMPORARY DANCE CLUB
First class of 10-week beginner's course, 7:30 p.m., Armories 208.

TUESDAY

ECKANKAR
Discussion group on Tiger's fang, noon, SUB 211.

ALPHA OMEGA
General meeting, noon, SUB 215.

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SUMMER EMPLOYMENT OPPORTUNITIES

Area Consultants Red Cross Water Safety Service

Several vacancies exist from May 1, 1976 to August 31, 1976.

The Area Consultant is a Red Cross/Royal Life Saving Society Instructor and Evaluator of broad aquatic experience. This individual has proven leadership qualities, is independent, and is able to work without supervision. Responsibilities include supervising approximately 30 water safety programs, conducting instructor clinics, and effecting public education programs.

Salary and benefits comparable to senior aquatic positions in British Columbia.

Apply detailing qualifications and experience and listing three references to:

Director, Water Safety Service, The Canadian Red Cross Society, 4750 Oak Street, Vancouver, B.C. V6H 2N9.

Applications will be accepted until February 13, 1976.

HILLEL HOUSE PRESENTS

Rabbi W. Solomon
Discussion Group

Tuesday, January 20
12:30 p.m.

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What you'll be doing and where you'll be doing it five years from now depends on many things... but if you'd like to cash in on your team spirit, and financial services interest you... read on.

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Interested graduates are invited to submit resumes by January 23, 1976 to T. W. (Terry) Kehler, District Employment Officer, 1055 West Georgia, Vancouver, B.C. Forward through any one of our branches.

Selected students will be advised in writing and requested to arrange suitable interview appointments through the Campus Placement Office in anticipation of our on campus visits February 25th and 26th.

PICNIC

By WILLIAM INGE

An M.F.A. Thesis Production
Directed by Ian Fenwick

JANUARY 21-24

8:00 p.m.

Tickets:$3.00 Students: $2.00

Tickets: Room 207—Frederic Wood Theatre

UBC DOROTHY SOMERSET STUDIO

APPLICATION FOR GRADUATION

Application for Graduation cards are now being mailed to students registered in the graduating year of the following degree programmes: B.A., B.F.A., B.Mus., B.Com., Lic. Acc't., B.Ed. (Elem.), B.Ed. (Sec.), and B.Sc. *All students who expect to graduate this Spring are requested to complete and return both cards to the Registrar's Office* (Mrs. Kent) as soon as possible, but no later than February 16, 1976. Any student in the graduating year of these degree programmes who does not receive cards in the mail should confirm with the Registrar's Office that his/her local mailing address is correct.

Students in the graduating year of all remaining degree programmes, except Graduate Studies, may obtain their "Application for Graduation" cards from their Faculty Offices. Students on the Graduate Studies programmes may obtain their Applications from their graduate advisors.

"Application for Graduation" cards are available in the Office of the Registrar.

PLEASE NOTE: It is the responsibility of the students to apply for their degrees. The list of candidates for graduation to be presented to the Faculty and to the Senate for approval of degrees is compiled solely from these application cards.

NO APPLICATION — NO DEGREE

THE CLASSIFIEDS

RATES: Campus — 3 lines, 1 day $1.00; additional lines 25c. Commercial — 3 lines, 1 day $1.80; additional lines 40c. Additional days $1.50 & 35c.

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

5 — Coming Events

"THE WORLD IS ONE COUNTRY and Mankind its citizens" Baha'u'llah informal discussions on the Baha'i Faith every Tuesday night at 5606 President's Row, Phone 224-7257.

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15 — Found

20 — Housing

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ROOM AND BOARD for students. 2260 Wesbrook Cres. 224-9665.

35 — Lost

ENGRAVED SILVER LIGHTER, sentimental value. Reward. Phone 873-1955, Carmel.

40 — Messages

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50 — Rentals

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85 — Typing

90 — Wanted

99 — Miscellaneous

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SPORTS

Ice 'Birds in second after Huskies

By MARK LEPITRE

The Thunderbird hockey team plays two tough home games against the last place University of Saskatchewan Huskies this Friday and Saturday.

These games could prove to be very important as the 'Birds have an opportunity to move into second place if the Alberta Golden Bears cooperate.

The Bears are in Calgary for two games with the Dinosaurs. At the moment the Dinos are four points ahead of the 'Birds. Therefore, if the 'Birds and the Bears win both of their games the 'Birds will be in a tie for second.

The 'Birds games should be both fast and rough. Saskatchewan is in the cellar with only four points, but they are a very tough team. Last weekend they took a game from league leading Alberta.

The last time the Huskies were at UBC they lost both games. However, when the 'Birds were in Saskatchewan they split the series.

Even though the Huskies are in last place a team can never expect an easy win against them. UBC coach Bob Hindmarch is looking for two very good games. He said that the Huskies are one of the hardest teams to play against.

The 'Birds have 11 more games after this series. Only four of these are at home. As only the first two teams make the playoffs this could be a crucial factor. Without victories in these games the 'Birds could fall behind and be in a poor position to make the playoffs.

The UBC team can not rely on Alberta to defeat the Dinos though. Most people, including Hindmarch, feel that the Dinos are the stronger of the two and will probably be the first place team after regular league play.

It will be up to the 'Birds to make their own breaks this season and they can start by taking the Huskies this weekend. Spectators can take in the games at Thunderbird Arena at 8 p.m. Friday and 1:30 p.m. Saturday.

In other hockey action the UBC JV team takes on the Simon Fraser Clansmen. The Broncos are in first place in their league with 31 points after 27 games. Game time is 3:15 Sunday at Thunderbird Arena.

THUNDERBIRDS MEET LAST PLACE Saskatchewan Huskies for two games this Friday and Saturday. Wins of both games could result in a league tie with guys in black in this picture — Calgary Dinosaurs.

Wrestling 'Birds meet Puget Sound U

By BOB RAYFIELD

The UBC wrestling team has a tough schedule this weekend against the University of Puget Sound on Friday and the University of Washington on Saturday.

Coach Laycoe does not consider the Puget Sound team as tough as some of the other teams they have met in the past. However the Washington team could prove to be difficult because Bob Laycoe will be entering seven freshmen out of the ten wrestlers. This is to give his new wrestlers some valuable experience.

The UBC team suffers from lack of experience. Half the team is made up of freshmen. The loss of George Richey in the heavyweight class hasn't helped. Richey has been out due to a back operation.

The Birds have 18 matches against American teams. These 18 teams make up the dual meet. So far in these matches UBC stands at three wins and four losses. Laycoe hopes the team will finish the season with nine wins and nine losses.

His main concern is for these matches to prepare the freshmen for the West Canada and Canadian collegiate championships. According to coach Laycoe everything is geared towards getting the team in shape for the Canadian championships.

The Birds have three top Canadian wrestlers. Kyle Raymond, the Canadian champion, has lost four bouts in ten matches, in the heavyweight division. Mike Richey leads the standings with nine wins in 12 bouts. Laycoe moved Richey up a division from 158 pounds to 167 pounds to give him more competition.

The wrestling team has a man entered in every weight class. There promises to be lot of action this afternoon at the War Memorial Gym. Matches start at 2 p.m.

Hoop 'Birds hit road

The Thunderbird basketball team has two crucial road games against the always tough University of Lethbridge Pronghorns this Friday and Saturday.

The 'Birds are in third place, two points back of Lethbridge and eight back of the league leaders, Calgary and Victoria.

The 'Birds can expect a tough game as the Pronghorns are known for their strong performances at home. UBC coach Peter Mullins needs a good game from centre Mike McKay and forward Ralph Turner as rebounding will be important.

Mullins said he expects that the team which controls the boards will probably win the game. He also said "Height will be an important factor in the game because we will have to play the boards to keep Lethbridge from scoring."

Two wins would put them in third spot and possibly only four points out of second as Calgary and Victoria play each other.

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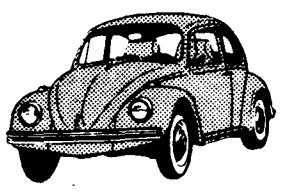
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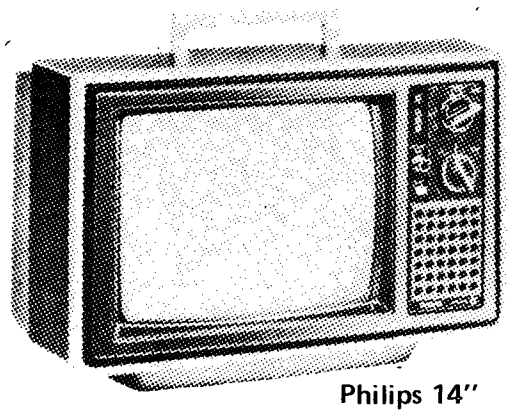


Philips 14"

Super Bowl Special

Philips 14" solid state black matrix/black stripe system produces very accurate color. Philips quality and reliability makes this portable a great bargain just in time for the big game.

Sugg. list $469

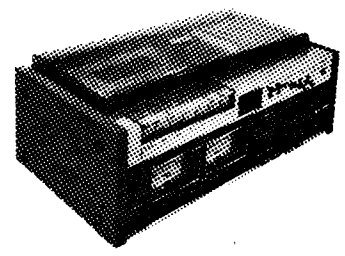
Now $369.95

TEAC 450 Tape Away!

Definitely the year of the cassette deck. Tape away with one of the finest decks available. Professional quality at a super discount price.

Two year warranty

Sugg. list $649.95



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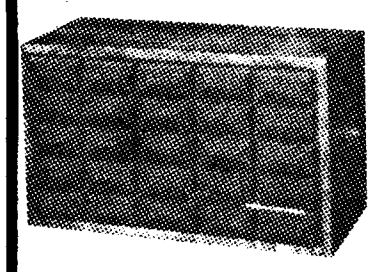


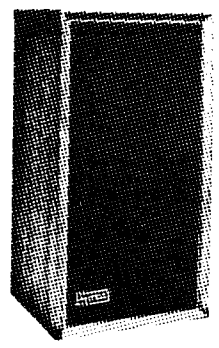
MARANTZ 4G

Marantz — unquestionable quality in hi-fi brings you an 8" 2-way system that rivals much larger systems. Brown foam grilles and

5-year warranty.

List $87.50

NOW $59.95

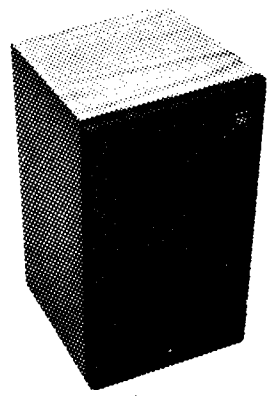


ALTEC 887

Atlec — the MINI-MONITOR systems are amazing values. True hi-fi realism at a fraction of the cost you'd expect to pay 8" 2-way.

List $119.00

NOW $84.95



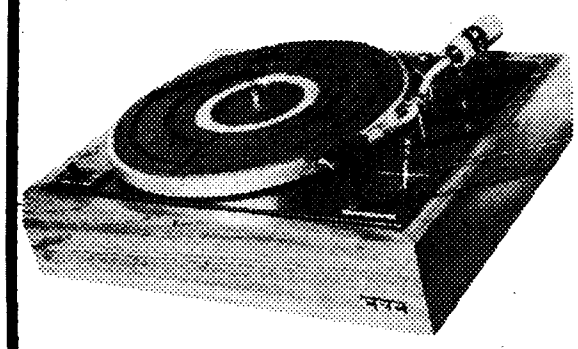
JBL L-16

The lightweight with the heavy punch now at ½ off sugg. list ($186) How can you pass up a JBL speaker system at those savings.

List $186.00

NOW $119.95

Bargain Time!



CEC BD-1000

From Japan's largest turntable manufacturer, a single play belt-drive turntable with S-shaped tonearm, damped cuing, and 12" platter now under $100 only at A&B Sound.

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KOSS K7

Koss stereophones are North America's favourite headphones. And now you can enjoy private listening for less than $20.00. Outstanding value!

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A Great Value!

YAMAHA

YAMAHA CR400 STEREO RECEIVER

Yamaha's computer-designed CR400 AM/FM stereo receiver offers guaranteed performance specifications, clean power and a wealth of important features unique in its price range.

YAMAHA NS-410 SPEAKERS

Ultra-compact bookshelf/wall mount speakers, perfect for small-room stereo.

PE3102 AUTOMATIC

TURNTABLE

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