UBC bus service slashed

In the face of strong student protests against bus fare increases, B.C. Hydro is planning to cut back bus service to UBC.

B.C. Hydro spokeswoman Sandra Kass-Smith said Thursday the service cuts are the result of Hydro studies of the bus ridership which reflect changes in ridership patterns during the past year.

The cuts, which take effect Nov. 10, will mean longer waiting periods for bus service to and from the university.

Acting student representative assembly president Paul Sandhu and Downtown Eastside Residents' Association president Bruce Eriksen slammed the cutbacks, which will also affect other city bus routes.

"The cutback in service is disgusting," Sandhu said Thursday.

Students are being asked to pay higher fares while B.C. Hydro is cutting back service, he said. Hydro should release its ridership studies and justify its service cuts, Sandhu added.

Eriksen said Thursday the service cutbacks will have a significant effect on bus riders.

"It means a lot to people who have to wait for the buses."

Eriksen said the service cuts could lead to many more people riding each bus.

"One of those buses packed with people could lead to a very dangerous situation," he said.

The crown corporation has cut back service that will amount to 675 less working hours per week for bus drivers, Eriksen said. That roughly equals the work put in by 18 bus drivers, he added.

Both DERA and the SRA are members of a coalition of groups fighting the 15-cent fare increase that came into effect Sept. 5.

Kass-Smith said the change in service is only a "minor adjustment" and had nothing to do with the fare increase.

The service cutbacks will only make waiting periods slightly longer, she calimed.

Students waiting for buses at UBC were angered when informed of the service cuts.

"I don't like it, but there's nothing you can do about it," said Robert Ford, arts 3.

"It's (Tenth - Hastings) a pretty busy run, so I guess they should have put more buses on," said Gary Sorboc, applied science 3.

Kass-Smith said B.C. Hydro is running a $60 million deficit and is making no profit by raising the bus fares. The service provided at the current fare is comparable to bus systems in other cities that charge similar rates, she added.

But Eriksen said a different approach is needed towards the buses.

B.C. Hydro expects the buses to be paid for by their users, while the highways system in B.C. is entirely subsidized by taxes, he said. If the same attitude was applied to highways, all B.C. roads would require payment of a toll fee to drive on them, he added.

Eriksen suggested buses be run the same way as the highways system. "Do we ask parliament to pay for itself? Every time the government needs money it goes to the poor people (i.e., bus riders)."

For every 10 per cent increase in fares, B.C. Hydro will have 12 and a half per cent decrease in ridership, he said.

Eriksen added that B.C. Hydro suffered a 13 million person ridership loss after its last bus fare increases and he predicted a similar loss after this increase.

The bus service cut will mean a 12 minute wait for students between 9 a.m. and 2 p.m. on two of the busiest runs to and from campus, the Tenth-Hastings and Dunbar-Renfrew routes. Currently the wait is 10 minutes.

The service that runs from Alma and Tenth to Renfrew and Hastings will change from a five minute to a six minute wait.

On Saturdays buses on those routes will run 12 minutes apart, a two minute longer wait than the current 10 minutes. This will be effective 9 a.m. to 3 p.m. and at 5:30 p.m. the waiting interval will change from eight minutes to 10.

THE UBYSSEY

Vol. LXI, No. 3 VANCOUVER, B.C., FRIDAY, SEPTEMBER 15, 1978 48 228-2301

Admin 'finds' extra money

By TOM HAWTHORN

Short term investments and shrewd financial moves have left the university with a $1.6 million "cushion for emergency contingencies", administration president Doug Kenny said Thursday.

Kenny said the money would be used to cover unexpected expenses.

"Take for an example, that we have a heavy snowfall this winter. Then these funds will be used to cover those extra expenses."

Kenny also said $400,000 of the windfall has been spent to finance a contract for the new computer system at UBC.

Earnings from short term investments and profits from medical and computer services provided the university with the unexpected funds, he said.

Student board of governors representative Paul Sandhu said the budgetary windfall indicates tuition increases made in 1977 were unnecessary.

"If any money is left over, the first group which should be alleviated is the students. The university has fallen so far back in the last three and four years in academic services that the university should use the money to improve all faculties affected by cutbacks," he said.

"There is an academic use for that money, an academic need for that money."

Sandhu said that even though the $1.6 million is not a surplus, education minister Pat McGeer might perceive it as a surplus.

But both Kenny and William White, administration vice-president of financial affairs, said the money would not cause any difficulties between UBC and the education ministry of Universities Council of B.C.

"Carry over funds have been discussed with the provincial government and we have an understanding that this may occur from time to time," White said.

Kenny expressed similar sentiments and also stressed that the windfall amounted to only one per cent of the university's operating budget.

In January, UBC recorded a $1.4 million university operating budget windfall, which was the result of unexpectedly high investment profits and an Anti-Inflation Board rollback of university workers' salaries.

Kenny was unable to determine the relationship between the two cases of unexpected funds Thursday.

—peter menyasz photo

BOARD CHESS PLAYERS contemplate pawning off moves toward edge of knight and another draw in local re-enactment of chess championship in Philippines. Game was part of hundreds of activities going on in SUB Thursday and today as campus clubs put on annual drive to attract new members. Korchnoi and Karpov impersonators complained about soporific effect of Ubyssey lensman's flash unit.

Feds shelve visa student restrictions

OTTAWA (CUP) - The federal government has shelved for at least another two years proposals to limit visa students access to teaching and research assistantships.

According to government official Gerry Van Kessel, the proposals will probably not be implemented until at least 1980-81.

The proposals, being considered by the federal ministry of employment and immigration, would only have allowed visa students to be hired for full-time assistantships if there were no qualified Canadians of landed immigrants available for the jobs.

Van Kessel said the ministry had hoped to decide whether changes were necessary for 1979/80 by this fall.

However, he said it found it needed more information.

Since universities would need at least a year to respond if changes were made, he said, changes were "most unlikely" for 1979-80.

The federal government is currently consulting with the provinces on the issue, Van Kessel said. He said they were discussing both the necessity of making the changes and what form the changes might take.

"What we need to do is to discuss this issue completely. Is it in their (the provinces) interests? Does this need correction or not?"

If both the federal and provincial governments feel that the visa assistantships are a problem, he said, then "the question is how best to resolve the problem."

Currently, the federal government allows visa students to accept assistantships without any restrictions. For other jobs, however, they must first show that there is no eligible Canadian citizen or landed immigrant able to take the job.

The ministry began reconsidering this policy when "we noticed we were issuing an increasing amount of assistantships to foreign students," Van Kessel said.

"The figures have been up very substantially for the past couple of years," he said.

Critics of the proposals have said they would lead to an administrative nightmare. According to Van Kessel, while the proposals "will stretch our ingenuity to some extent, something can be worked out that would not be an administrative nightmare."

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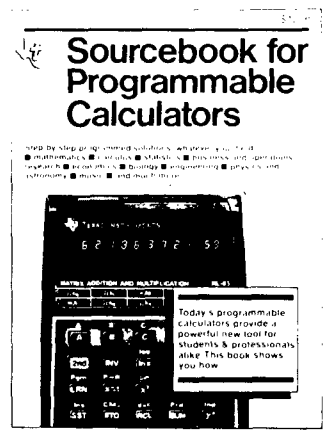

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Doubtful future for French at UBC

By GLEN SCHAEFER

Despite a well-meaning motion by the senate to encourage faculties to offer courses instructed in French as well as English, UBC is not likely to become a western Laval University.

"I don't see that happening," UBC administration president Doug Kenny said Thursday. "The spirit of the resolution to offer courses instructed in French was to broaden the linguistic horizons of English-speaking students."

Kenny said such a program would have to work without any extra funds.

"We'll have to work within the resources we have."

Kenny said courses offered in French would probably be popular ones such as Math 100, in which one section would be taught in French.

"We would have to see if we had instructors fluent enough in French to teach such courses," he added.

Kenny said very few students speak French well at the university level and Lawrence Bongie, UBC's French department head agreed.

"It's hard enough for students to write in English," he said.

Bongie said he did not see much hope for an all-French education program at UBC.

"I don't think there are enough students at UBC who have French as their first language to mount such a program.

"It's an English-speaking university."

Bongie said the French department held an inter-departmental seminar in French with the political science, history and economics departments about five years ago.

"The program flopped," he said.

Bongie said students from departments other than French did not support the course.

Geography professor Richard Harris, who was involved in the interdepartmental seminar, said he favored courses taught in French.

"A general openness towards French is desirable here. It could have the effect of drawing French speaking students here."

Initial notice of the motion to offer courses instructed in French was given to senate in May by then student senator Bruce Armstrong. The original copy of the motion was written in French and then translated into English. Due to an oversight, only the English version was presented to senate.

Armstrong said he saw the motion as an encouragement for francophone professors to check out the demand by francophone students for their courses.

"Students should have the freedom to take courses in their maternal language," he said.

"This motion could be a real beginning. If it can be done in French, why not Chinese?

—peter menyasz photo

TURKEY TANDEM, admin president Doug Kenny (left) teams up with dean of medicine William Webber to flip burgers and meet kids amid blaring din of disco at AMS barbecue Thursday at SUB. Business was booming until karmic downpour caused frolicsome, blue-labelled council hacks to retreat inside with abundant offerings of cole slaw, corn and country-fried chicken.

Hacks boycott leadership conference

By ERIC PROMISLOW

Student leaders are refusing to attend a weekend retreat with administration, alumni and faculty members at a student leadership conference due to the conference's secret sessions and previous record of "no real success or positive results."

The alumni association is inviting 120 students, alumni, faculty and staff to Sechelt Peninsula's Camp Elphinstone Sept. 29 to discuss university issues in closed sessions.

But the student representative assembly disagrees with the conference principles and refuses to give financial support.

The Alma Mater Society and the SRA will not be represented at the conference.

Kate Andrew, SRA external affairs officer said Thursday she thinks the conference is being run by nostalgic alumni who want to return to the past. "The conference is good for those students who want to join an old boys' network. I'm not interested at all in that.

"As an officer of the SRA, I think it would be totally irresponsible of me to attend a conference the SRA doesn't support. I don't need to go 20 miles up the coast and socialize with them to express the viewpoints and concerns of the students.

"It's more effective for a student leader to meet an administrator and discuss all they want right here on campus," said SRA interim president Paul Sandhu.

"No real success or positive kinds of results came out of last year's conference.

"It's a good forum to get people's ideas, but everyone just wants to talk talk talk.

"Nothing changed afterwards. A closed conference doesn't bring about change," he said.

Andrew said she doubted the objectivity used in choosing the conference participants.

Although a key figure in the AMS, Andrew said she didn't receive an invitation until former SRA president Bruce Armstrong and AMS treasurer Arnold Hedstrom approached Dave Rowat, one of the alumni association organizers of the event.

Glenn Wong, SRA director of finance, said he will attend the conference because he fears students will be misrepresented if no student reps go.

Fran Watters, former president of the arts undergraduate society, said the conference was beneficial, giving residents, fraternities, athletes and politicians a chance to meet each other and discover they have a lot in common.

"The issues discussed at last year's conference were very worthwhile," she said, "but the problem was that the administrators came to the conference better prepared than the students, who hadn't thought of the issues beforehand."

"The administrators gave the students a snow job," she said. "They were placing attitudes in students' heads" "A very narrow spectrum of people ends up there (at the conference)" she added, and Sandhu said the discussions are biased in the administration's favor.

Sandhu and Armstrong objected to the conference because the discussion, according to the tentative agenda, seemed to focus on the constitution and sturcture of the AMS, they said.

"There's no reason why Dr. Kenny should discuss our constitution," said Armstrong.

"It's an opportunity to get students, alumni, and the administration together and talk about the problems the university is facing," said alumni association president Paul Hazell.

It's the first opportunity many student leaders have to meet the administration and express their ideas, and the informal atmosphere helps the administration find out what the students want, Hazell said.

"It's a lovely social event, but a student leadership conference shouldn't be a social event," said Armstrong.

Pit draft beer flows free once again

Draft beer is expected to flow again in the Pit today, and hopes are high that bottled Canadian will again be on sale next week.

Responding to rumors that Canadian beer was already in stock but was being witheld from sale until stocks of U.S. Olympia beer are reduced, acting Pit manager Rick Papineau and supervisor Pat Bell said local beer was being stored in the Pit's coolers for Thursday's Alma Mater Society barbeque.

Any leftover beer would be sold by the Pit, but Bell said before the barbeque that there would not likely be leftovers. Draft beer could be on sale today for the first time since the end of the recent strike-lockout at local breweries, Papineau said.

Both Papineau and Bell said the supply of local beer in the next few months would be sporadic while breweries attempted to catch up to pre-stike lockout levels of supply, but since the Pit had a good supply of Olympia, there was no worry of any short-term droughts.

Student fund for guerillas hit by pres

CALGARY (CUP) - A $1,000 grant from a student supported charitable fund at the University of Calgary to the Zimbabwe African National Union may never reach the black liberation group.

The donation, which has been a source of controversy for the students' association since it was first made in June, may be thrown out on a constitutional technicality.

"The committee's (the students union charitable fund) decision to fund ZANU may have been made in somewhat too liberal context to satisfy the constitutional stipulation that disburesments be made to "projects of a developmental, charitable, or relief nature'," according to students' union president John Lefebvre.

The association's finance vice-president Jeff Proudfoot had repeatedly refused to sign the cheque on the grounds that there was no way to ensure that the money would be spent by ZANU for relief purposes.

"I'm afraid this money will end up in the arms market of Moscow," Proudfoot said.

ZANU, which has been fighting Ian Smith's white supremacist regime in Rhodesia since 1972, had requested the money for medicine and for refugee relief.

Although Lefebvre signed the cheque, he said he did so more out of duty and a sense of obligation to the constitution than out of support for ZANU. He now feels Proudfoot should not sign the cheque.

The cheque required the signature of both Lefebvre and Proudfoot.

By refusing to co-sign the cheque, Proudfoot had directly violated the students' association constitution and faced possible impeachment. The review board, judiciary body of the students' association, had several times ruled in favor of the decision to fund ZANU, and in August had informed Proudfoot that it would not entertain any more appeals unless new evidence was forthcoming.

The technicality was discovered after a review of the committee's minutes by the students' association executive early in September. The review board is expected to make a final decision within the next two weeks.

Bus boss must go

B.C. Hydro chairman Robert Bonner was right the first time.

"It would be unthinkable to reduce service in view of the social need for public transit service through the metropolitan area." Almost two years ago Bonner made this statement and promised bus services would not be cut no matter what the cost to Hydro.

Yesterday, we discovered major downtown bus routes are to be cut back, including the overcrowded Tenth-Hastings route.

The man is a liar. He must resign.

His position is no longer credible and his presence at the top of B.C.'s largest crown corporation drags the trouble-ridden company to new lows in public disgust.

Since Bonner was appointed by the Socreds he has sharply increased the price of everything; gas, electricity and transit; and has provided nothing except cutbacks in service. The man is a walking disaster.

Under his reign Vancouver has fallen behind other Canadian cities half its size, such as Edmonton, because of an unimaginative, conservative administration. It is a disgrace that Vancouver still has no light-rail transit system or subway.

The blame rests solely on Bonner's weak shoulders.

There would be some consolation, even pity, if the man was only incompetent, but it's worse than that.

Since his appointment to the highly prestigious public post, Bonner has shamelessly sought and received directorships on private firms.

Among other directorships, he is on the board of International Nickel and Montreal Trust and has active interests in the television business.

It has also been reported recently that he has maintained links with the Bonner and Fouks law firm, a serious conflict of interest since that company specializes in advising wealthy clients on dealing with government.

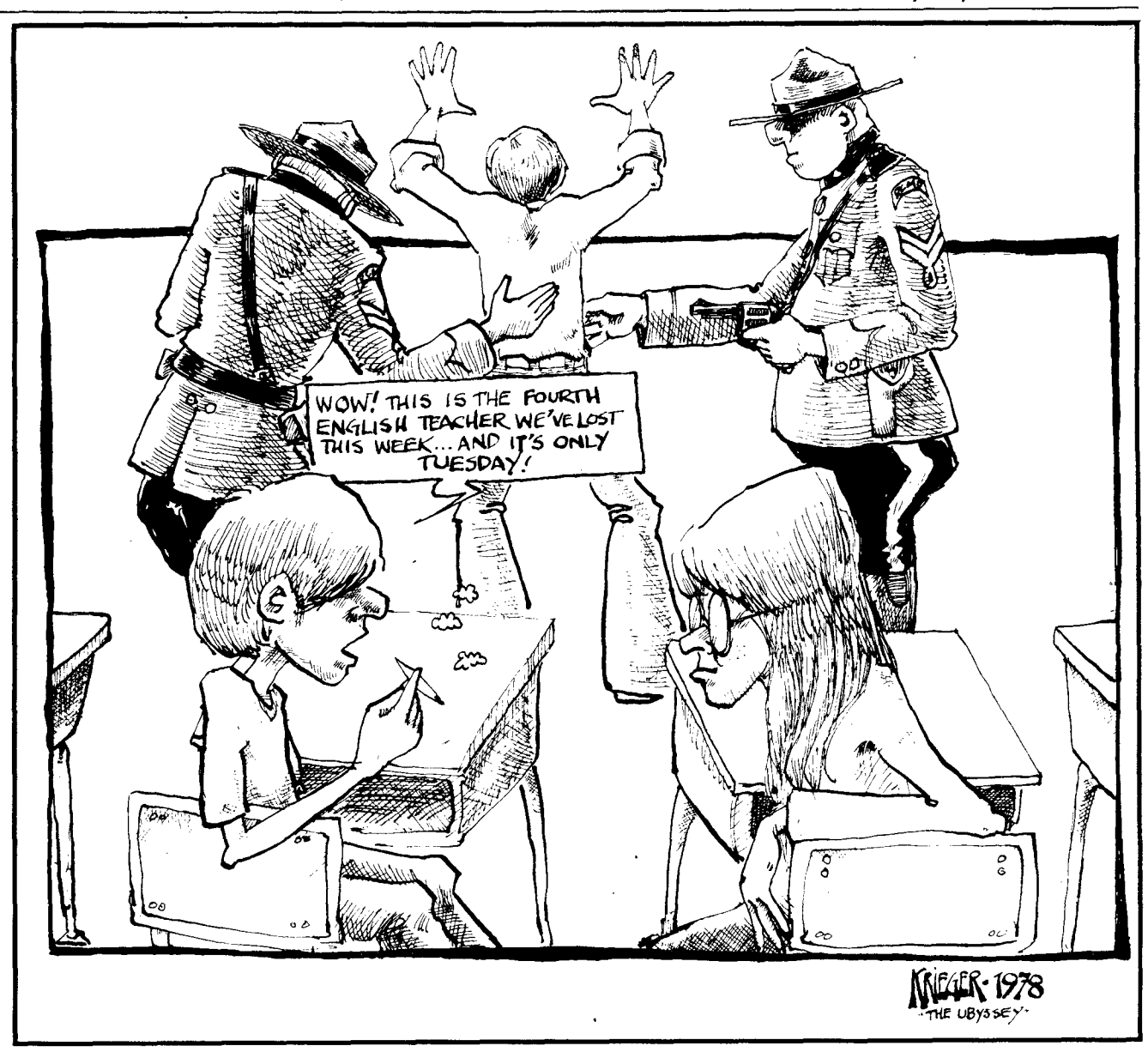
Bonner was a mistake from the beginning. His appointment was clearly based on political patronage as he was premier Bill Bennett's daddy's attorney-general.

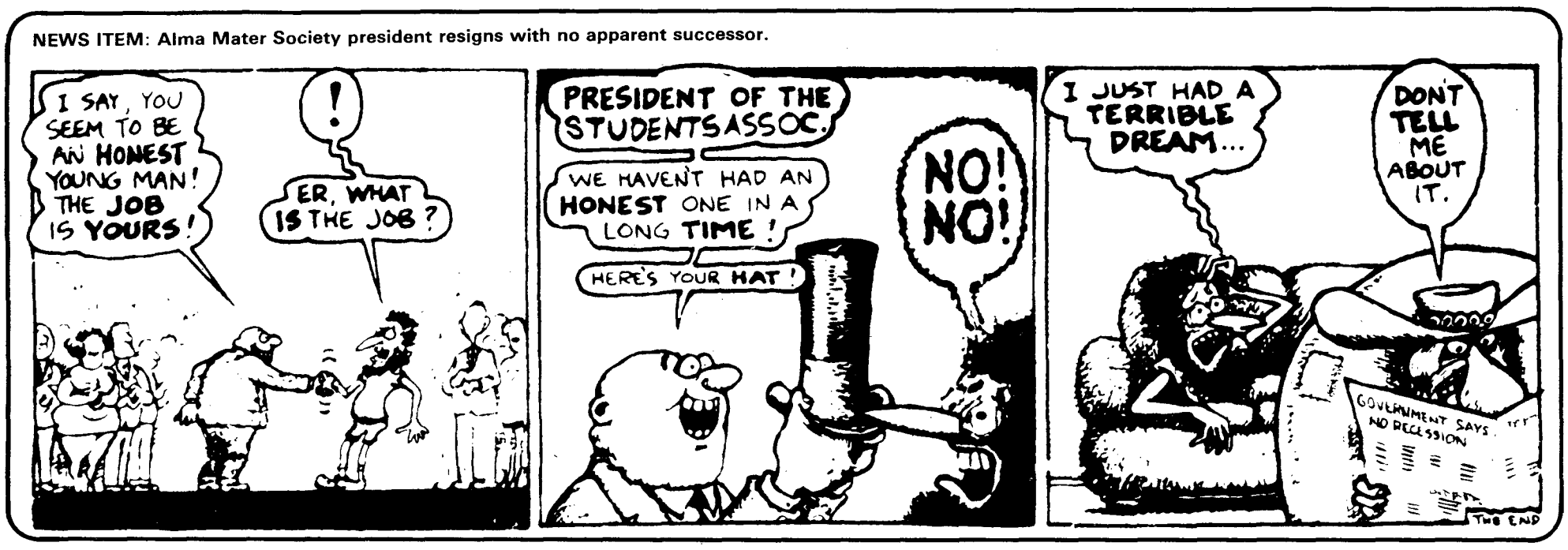
If Bonner does not resign he must be fired, an unlikely possibility considering his employer.

But the people of this province can fire his boss, the Socreds, and remove vultures like Bonner from public payrolls.

The campaign against this provincial government must begin now, with the bus fare increase and services cutback issue.

The Alma Mater Society will soon be announcing a new program of protest demonstrations. Get involved. Demonstrate. Bonner and his kind must go.





Letters

'Preserve Jericho hanger'

One of the west coast's most uniquely innovative, and creative designs for an urban park is located in the city of Vancouver. The ingenious transformation of a World War II-era aircraft hanger into an artist's workshop and public exhibition hall lends a character to this park which many regard as irreplaceable. Although somewhat unceremoniously referred to as Jericho Hanger number five, this portion of the park is truly a tribute to the people of Vancouver, who have managed to preserve in their midst an artistic community whose work is accessible to young and old alike.

Seldom does one encounter such an interesting and imaginative combination of both park and culture. While many of today's urban parks are being neglected by the user population, individuals can almost always be found wandering amidst the sculptures and totems displayed in the Jericho hanger.

However, a popular formula has recently reared its ugly head: Strip land of its endowments such as hangers, natural vegetation, and replace them with grass and the occasional tree. This leads one to wonder what lurks in the minds of those responsible. Seemingly a "time-tested" solution to the lack of urban outdoor space, we are rapidly coming to realize that this grass and tree formula often fails to attract sufficient numbers of people to justify even this simple (artificial) conversion.

Certainly, what is called for is either a more creative and innovative approach which assures maximum utilization of the area, or maintenance of the area in its present state.

Both of the above-stated objectives would be satisfied by the preservation of hanger number five. We can only lament the fact that Vancouver is at the point of losing one of its most interesting and imaginatively developed "recre-cultural" resources.

F. d'Hospital
grad studies

THE UBYSSEY

SEPTEMBER 15, 1978

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Editor: Mike Bocking

It was horrible. Decaying bodies were everywhere as PF staffers David Morton and Merrilee Robson returned from the grave. Gray Kyles and Dick Bale walked around the office rotting. Greg Strong didn't look much better but that was probably the strain of his first press day. Mike Bocking and Bill Tieleman were afraid that someone would write a masthead saying that PF was better than newsside. But Mario Lowther and Eric Promislow said everyone already knew that. John Woudzia, Glen Schaefer and Paul Hodgins wondered what the smell was. Richard Shreiner and Geof Wheelwright told them it was Matt King mildewing in the darkroom. Marili Moore and Richard Creech wondered if they would look that old one day and Anne Sharp wondered why Tom Hawthorn and Heather Conn looked so bad after only one year on The Ubyssey. Verne McDonald said, "Live fast, die young and leave a good-looking corpse." Steve Howard and Kevin McGee said, "We'll never be able to do that." It was a darkroom and stormy night for Pete Menyasz and Mary-Anne. Patti and Biba wondered why no one knew their last names.

Houses of torture

Item: Students prominent in the protest movement against South Africa's policy of apartheid have been house-arrested or imprisoned.
Item: In Eastern Europe and the USSR, many leading academics and students serve baseless prison sentences. The recent jailing of the physicist Yuri Orlov in the USSR is a good example.
Item: In Iran and Iraq, lecturers and their students have suffered imprisonment and torture for participating in activities viewed as "subversive."
Item; Argentinian students have been victim to a wave of repression aimed at purging the universities of "left-wing elements".

Around the world, in country after country, the evil practice of torture is again as common as in the middle ages. Governmental authorities make systematic use of torture in more than 60 nations.

By FRASER EASTON

In Uganda, prisoners have their heads bashed in with rifle butts. In Oman, victims are lashed to an apparatus that crushes them against the ceiling.

Argentina, home of the World Cup winners, employed over 73 different forms of torture during the last ten years. In the USSR, dissident scientists are gently destroyed with psychiatric drugs and treatments.

The increased use and growing sophistication of torture is symptomatic of a general decline in world respect for human rights. As Sean MacBride, Nobel Peace Prize laureate, has said, "the greatest danger facing the human race today is the near total breakdown of all standards of public and personal morality throughout the world." For this is the century of Mai-Lai and Auschwitz, of Hiroshima and the Gulag Archipelago.

This summer, Canadian students have had a rude awakening to the entire subject of human rights and liberty. In Montreal, Peter Treu was convicted for an offence under the Official Secrets Act, in a trial that was kept completely secret. The RCMP has come under fire for a range of abuses and crimes, including wiretaps, mail openings, and common burglaries. These, and other events, have seen Canadian law broken, and the Canadian Bill of Rights ignored.

The time has arrived when UBC students may no longer stand aloof of human rights problems. These abuses should awaken us all.

And of course, students should be concerned. Governments who enforce a rigid ideological discipline on the people of their country, and regimes intent on maintaining their power against the will of the majority must rely on a closely controlled university.

To these governments, universities are not the bastions of free thought and producers of new ideas that we consider them to be. Instead, they are objects to be destroyed - or better yet, used. For the intelligent and questioning members of the university are the part of society that is most likely to detect the basic injustices of an oppressive regime and are therefore most likely to attack the regime or government in words and actions.

Because of these and further reasons, a large part of the world's prisoners of conscience (men and women imprisoned for their beliefs, color, ethnic origin or religion, who have never used or advocated violence) are students and teachers.

perspectives

Authoritarian and totalitarian regimes rely on secrecy and apathy to carry out their crimes. Therefore the interests of humanity demand theopposite - exposure and action. I urge you, as fellow students, to get involved in protecting human rights. Take an active role. The only way that basic human decency is to ever be upheld is if we, the people, demand it.

As students and questioners we can do no less.

Fraser Easton is president of Amnesty UBC. This AMS club works to secure the release of unjustly imprisoned people with letters and petitions and tries to raise consciousness on human rights issues. Amnesty UBC meetings are posted in 'Tween Classes of this newspaper. New members are welcome.

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AMNESTY UBC
Information meeting, noon, SUB 211.
UBC CYCLISTS
Torsion of the testes free clinic, noon, Trutch house.
DEBATING SOCIETY
General meeting, noon, SUB 113.
SQUASH TEAM
Tryouts for C-D squash team, 2:30 p.m. to 5 p.m., Winter Sports Centre.
GEOPIT
Bubblies and bulk, 4 p.m., Geography building lounge.

MONDAY

CCCM
Potluck dinner and abortion discussion, 5:30 p.m., Lutheran Campus Centre.
WOMEN'S ATHLETICS
Swim team organization meeting, noon, War Memorial Gymnasium, room 25.
UBC THUNDERBIRD HOCKEY
Tryouts for UBC varsity hockey, 5:30 p.m., Winter Sports Centre main rink.
FENCING
General meeting, 7:30 p.m., Winter Sports Complex gym E.

TUESDAY

General meeting, noon, SUB 130.
SIMS
Group meditation, noon, Angus 210.

WEDNESDAY

WOMEN'S COMMITTEE
Lesbian drop-in, noon, SUB 130.
CENTRE FOR HUMAN SETTLEMENT
Videotapes and films free for students, every weekday from 10 a.m. to 4 p.m., IRC building, room B-80.

THURSDAY

PROGRESSIVE CONSERVATIVE CLUB
Organizational meeting with elections, noon, SUB 213.

Hot flashes

Wheels turn for charity

You've heard about how UBC administration president Doug Kenny likes to push people around? Well this Saturday you can see him in action on campus.

Actually Kenny will be helping out the UBC extended care unit's Push for Wheels drive by pushing wheelchair patients down University Boulevard, starting a 11 a.m.

To raise money for a wheelchair bus, 60 patients with an average age of 84 will wing their way on a 4-mile trip from the hospital on Wesbrook Mall to Blanca and return.

A team of dogs, horse-drawn wedding coach and a horse-drawn fringed buggy will ease the transportation and let the patients travel with class.

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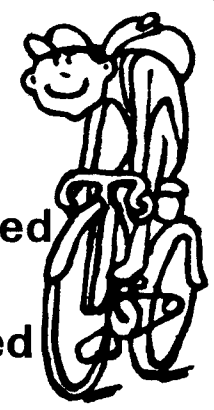

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5 — Coming Events

SPEAKEASY, UBC's crisis and information centre, needs volunteers this session. FREE training, weekend Sept. 22-24. Applications SUB 100B this week.

GSA FOLK NIGHT needs talent and audience Fri., Sept. 22, Grad Centre Garden Room, 8:30 p.m. Call Glen or Dave at 2095 days, ASAP.

GARAGE SALE — near UBC Village. Bikes, desk and lots more! 2061 Allison Rd. Saturday, Sept. 16, 10 a.m. to 3 p.m.

THE VANCOUVER INSTITUTE. Prof. Alex B. Woodside, UBC History department, speaks on "Collision of Revolutions: China and Viet Nam" in Lecture Hall 2 of the Woodward Building Saturday, Sept. 16, at 8:15 p.m. A world specialist on Asia and author of several books on Vietnamese affairs, Prof. Woodside taught at Harvard before coming to UBC, where he has continued his studies in these areas. This is a free public lecture.

IF YOU LIVE in Gage, Place Vanier, Totem Park, why not join the year's longest party? Disco dancing classes begin next week. Have a good year!

U.B.C. BOWLING LEAGUE meets Mondays in two shifts, 6:00 p.m. to 8:00 p.m. and 8:00 p.m. to 10:00 p.m. Bowling begins Monday, Sept. 18 at SUB Lanes. For information call Karen, 224-6582 or Chris, 224-6539.

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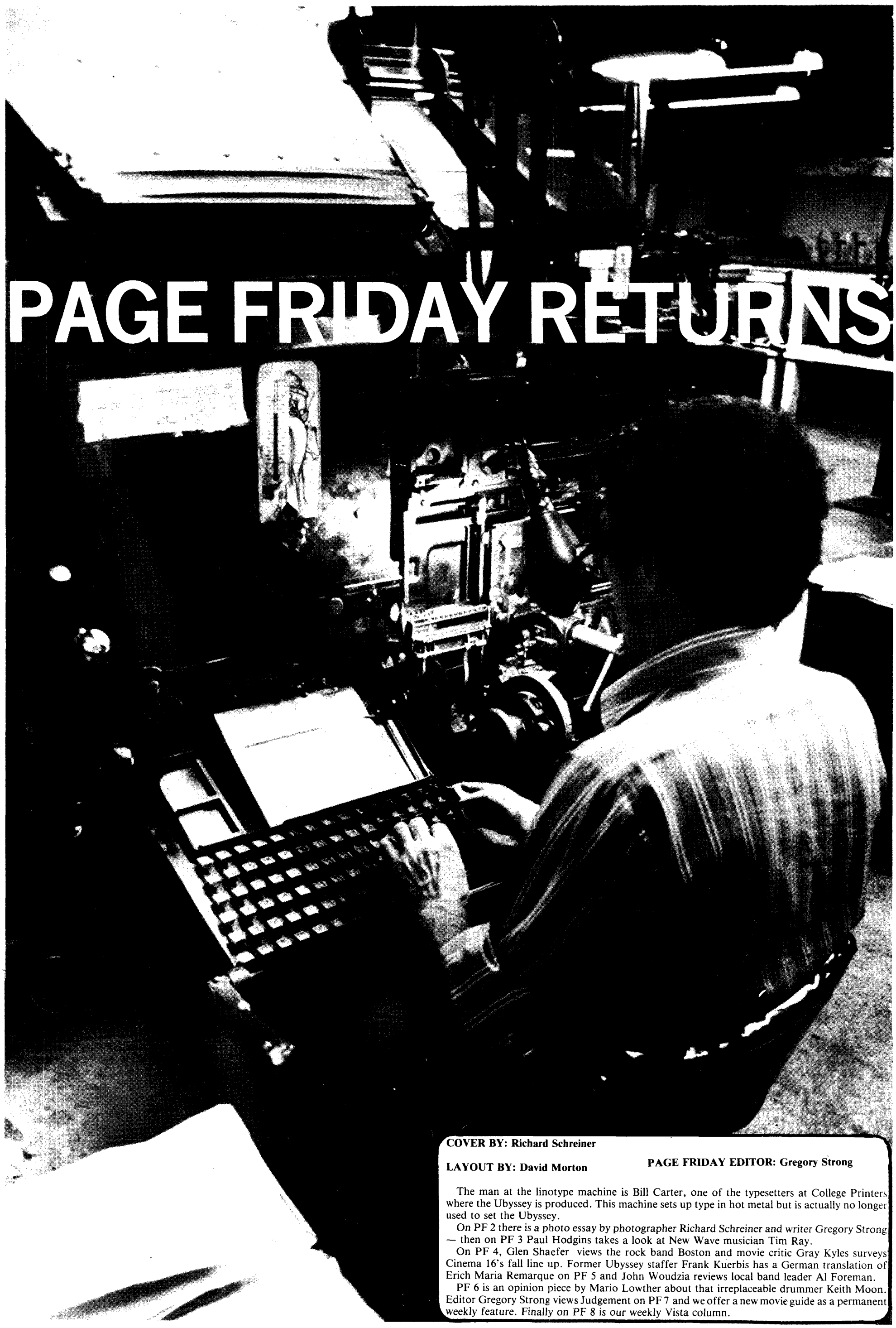


COVER BY: Richard Schreiner

LAYOUT BY: David Morton

PAGE FRIDAY EDITOR: Gregory Strong

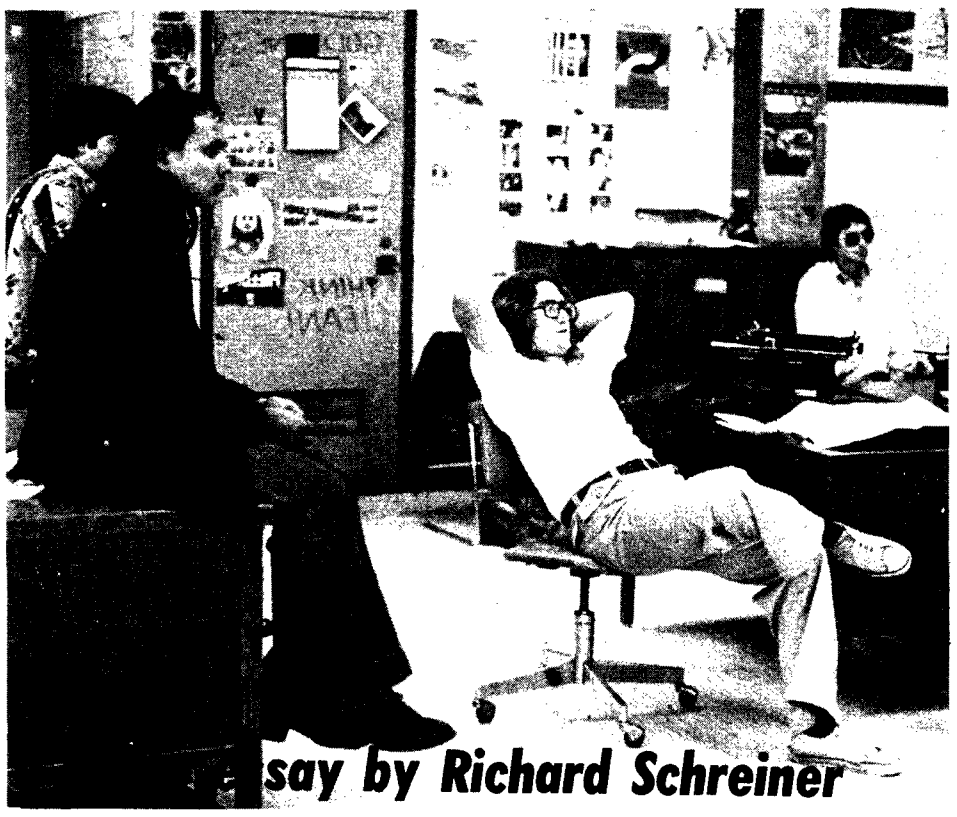
The man at the linotype machine is Bill Carter, one of the typesetters at College Printers where the Ubyssey is produced. This machine sets up type in hot metal but is actually no longer used to set the Ubyssey.

On PF 2 there is a photo essay by photographer Richard Schreiner and writer Gregory Strong — then on PF 3 Paul Hodgins takes a look at New Wave musician Tim Ray.

On PF 4, Glen Shaefer views the rock band Boston and movie critic Gray Kyles surveys Cinema 16's fall line up. Former Ubyssey staffer Frank Kuerbis has a German translation of Erich Maria Remarque on PF 5 and John Woudzia reviews local band leader Al Foreman.

PF 6 is an opinion piece by Mario Lowther about that irreplaceable drummer Keith Moon. Editor Gregory Strong views Judgement on PF 7 and we offer a new movie guide as a permanent weekly feature. Finally on PF 8 is our weekly Vista column.

How Page Friday operates :

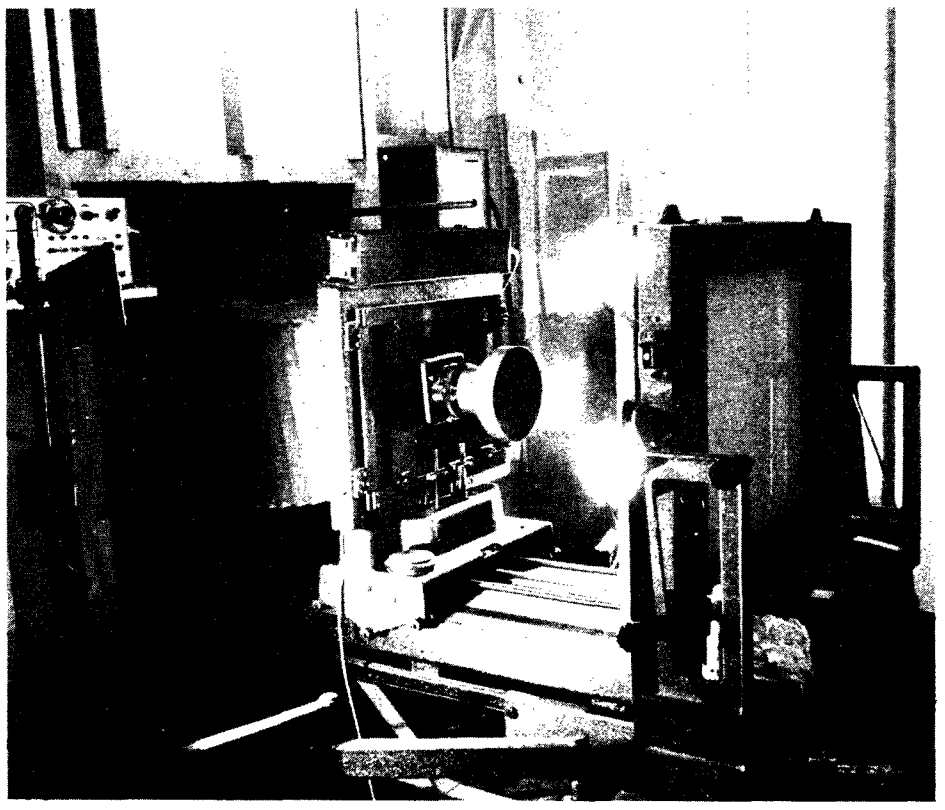


say by Richard Schreiner

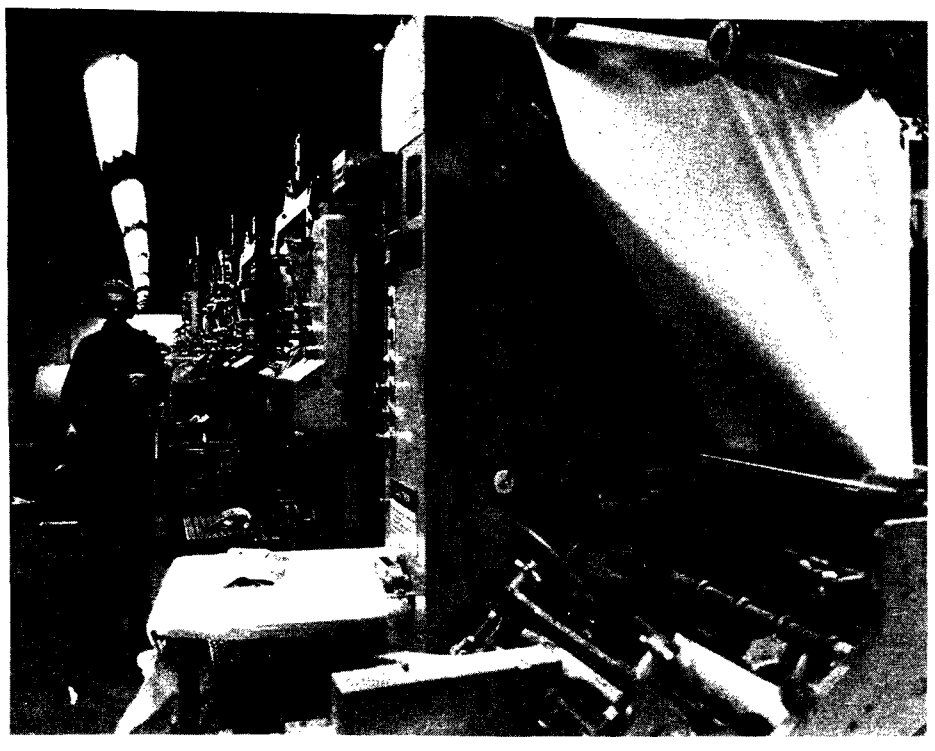
1. **PAGE FRIDAY** begins on Tuesday at 12:30. Pictured here from right to left are reviewers Dwayne Lucas, Gray Kyles, Ted Collins and Bob Bakshi. They have just handed in articles for Friday's paper which explains the satisfied look on Gray Kyles' face.

2. **ON WEDNESDAY,** an editor checks over all the Page Friday copy and if necessary, he asks for rewrites. Ubyssey editor Mike Bocking is shown here making cuts from a sports page. After the copy is edited, it is laid out on dummy newspaper sheets

3. **ON THURSDAY** afternoon, a copy runner takes all the news copy, photos and dummy sheets to College Printers at 2015 West Twelfth where the articles are set on computer tape. Armand Ouellette, one of the printers, pastes them up on full scale grid sheets.



4. **THE FINISHED PAGES** are checked for typing errors by Page Friday staff and then each sheet is photographed by this large twenty by twelve foot Brown camera. The image is then burned onto a plate from the negative.



5. **LATE THURSDAY NIGHT** Richard Blackburn the chargehand or foreman of the Pressgang sets each plate on the Goss Community offset press. It can reproduce 16,000 copies an hour of any one colour tabloid.

6. **EARLY FRIDAY MORNING** the Page Friday editor Greg Strong looks on as the printing presses roll. Both newsside and Page Friday sections of the paper are complete and ready to hit the streets.

Tim Ray rides the crest of New Wave

By PAUL HODGINS

Summer 1977: the Furies hit town. "Punk" rock is little more than a media-created fantasy to most Vancouver concert-goers.

Summer 1978: D.O.A., Dee-Dee and the Dishrags, and A.V. play to large crowds at the Japanese Hall and the Quadra Club. Vancouver sprouts its own bands. "Punk" rock has grown up, and fast.

Tim Ray of A.V. is a singer, songwriter, guitarist, and quite possibly Vancouver's first New Wave star. His orange-eating poster pose covered walls and mail boxes all over town before a concert in August. Ray and his band have had a busy year, cutting E.P. singles for the local market, recording demo tapes at Little Mountain Studios for interested American record companies, and of course, performing. More than a little impressive for a band that's barely nine months old! I talked to Ray after sitting in on an ear-splittingly loud rehearsal. The interview took place in his car, an old Buick that somehow seemed to suit him. The environment was perfect for Ray. He hates to sit still, always taps and shuffles and shifts his long body. Here, his nervous energy could be channeled into the gas pedal while he talked, expansively and spontaneously, about everything. Carefully-planned questions quickly fell by the wayside and this first-time interviewer sighed and let go the reins.

PF: When did A.V. first perform? How long ago?

R: It was . . . January or February of this year, at the Japanese Hall, a concert we put on ourselves . . . yeah, that was the first time. When it did start off, playing with the punks, people would think that A.V. was a punk band. Instead it was just an original music band.

I wrote the music and the words and I had people who could complement it really well in my own style, which will work out and does work out as the best way. I've tried being democratic. Doesn't work. So the best way is to take over all responsibilities yourself. We played Japanese Hall, all the venues that the punks play.

PF: Japanese Hall is by now a kind of established punk rock hangout?

R: It closed down because of . . . they won't rent it out any more.

PF: Because of the damage done?

R: Damage, not done by the punks, but done by people who say "Hey, punk rock, let's destroy some things."

PF: Why do you think the violent aspects of punk are up-played?

Punk violence

R: It's just image . . . image-impressed. The media distort everything. It's . . . the big companies were scared of it, etc. etc., and what they did, they supported it . . . actually, they made a satire of it . . . now punk rock's a big joke. The violence, there was actually . . . the violence was again the media. The people who dress up with the pins and everything are really harmless.

PF: Would you say they're a minority?

R: Yeah, they are. They are a minority. But, look at how much press they get. And that press makes them large. Their attitude is a minority. I mean, you're not gonna get people doing that. You won't get me doing that.

PF: Still, would you say that punk rock or New Wave is music of discontent?

R: Yeah, definitely. I think it's the best thing that's happened in the late '70's. Um, what happens . . . everything gets so indulgent, and goes to a certain extent, and then bang! . . . a breakdown again, back down to the roots. Okay, and then it starts building up again, then bang! again it goes down.

But maybe at one of these stages it'll break, and it'll go towards a different fusion. People are really experimenting with new sounds. Tom Verlaine of Television . . . with a basic line-up of guitar, bass, and drums he does a lot of different things. Again, another band that is really an excellent band is Devo. "Are we not men? We are men." They're industrial rock.

PF: Industrial rock?

R: Industrial rock. They're from mid-America, Akron, Ohio, and these guys, they bring humour, and they bring intellectualism. They're very intellectual. They don't want to be stupid rockers. What they do, they'll take a root song with simple progressions and they'll change it right around. They'll just do odd things to it, which is great.

PF: There is that aspect of intellectuality to your music. Are you consciously trying to set yourself apart from the other bands in town?

R: I'm not trying to be different in Vancouver, I'm trying to be different on a world scale. I want to have something that is Tim Ray and that can be set apart. Right now I'm just experimenting with everything. I'd find it obnoxious to say "Yeah, I'm trying to intellectualize music." I mean, you're intellectualizing music . . . who are you, y'know, you're just a **stupid** musician. Musicians **are** stupid. I've met too many stupid . . . I think the ideal career — who I really respect — is Neil Young. He goes through transformations, and . . .

PF: Tries to be new?

R: Well, he sets himself apart from everybody. He's not in the press, like y'know, 'Neil Young did this and that, da-da, da-da". He sells records basically because he's Neil Young, and you know what to expect. He doesn't cater to trends and things like that.

PF: That's interesting. He's one of the last persons I would have expected you to talk about.

Tim Ray . . . a musician looking to the future

R: No . . . not at all.

PF: Who do you think your biggest influences are?

R: There's always influences, you can't hide them, but . . .

* * * *

Arriving at the house of A.V.'s guitarist, Bob Coulter, we listen to some tapes of a local band rehearsing old rock hits. Later, on the way back, Tim makes some predictions about the development of rock.

R: I predict . . . the standard 1980's thing will become really mechanical — where it'll be sparse . . . instead of sort of going, flowing, it'll be a little more jagged. A Kraftwerk sort of thing. But they're going to do it in such a way that it's gonna sound really pleasant to the ear.

PF: More synthesizer?

R: Not necessarily — synthesizers are horrible machines — but, some kind of machine . . . where a guitar will be able to work with it . . . I dunno, I'm not very good at the technical end of it.

PF: What do you think of things like talk boxes?

R: I hate those things. I really think they're fucking disgusting.

PF: Because they're sometimes gimmicky?

R: Yeah, I just don't like gimmicks. But machines are obviously gonna become . . . they're very influential . . . they **are** gonna be **the** thing. But not, **not** synthesizers. There's only one person in my mind who knows how to play synthesizer properly, and that's Brian Eno (formerly of Roxy Music). That's the only person. I think Emerson blew it. Eno is the man of the future.

PF: Can you see the resurgence, eventually, of another rock subculture? This whole scene seems very anachronistic to me . . .

R: Yeah, the resurgence of the early '60's . . . is the '80's. All the connotations and the aura of the '80's is very exciting and the '60's was the same. Maybe — maybe if there's someone smart enough, someone who has it together, someone could really pull off a quick one. Someone could come up with something and take everybody by surprise.

We're in the era of doubt, or "what's comin' up next?" The '70's were "hipposie". It's a word I made up. Apathy — the bourgeoisie and the hipposie — it's a mixture of "bourgeois" and "hippie". It's just the 70's apathy, the aftermath of the '60's.

PF: We're in a kind of rain shadow right now?

R: Yeah, exactly. No new things have been said. It's been said many times before and it's not hard to figure out. After a peaceful time there's going to be some kind of resurgence of excitement again, 'cause . . . look at the mundane issues. The Talking Heads, they're talking about mundane things because that's exactly what's happening right now.

PF: You keep talking about rock as if it's cyclical. What do you think will be the main differences between the grassroots rock and roll of the early '60's and what's happening now?

R: You take a look at the technological advances that've been made since the '50's . . . right now, people are sick of rock and roll, they're going to be sick of rock and roll, so now there's an industrial kind of attitude. A mechanical attitude . . . it's going to be, uh, maybe not a musical fusion, but an industrial fusion.

PF: But the products of technological advancement aren't present in your band. There's no difference between your band and any other band that's come along in the last twenty years.

R: Because I want to do to first of all using natural elements, and then when I learn the technology, I'll use machines.

PF: A kind of self-limitation?

R: Yeah.

* * *

Finally, we're back at Tim's place in south Vancouver, a huge, curtainless monster that bears fresh scars from its most recent previous tenants, a group of UBC law students. Over tea and records, Tim finally seems more at ease, though the nervous energy still surfaces in his sudden, sweeping arm movements and constant toe-tapping.

PF: What about you? What's your own musical history?

R: I started playing guitar because of a computer programme mix-up, in high school. I was supposed to be in sewing or something, and they put me into folk guitar. I said "I don't wanna buy a guitar". So they said, "Okay, that's cool, we'll lend you a guitar", so I said "oh, fine". I don't think I would ever be a good musician. I think the creative energy is there, but the actual musicianship is not.

PF: What about your voice?

R: I took two lessons from this old Italian lady. I did my MI-MA-MO's. She said, "Son, you've got a good voice. You just have to open your mouth up more!". She'd lay me down on the couch and put books on me, she'd slap me around. But I can't afford the ten bucks a shot.

Success

PF: How do you feel about your success?

R: I've always **done** something. I've always been involved in different things. I've gone through ten professions in two years, and I've done well in all of them. But if everyone was expecting me to be a big success, it puts stupid pressures on me, and I don't want that kind of thing. Nothing's ever fun . . . I find this challenging and rewarding, but not fun. I'm depressed more than I'm ever happy. But if I didn't do it, I'd be more depressed. I get used to the depression, I'm very creative then.

PF: What about your appearance? Do you follow the New Wave look?

R: Yeah, actually, I like to stay away from that. I got my hair cut short about two years ago because I was doing this film. I was a member of "A Bridge Too Far". I was an extra in that in Holland . . . I was number 46 paratrooper. I never did see it, either. It was through the agency I was working for in London; my friend and I, just zzzip, y'know. We had long hair. And I just kept it short and it was really comfortable.The New Wave kind of thing is short hair.

PF: Do you dress in a definite style or antistyle?

R: Uh . . . it's not contrived . . . I don't know how to put it. You know, like you're wearing very college-y clothes, right? Like Root Shoes and things like that . . . white socks. It's something . . . that you could walk down the street in and feel you won't be threatened.

PF: I don't wear monogrammed sweaters, though.

R: Well, that's good to hear, Paul . . .

* * *

Recording prospects

Later, Tim plays two songs by Devo for me, "Jocko Homo" and "Mongoloid". We talk about his recording sessions at Little Mountain Sound.

PF: How is the taping going?

R: Little Mountain is just a pleasure to record in . . . fast . . . real fast. We put the drum and the bass track down live, which turned out really well. The bass and drum have the same tonal qualities . . . they go together, y'know? Which is very important.

PF: What do you think your prospects are?

R: No, I'm not worried about it at all. I know that I'll get something, because they're obviously good enough. It's a matter of luck, timing, and all that kind of thing. I'm not . . . I'm a real cynic, but I've decided to be an optimist. But they always say optimists are stupid, so I'm just kinda half and half right now.

Boston stagnating in its past success

By GLEN SCHAEFER

After the release of their debut album in the fall of 1976, Boston became an overwhelming overnight sensation. The album sold over 8 million copies in a perfect combination of aggressive promotion, good critical response, and what seemed to be the right sound at the right time.

Two years later, the honeymoon is over. Tom Scholz, the band's main creative force and the technical whiz kid who devised all those nifty sounds in his basement studio, summed up the band's strategy when he said, "I intend for the second album to be no major departure from the last."

It wasn't.

Their first Vancouver concert at the Pacific Coliseum on Tuesday left me wishing I had seen them two years ago, when they were still something different. Boston had problems in initially reproducing their studio sound on stage; problems which they have since overcome. Tuesday's concert was a competent, technically polished rendering of the sounds that made Boston famous, but it was boring as hell. They played most of the songs from their first album, songs which were familiar to me, as I imagine they are to anyone else who listens to the radio, mass promotion being what it is. Boston also played much of their latest album, which was unnecessary, as it sounded just like the first.

It appears as though the fans aren't the only ones who are bored with Boston. Boston was an easy band to take photographs of, as they didn't move around much on stage. Playing on stage must seem like a nine-to-five job to them, as it hasn't changed much in two years. It is understandable that Boston has lost most of their initial enthusiasm.

The concert wasn't a total loss, though. The opening act was Sammy Hagar. He and his band, while they didn't offer anything new either, seemed charged with the energy and enthusiasm that Boston needed. The crowd felt it and was driven to stamping their feet and clapping their hands to songs with such simple yet effective titles as Turn up the Music and Cruisin' and Boozin'. Near the end of their set, after being cheered back onstage for an encore, Hagar shouted to the audience "nothing sounds better than a fuckin' bunch of people just gettin' off!" What he lacked in eloquence was made up for in energy.

Hagar's enthusiasm was sustained by the tight competence of his band, as was evidenced in their set which featured solos from the drummer, the bass player and both guitarists. Clearly, Hagar hasn't lost it.

As for Boston, it was fun two years ago, but like the song say's don't look back.

BOSTON . . . getting tired after two years together

Cinema 16 series provides film alternatives

By GRAY KYLES

During the school year conscientious young students occasionally like to drag themselves out of the library and into one of the cultural fun centres around campus.

The Pit naturally attracts most of them, the masochistic buy season tickets to Freddy Wood and the wisest head off-campus.

But there are some who choose to spend their Monday evenings in a large dark auditorium watching subtitled films or Hollywood classics.

These are the subscribers to Cinema 16, UBC's 20 year old film society which trys to present a series of interesting films that provide an alternative to the movies playing downtown.

Every year the society puts together four separate programs which cover a wide variety of film styles. Each series features six nights of film and the total cost for the viewer adds up to the best film bargain in the city.

Phil Whitford, this years Grand Poobah of C-16, has put together two series for the fall term and two more for spring.

Kicking off the season this coming Monday night will be the International Series, an annual event which offers six films from around the world that you won't find in a commercial theatre.

Harakiri, the 1962 Japanese classic will start the series. Directed by Masaki Kobayashi, one of the forgotten Japanese directors, it is the story of a samurai who must adjust to a time of peace.

On the following Monday Sept. 25, the Animation series gets underway with Gulliver's Travels. Although the animation is crude in parts and the colors are fading, this feature, which covers only the Lilliput adventure, is still an exciting example of early Hollywood feature-length cartoons.

The International and Animation series will alternate for the remainder of the term.

After Harakiri comes The Cow, an Iranian picture which is then followed by the French film The Best Way to Walk.

On the night before Halloween Whitford has booked what has to be the wierdest movie to play in SUB in years. Themroc is about a French worker who turns his apartment into a cave, sleeps with his sister and eats policemen. The dialogue consists of a made up language.

The series finishes off with the Bulgarian comedy The Hare Census and the Russian drama The Orphans.

On alternate Mondays the Animation series will be rolling along and should bring a few smiles to this hard grey campus.

Two weeks after Gulliver's Travels is Max Fleischer. Fleischer, along with his brother Dave, is one of the greats of the animation world. He directed Gulliver's Travels and created Popeye and Betty Boop. Three Popeye featurettes and several Betty Boop shorts will make up the evening program.

George Orwell's Animal Farm is the main feature for the next show and it will be followed by An Evening of Shorts on Nov. 20.

The Animation Series comes to a close on Dec. 4 with Yellow Submarine, the film which spawned a thousand commercials.

After the Christmas break Cinema 16 returns with its two Spring programs examining the careers of Charles Laughton and Akira Kurosawa.

On Jan. 8 Laughton's 1937 Oscar winning performance in Private Life of Henry VIII will start the series. It is followed by the Barrets of Wimpole St., Ruggles of Red Cap Rembrandt and of course the classic Hunchback of Notre Dame. The series ends with The Night of the Hunter, the only film Laughton ever directed.

The real highlight of this year's Cinema 16 season is the Kurosawa series. Kurosawa is one of Japan's three greatest directors, the other two being Ozu and Mizoguchi. He is the best known outside of Japan and is probably the most accessible to Western audiences.

Kurosawa was a great fan of American westerns and in his many samurai pictures he shows just how much he has been influenced by directors like John Ford and William Wellman.

One of his most famous films, the three and a half hour long Seven Samurai, draws much of its style and form from Hollywood westerns. And Hollywood has returned the favour by adapting several of his stories to an American setting.

Turn to page 7

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Notice of Election

An election will be held on the 29th September 1978 to fill the following position within the Alma Mater Society

Senator at Large

Nominations for a person to fill this position will be accepted commencing Thursday the 14th September, 1978. The nomination period will close at 4:00 p.m. on Thursday the 21st September, 1978.

Nomination forms are available at the Registrar's Office and election procedures and other information is available at the A.M.S. Office, Room 246.

Pam Rosengren
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HILLEL HOUSE
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Join our baseball game (if it's sunny) at the Eric Hamber Playing Field or our volleyball game at the JCC (if the sun don't shine) on Sunday, Sept. 17th, 1978.

If it's sunny then at Eric Hamber at 11:30. If it ain't then at the JCC at 3:30.

M. Freedman narrates about Jewish pioneers from Vancouver on Tuesday, Sept. 19, 12:30 at Hillel House.

Tale from the Black Obelisk

Written by Erich Maria Remarque
Translated by Frank Kuerbis

Frank Kuerbis is a former Ubyssey staff member and second year University student. Tale From the Black Obelisk is a free translation he made from a chapter of Remarque's novel, Der Schwarze Obelisk, written in 1923. Remarque was a well known German author and probably best-remembered for his two novels, Drei Kameraden, Three Comrades, and Im Western Nichts Neues, All Quiet on the Western Front.

The man made of glass is standing motionless in the gentle twilight before a bed of roses. George the Seventh is walking in the chestnut tree alley. An older Sister is leading a bent old man with long hair who keeps trying to pinch her on her massive behind and he is giggling all the time. Two men are sitting beside me on a bench, each one explaining to the other why he is crazy, neither one listening to the other. Three women in striped dresses are watering the flowers, they glide with their tin-cans silently through the evening.

I squat on the bench beside the bed of roses. Everything is peaceful here and proper. No one is worried that the dollar has risen twenty thousand marks in one day. No one hangs himself for that reason as did an old couple yesterday who were found in a cabinet, each on a piece of clothesline. Outside of the two, there was nothing in the cabinet, everything had been sold and pawned, even the bed and the cabinet itself. When the buyer came to pick up the furniture, he discovered the corpses. They held each other and now their swollen blue tongues were sticking out at each other. They were very light and other people took them down quickly. Both were clean and washed, their hair combed and their clothes well darned. The buyer, a fullblooded furniture dealer, vomited when he saw them and said he didn't want the cabinet anymore. Only in the evening did he change his mind and have it picked up. Then the corpses were lying on the bed and had to be moved from there too as the bed was being taken away at the same time. The neighbours loaned a couple of tables and the old people were now laid on top of them with their heads veiled in silk paper. The silk paper was the only thing still belonging to them in the place. They left a letter behind in which they declared that they had actually wanted to kill themselves with gas, but the gas company had shut it off because they hadn't paid anymore. Therefore they asked the forgiveness of the furniture dealer for the circumstances they had created for him.

Isabelle is coming. She is wearing short blue pants that leave her knees bare, a yellow shirt and an amber necklace around her neck.

"Where were you?" she asks out of breath.

I haven't seen her for a couple of days. Each time after church I had slipped out and gone home. It wasn't easy to do without the excellent dinner and the wine with Bodendiek and Wernicke, but I preferred to be at ease with Gerda and sandwiches and potato salad.

"Where were you?" repeats Isabelle.

"Outside," I say, "There, where money is the main thing."

She sits down on the back of the bench. Her legs are very brown as if she had been lying in the sun a lot. The two men beside me are looking up timidly, then they get up and go. Isabelle slides along the bench.

"Why do children die, Rudolf?" she asks.

"I don't know."

I don't look at her. I don't want to be trapped by her again. It is enough, now that she is sitting with her long legs and her tennis shorts as if she knew that I want to live henceforth in George's way.

"Why are they born if they die again, right away?"

"You've got to ask Vicar Bodendiek. He insists that God keeps book on each hair that falls from any head and that everything has a meaning and a moral."

Isabelle laughs.

"God keeps book? On whom? On himself? Why? He knows everything."

"Yes," I say and find I get angry without knowing why. "He is allknowing, allrighteous, just and full of love — and nevertheless, children and the mothers that they need, die and no one knows why there is so much misery in the world."

Isabelle turns toward me with a jerk. She isn't laughing anymore. "Why aren't all people simply happy, Rudolph?" she whispers.

Georg Grosz (1919) The Friedrichstrasse

"I don't know. Perhaps it's because God would be bored otherwise."

"No," she says quickly. "Not on that account."

"Why else?"

"Because he is afraid."

"Afraid? Of what?"

"If everyone was happy, they wouldn't need a God anymore."

I look at her now. Her eyes are very penetrating. Her face is brown and thinner than before. "He is only there for misfortune," she says. "They need him for that and they pray. He does it for that."

"There are also people who pray to God because they are happy."

"So," Isabelle smiles distrustfully. "So they pray because they are afraid that they will not stay like that. Everything is fear, Rudolf. Don't you know that?"

The gay old man is brought over by the hefty Sister. Out of the window of the main building comes the high pitched hum of a vacuum cleaner. I look around me. The window is open, but barred — a black hole out of which the vacuum is screaming like a damned soul.

"Everything is fear," repeats Isabelle. Aren't you even afraid?"

"I don't know," I reply, still cautious. "I believe so. I was afraid often in the war."

"I don't mean that. That is proper fear. I mean that nameless fear."

"Which? Fear for one's life?"

She shakes her head. "No, before."

"Of death?"

She shakes her head again. I don't ask anymore. I don't want to get in there. For a time we sit silently in the twilight. Once again I have the feeling that Isabelle is not sick. But I don't let that come up. If it comes up, the confusion will be there again and I don't want it. Isabelle is finally moving. "Why aren't you saying anything?"

"What are words?"

"A lot," she whispers. "Everything. Are you afraid of that?"

I reflect. "Probably we are all a little afraid of big words. There have been so many lies told with them. Perhaps we are also afraid of our feelings. We don't trust them anymore."

Isabelle pulls her legs onto the bench. "One needs them though, dear," she murmurs. How can one live otherwise?"

The vacuum cleaner has stopped humming. It is suddenly very quiet. The breath of the moist earth is coming cool from the flower beds. A bird is calling in the chestnuts, always the same cry. The evening is suddenly a scale that carries equal amounts of world on each side. I feel as if it was weightless, balancing on my chest. Nothing can happen to me, I think as long as I go on breathing quietly like that.

"Are you afraid of me?" whispers Isabelle.

"No," I think and shake my head. "You are the only person of whom I am not afraid. Not even with words. In front of you they are never too big and never ridiculous. You understand them because you still live in that world where words and feelings are one and lies and visions the same thing.

"Why aren't you saying anything?" she asks.

I shrug my shoulders. "Sometimes one can't say anything, Isabelle. And it is often so difficult to let go."

"To let what go?"

"Oneself. There are emotional resistances."

"A knife can't cut itself, Rudolf. Why are you afraid?"

"I don't know, Isabelle."

"Don't wait too long, dear. Otherwise it's too late. One needs words," she murmurs.

I don't answer. "Against fear, Rudolf," she says, "they are like lights. They help. You see how grey everything is getting. Now blood isn't red anymore. Why don't you help me?"

I give up my resistances finally. "Sweet strange heart," I say, "if only I could help you!"

She bends over and puts her arms on my shoulders. "Come with me. Help me! They are calling!"

"Who is calling?"

"Don't you hear them? The voices. They always call."

"No one is calling, Isabelle. Only your heart. But what is it that calls?" I feel her breath on my face. "Love me, then it won't call anymore," she says.

"I love you."

She lets herself sink beside me. Her eyes are now closed. It is getting darker and I see the man made of glass slipping away slowly. A Sister is grouping together a couple of old people who have been sitting on benches and are like dark bundles of sorrow, bent and motionless.

"It's time," she says to us.

I nod and remain sitting. "They're calling," whispers Isabelle. "They can't ever find them. Who has that many tears?"

"No one," I say. "No one in the world, beloved heart." She doesn't answer. She is breathing like a tired child beside me. Then I lift her up and carry her through the alley back to the pavilion where she lives.

When I let her down, she trips and holds me tight. She murmurs something I don't understand and lets herself be led in. The entrance is brightly lit up by a shadowless, milky light. I set her down in a basket chair in the hall. She lies in it with closed eyes as if she had been taken off an unseen cross. Two Sisters in black habit go past. They are on the way to the chapel. For a moment it looks as though they wanted to pick up Isabelle and bury her. Then the attendant in white comes and takes her away.

Foreman reveals exciting Blues past

By JOHN WOUDZIA

When Al Foreman and his entourage first performed "Summertime Blues" at the Vancouver East Cultural Center on the night of July 23, it was clear to all in attendance that they were witnessing something more than a mere 'history' of the blues. What they had actually experienced was a star studded cast of Vancouver locals resurrecting and reincarnating the personages of the Bluesmasters themselves.

The success of the show was so phenomenal that there were almost immediate cries for a repeat performance. As talk of the significance of the event began to circulate and increase, CFRO-FM applied for and received authorization to repeat the entire taped performance on the air for the benefit of those who had missed it live the first time. This effort however, proved to be all too compromising and Al Foreman, responding to the positive sentiments generated by public enthusiasm acted accordingly and recalled the entire cast to re-enact the experience of 'Summertime Blues'.

Foreman scheduled the show for Sunday, September 10 at the Queen Elizabeth Playhouse and made an appropriate addition to the original title in accordance with the genuine love and admiration that both the public and media had expressed for Blues music. The show was billed as "Summertime Blues - An Appreciation."

Set amid the small but comfortable and accoustically superior confines of the Q.E. Playhouse, what went down last Sunday night had to be one of the most exciting and well organized concerts performed this year.

The cast featured Bill Reiter, the Dr. Bondolo celebrity, as narrator for Foreman's 21 page script which traces the blues from its birth until its present day significance, diversity and feedback. Reiter was the obvious choice for Foreman as M.C. for the evening's performance. He and Foreman were old friends and go back years to when they once formed a blues club at Britannia High School in 1960. Spotlighted by Reiter's narration were Vancouver's very own collection of blues musicians who proved convincingly that they could hold their own with the best professional blues musicians in any circle.

The cast featured Jim Byrnes, who originally from Memphis, came to Vancouver last March and has since made a name for himself through performing at Angelica's Restaurant, on CKVU, and more recently at the Spinning Wheel with his own band.

A brother team consisting of Carl and Jack Lavin, guitarist and bassist respectively from the Powder Blues Band, Betty Chaba (Loose Change), Jane Mortifee, Denise MacCann (Tattoo Man), Billy MacCalder, John Firman and Blue Williams were among only some of the evening's performers. Of course the man himself, Al Foreman was onstage throughout the entire event playing keyboards, harmonica, singing, struttin' and generally keeping things in check.

Turn to PF 7

The Who darkened by death of Moon

By MARIO LOWTHER

What will happen to the Who now that Keith Moon has died? My allegiance to this elite band has been long and faithful. I wore out their albums, bought new copies,and wore them out too. They were immortal, I believed, the only band to emerge from the British music invasion of 1964 and remain intact to 1978. Until now.

The bad news is that the Who have decided not to break up. Rather they will bring in a guest drummer for future recordings, but not as a permanent member of the band.

Sure, the Who's breaking up would mean losing it as a band, but it would be left as a certified golden legend, a monument to true rock class. Without Keith Moon it just won't be the same, and that's bad. I would hear the drumming and just knowing that it is not Moon at the helm would taint the music.

He was more than just the drummer for Who, he was the most manic, the most daring, perhaps the most talented at his instrument in the entire rock focus. He was in a select group with Carl Palmer, John Bonham and Ginger Baker, but while they all led relatively quiet lives off stage, Moon was -- well, he was Keith Moon.

"You gotta maintain the bizarre," was Moon's explanation for his chaotic lifestyle. "I destroy things that eventually destroy themselves. Or that were not there to begin with. There's an art in destruction. You can create by destroying. Some things look better with a few dents in them."

Such is much of the Who's road equipment. Pete Townshend delighted in decimating his guitars on the stage, against the speakers or, as he was wont to doing occasionally, through his amps. Roger Daltrey drove his microphones whenever and against whatever he could. If Moon couldn't kick his drums off the stage, he would stomp on them until it didn't matter anymore. Only John Entwistle remained calm, plucking his bass while Armageddon crashed down around him.

However many backstage fights, onstage fights or hotel demolitions the Who survived, nobody disputed their musical brilliance. Though Townshend's guitar riffs sometimes wandered and Entwistle's bass lines occasionally faded beneath a wall of sound, Moon's frantic drumming was not only the band's eternally dependable beat, it filled in any holes in the music with a torrent of drum rolls, cymbal smashes and pounding bass drums. He never missed a cue, be it in the studio, live on stage or jamming with friends.

"I try to involve myself entirely with the music," he said, "then the drums become part of the music. I have the ability to function physically while my conscience is elsewhere. I'm listening to what Pete's doing, I'm listening to what John's doing. I don't have time to think about what I'm doing. A drummer doesn't need to think about what he's doing. He just does it."

He also dabbled in acting, playing perverted Uncle Ernie in the movie Tommy, and a drummer (what else) in That'll Be the Day, a 1976 turkey about a struggling young rock band. Two other films have yet to be released: a remake of Gunga Din with Ringo, Harry Nilsson, directed by Sam Peckinpah, and Sexettes, Mae West's comeback, with Alice Cooper, Van McCoy and Ringo again.

But these fruits of adulation, money and freedom were poisonous indeed. The pill-and-booze existence of the warring Mods and Rockers days that the Who lived in the early sixties (The Who was Mod patterned), and about which Townshend wrote 1973's double opus Quadrophenia, seemed to catch up to Moon. Reclusive and retiring, the Who had toured only twice since 1973, and when talk of live work surfaced last spring, so did rumours that Moon would be replaced for any show. Ill health, they said of a man who had spent much of 1977 in and out of a Los Angeles sanitarium, attempting to beat a bout with alcoholism.

Moon returned to London apparently fit and ready to anchor the band again. Soon after Townshend dropped a bombshell, announcing that the Who's touring days were no more.

Then September 7 came, and Keith Moon cashed it in.

It levelled me. I anticipated the break up of the Who, figuring they would never record without Moon behind the drums, making faces and goofing off. I played all the old albums, listening only to Moon, amazed by his explosiveness, and all the more saddened by his death.

Then I learned the Who will not break up. I should be grateful, but I am definitely not. A band can put out volumes upon volumes of great music, but if they don't have the dignity to quit when they should, then that is sad indeed. The Who was never Townshend, Daltrey, Entwistle and drummer X, it was the four, and without Keith Moon, it's just not the Who anymore.

After all, look at the cover to Who Are You, and Keith Moon in the polo outfit, sitting on the the chair that says "Not to be taken away". It's ironic that now that he has been taken away, the Who wants to replace him. No drummer, no matter how brilliant, can replace Keith Moon, or should.

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Judgement offers food for thought

By GREGORY STRONG

What is the most violent crime a man commits? Some would argue murder but we would agree that an act of cannibalism is the most shocking human crime. It seems to be an assault against our human natures that we could violate each other's bodies in this way.

Judgement, a play which opened Tuesday at the Vancouver East Cultural Centre, Richard Monette plays Officer Vukhov, a Russian soldier who has been forced to murder his comrades then eat their remains so that he might survive a sixty day imprisonment in a sealed stone cell.

Our first impression of the stage is one of distinct and unbroken grayness. A grayness of cell walls broken when a small man wearing a white hospital tunic enters the stage. From that point on, he rarely moves his body while he speaks. He is restraining himself but his legs tremble. He is ready for the single word which might pitch him into black madness or trigger him into a physical assault of his audience. Captain Vukhov is played by Richard Monette and is the sole character in playwright Barry Collins' two hour play. He addresses his audience. They are the military tribunal to judge him. And Vukhov sings to them his weird song of the violence, terror, despair and ultimate degradation and shame among the men who were trapped with him in the cell. And Vukhov demands that they pass some judgement on him and so let him rest.

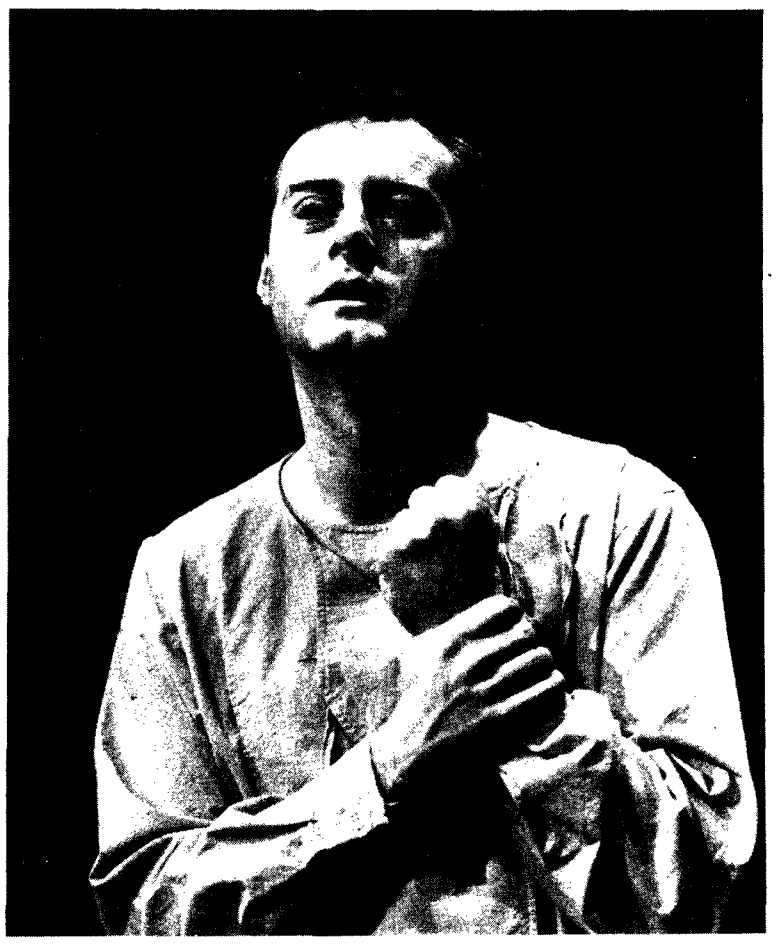
As an actor, Monette has developed a clever technical interpretation of this character. It is outstanding, no matter how difficult it is to determine how much of the work was Monette. Or how much of the interpretation was the work of that outstanding English director Robin Phillips who is the new head of the Stratford Festival where the play premiered in June.

Monette uses his small size. He sees Vukhov as a ferret. And accordingly when Vukhov and his comrades were first imprisoned by the retreating German Army and when the group, faced with starvation, drew lots to determine which man would be killed to provide food for the others, Vukhov took no initiative. Neither was he the first man to eat human flesh in the cell. He was not the biggest, nor the strongest, nor the most courageous man, but he was the surviving man. It is even worse that after this terrible experience he is still a sane man. He is like any of us.

Collins has based his play on an actual war incident in 1944 where two madmen were discovered by the advancing Russian Army. They were Russian soldiers who had been trapped in a monastery and were found with the half eaten corpses of five other men. They were given a decent meal by their liberators and then shot as a threat to morale within the Russian Army. Truly their madness and cannibalism is a powerful metaphor for that barbarous and terrible war.

But Collins' play is based on the premise that one man survived these horrors and his sixty day period of confinement with an intact brain. He is sane and we cannot easily dismiss what he might tell us about ourselves or the human condition.

Certainly we are no strangers to accounts of cannibalism. Everyone can remember the case of the Catholic school boys whose plane crashed in the Andes and were forced to eat the flesh from corpses. In Canada, there was the controversial case of the German bush pilot who ate human flesh and lived while his companion refused food and died. This play poses the same questions about the ultimate price of survival.



Richard Monette . . . victim of a brutal ordeal in Judgement

As a theatrical experience, Judgement is first rate and it raises ideas and intimations about the very nature of the theatre. You can leave behind all the pompousness and cheap effect of city reviewers like Max Wyman or ex-playwright John Lazarus and all of the actors who came to see the play that first night and compare notes with the technical expertise of a virtuouso artist like Richard Monette.

You can forget that the play is sometimes meandering and weak and forget that Monette the actor is making the occasional technical error as the character Vukhov. You can forget all this and jealously guard your seat, imagining that Monette is playing this grisly monologue for you alone when you see a man stripped like that on stage with all his pain and suffering revealed.

What is the theatre about? It is the eternal revelation of our humanity. Why go to see plays? We go to be moved and experience deep emotions, sharing in the collective memory and feelings of humankind.

Finally we return to Vukhov's crimes against humanity. Should an act of necessity be considered a crime? For the men who decided to eat one another it was the question of survival or death. And we are still haunted by Vukhov's ringing words which do not let us escape him and his crime so easily.

"I want you to accept me as a man again, to let me walk among you, again." It might well have been one of us on that judgement stand. We are left with a pressing decision as the curtains close and we must pass some judgement on this man and his act.

Summertime

From PF 5

Foreman started things off by performing a tune written and performed originally by Blind Lemon Jefferson entitled "Cocaine", and did so in an impressive Southern 'slur' style. Jim Byrnes then proceeded to reconstruct the prevailing sound of the thirties by performing the original version of Robert Johnson's 'Crossroads' on bottleneck guitar.

After a short intermission, Reiter set the mood for the second half of the show by explaining how the foundations of blues music, which had its roots planted firmly in the black South were altered by performers such as Chuck Berry who synthesized the sensibility of pure blues with a Northwestern 'rockabilly' sound to create the style and form of Thythm and Blues.

The successive pattern of white imitators were exposed through Reiter's narrative as the main reasons behind the created myth that blues music is and always has been a product of North American culture.

The true identity of the music was partially restored however as the second half of the show featured favorites for Louis Jordan and Elmore James, highlighted by superb performances from Al Foremand and Him Byrnes doing a J.B. Lenoir tune dealing with Viet Nam and the South.

As the entourage left the stage for the last time, Foreman grabbed the microphone as he was walking away, and in a final burst of exhalted truimph proclaimed, "Well, we all sure did have a party tonight, didn't we?" The man was right, what had started out as mere 'appreciation', ended in overwhelming celebration.

Mediocrity at the movies

September is traditionally the Dog Days for movies and this year is certainly no exception. A look at a movie page reveals that the studios are holding all their worthwhile projects for the Christmas season. What we're left with is a lot of holdovers and a few real fillers.

HEAVEN CAN WAIT: Lightweight comedy about a quarterback who is claimed by the Heavenly powers before his time is due. This is a remake of the lightweight 40's film.

EYES OF LAURA MARS: Drab and exploitative mystery film. Faye Dunaway won an Oscar so that she could star in this.

ANIMAL HOUSE: National Lampoon's second failed attempt at filmmaking. Why don't they stick with the magazine?

SENIORS: "Behind every B.A. there's a little B.S." We don't need a movie to tell us that do we?

THE END: Burt Reynolds stars as a man who discovers he's dying and decides to end it all quickly. Depending on who you talk to this is the funniest movie of the year or a crashing bore.

CORVETTE SUMMER: That cute, loveable Mark Hamill teams up with cute loveable newcomer Annie Potts to create, you got it, a cute, loveable comedy — adventure.

SATURDAY NIGHT FEVER: A somewhat perceptive look at young people who have nowhere to go and one who makes the move to break out of this restrictive environment. John Travolta makes an impressive movie debut.

GREASE: John Travolta is again in a film that has about as much to do with the 50's as Kiss does.

THE CHILDREN OF THEATRE STREET: The story of the Kirov ballet school. This film reeks of classy documentary tradition type stuff.

FOUL PLAY: Word has it that this one is a mediocre comedy with Chevy Chase engaging in his usual routines.

THE HOUND OF THE BASKERVILLES. Two of the funniest men ever born, Peter Cook and Dudley Moore are apparently wasted in this remake of the Sherlock Holmes classic.

REVENGE OF THE PINK PANTHER: When is someone finally going to put poor old inspector Clouseau out of his misery?

INTERNATIONAL VELVET: From all reports this is a thoroughly enjoyable family film which is out of step with today's cynical movie audiences.

NETWORK: Sidney Lumet's excellent satire about television and big business features a superb cast and a fine script. This one is showing all weekend in the SUB Auditorium for only $1.00.

All Women Welcome
to the first
WOMEN'S COMMITTEE MEETING
Tuesday, September 19 12:30 p.m.
Women's Centre SUB 130

OPEN AIR BEAR GARDEN
TODAY: 4:00 p.m.
IN BUCH. COURTYARD
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INTRAMURAL REFEREE CLINICS

Football	Mon. Sept. 18	12:30 p.m.
Volleyball	Tues. Sept. 19	12:30 p.m.
Soccer	Wed. Sept. 20	12:30 p.m.
Basketball	Thur. Sept. 21	12:30 p.m.
Hockey	Fri. Sept. 22	12:30 p.m.

For Further Information
DIAL INTRA-ACTION
228-2401
Rm. 210, War Memorial Gym

VISTA

For the film fanatic, a reasonable selection this weekend. At the Pacific Cinematheque, 1155 West Georgia, on Friday at 7 and 9:15 p.m., Pepe Le Moko, a 1930s French imitation of Hawks' Scarface set in Algeria. Saturday and Sunday, two films by Bay area film-maker Rick Schmidt, Showboat 1988 and A Man, A Woman and a Killer respectively.

Yet another classic double bill at the Ridge this weekend: Kubrik's Dr. Strangelove with Peter Sellers and George C. Scott, and Cat Ballou, starring Lee Marvin and Jane Fonda, as hard-bitten as ever.

Meanwhile back at the SUB Auditorium, Network. A high-powered anti-TV melodrama, it is unfortunately a prime example of what it purports to attack. Has its moments but more soap opera than drama.

For those of you into art appreciation, Robert Rauschenberg is at the Vancouver Art Gallery. The public viewing of the newest work by the man who made a household object of the stuffed Angora goat stuck in a tire. Don't ask what it's doing here, just go and check it out.

And at the Nova Gallery, 1972 West 5th, an exhibition of photographs by Michael Morris.

Finally, for those of a less aesthetic bent, the new pool's open. Student swimming is free Saturday night from 11 p.m. to 1 a.m. That should sober 'em up.

Cinema 16 is a bargain

From PF 4

The Kurosawa series alone is worth a membership in Cinema 16 and if you have only enough time for one series this is the one I would recommend.

But the International, Animation and Laughton series are all well worth seeing and together create a strong season for the flim society.

Cinema 16 is a film society with admission by membership passes only. These are available for $5.00 per individual series for UBC students and staff. That means you are paying less than a dollar to see each of these quality films. Where can you match that?

The general public can gain admission to any one series for $6.00. If you buy passes for more than one series there are price reductions that make the deal even better. And as if the cheap price isn't enough of an incentive each member of a series may bring a guest once for free. No single admissions are sold, however.

Tickets are available at the Filmsoc office, SUB 247, the Alma Mater Society office or at the door. Each film is shown at 6:00 and 8:30 p.m.

Page Friday personals

My name is Page Friday. I am an attractive Mature newspaper (well hung) seeking to meet equally attractive, fun, talented, mellow writers for mutually satisfying experiences, namely reviews, articles and photography. Only seriously mellow, mature, (easy) people who seek a sharing and fulfilling relationship need apply.

Actually, anyone vaguely interested in writing for the best student newspaper west of Blanca will be most welcome. We'll take anybody.

Weekly meetings are held Tuesdays at 12:30 p.m. in The Ubyssey office, Room 241 K of the Student Union Building.

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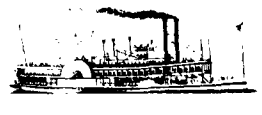

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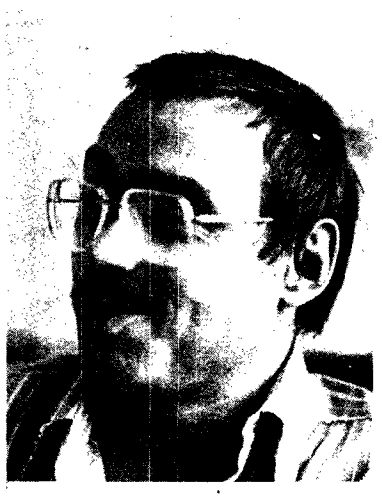
VISTA

The Surrey Art Gallery at 13750 -88th Avenue in Bear Creek Park is worth a special trip this weekend. Besides the stunning display of Diego and Orozco drawings there will be a Sunday showing of a biography on his wife Frida Kahlo. Both Kahlo and Rivera were artists who made a point of defying conventions and their work is intense and gripping.

Here's one very special note for all students on campus this Tuesday. International director Yurek Bogajewicz who trained with Jerry Growtowski and the Polish Lab theatre will be giving a special lecture on contemporary theatre on Tuesday at 12:30 at the Dorothy Somerset Studio.

Bogajewicz will be remembered for his exciting productions of Shadowdance and the Arts Club Theatre and Oedipus at the Vancouver Playhouse last year. He is planning a special series of projects and workshops to be held in Vancouver.



Yurek Bogajewicz at Dorothy Somerset on Tuesday at 12:30

You could use the break so why not take this weekend off. You've worked hard all week. We aren't Puritans, so relax and turn your mind to other thinks like CO-OP radio at 102.7 FM tonight. This volunteer run station on 337 Carrall Street, Gastown offers nightly jazz and new wave music. They also need new talent.

The Soft Rock Cafe again offers a weekend of good music and a pleasant atmosphere. On Friday is a guest appearance by Country and Bluegrass band Crowbait, then Sneaker on Saturday with the Mulberry Street Jazz Band finishing on Sunday.

The Soft Rock Cafe also has an open showcase for local musicians, writers, poets and actors every Monday at their special 9:00 Hootenanny.

The Robert Rauschenberg Works are still being shown at the Vancouver Art Gallery which is open Saturdays and Sundays. The show is certainly controversial and worth the trip just to see if Rauschenberg is as good as he believes.

If you haven't been to the Vancouver Planetarium for sometime, check out their new show under the dome, Magic Circles Under the Sun, a recreation of stellar events five thousand years ago and an investigation into Stonehenge and the mysterious medicine wheels found in Saskatchewan. The shows are at 2:30, 8:00 and 9:30 and cost $2.00.

On Monday night at 8:00 you might catch Music Under the Stars for $1.00 and hear some Rachminoff or Beethoven's Symphony No. 6, both accompanied by lights shows.

DANCE TO A LIVE BAND
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U.B.C. SAILING CLUB
At: The Grad Student Centre
Date: Sat. Sept. 23, 1978 — 8:00 p.m. - 1:00 a.m.
Tickets available from Club Executive, AMS office or at the door

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Thursday, Sunday: 7:00
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9:45 a.m. CHURCH SCHOOL — Classes & Study Opportunities
11:00 a.m. "TASTEFUL LIVING" — John Hardy
7:00 p.m. "MIRACLES" — Dr. John Hodges, Dept. of Animal Science, U.B.C.

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Have you signed up to curl this year?
IF NOT
Phone Rick 224-2070
UBC Curling Club
Entry Deadline Sept. 28, 1978

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Membership open to 4th year undergraduates and graduate students
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FOR FURTHER INFORMATION CALL UBC ALUMNI ASSOC.: 228-3313

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All resumes will be acknowledged. You will be contacted on or about October 31st regarding campus interviews which will take place November 6 - 9th. Additional information is available at the U.B.C. Placement Office.

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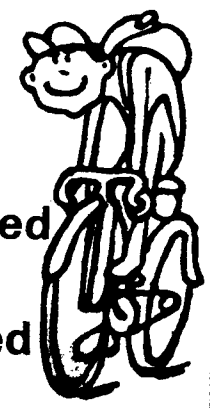

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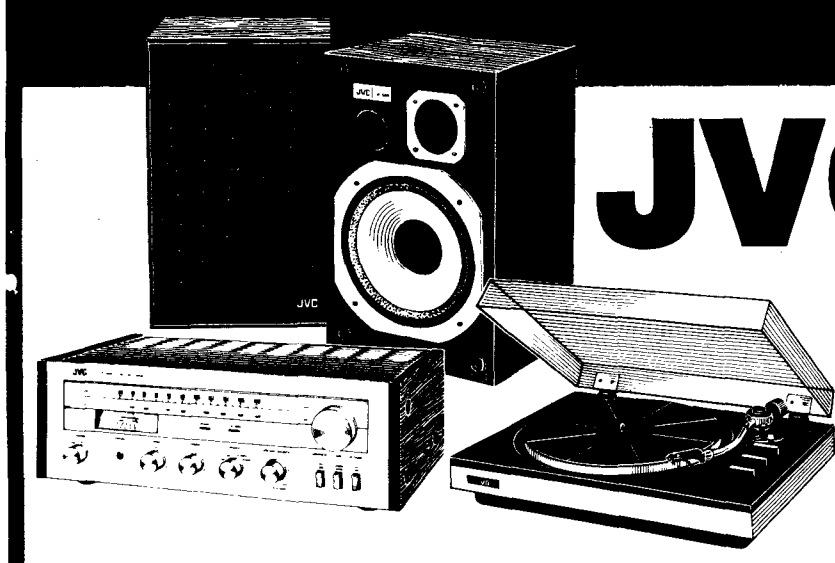

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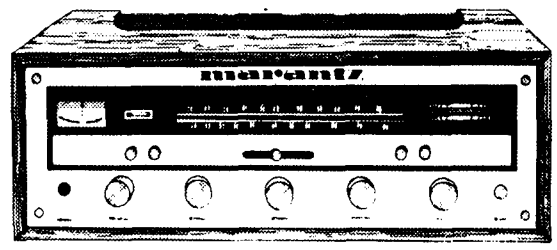

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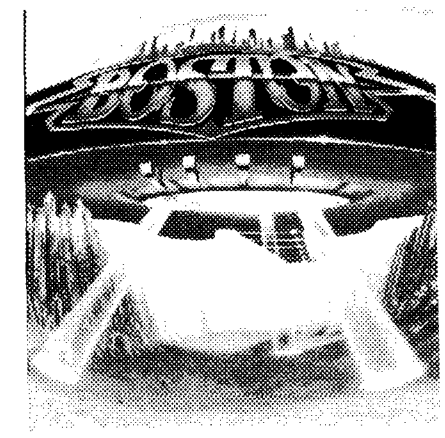

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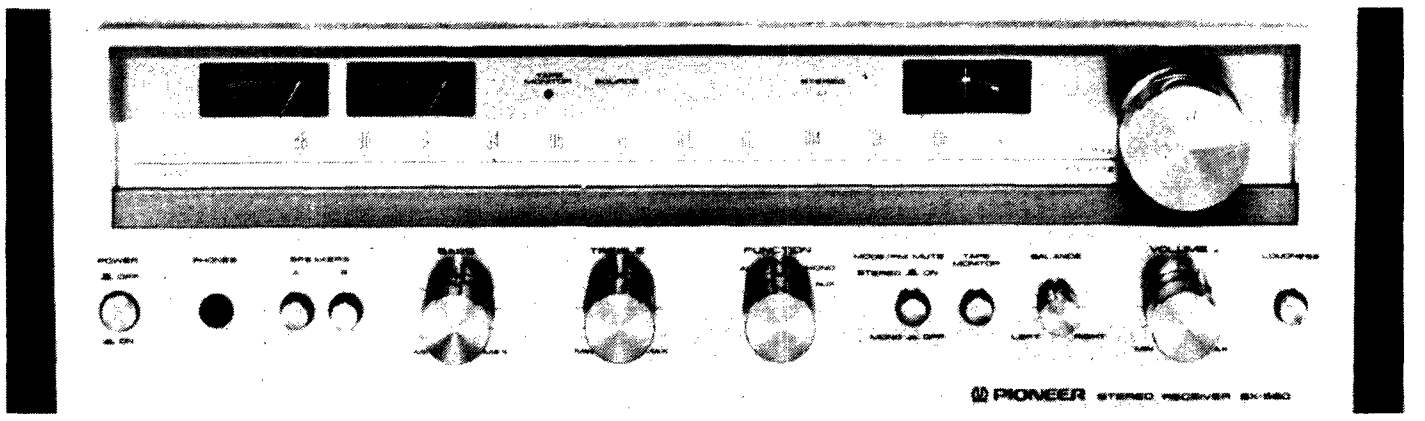

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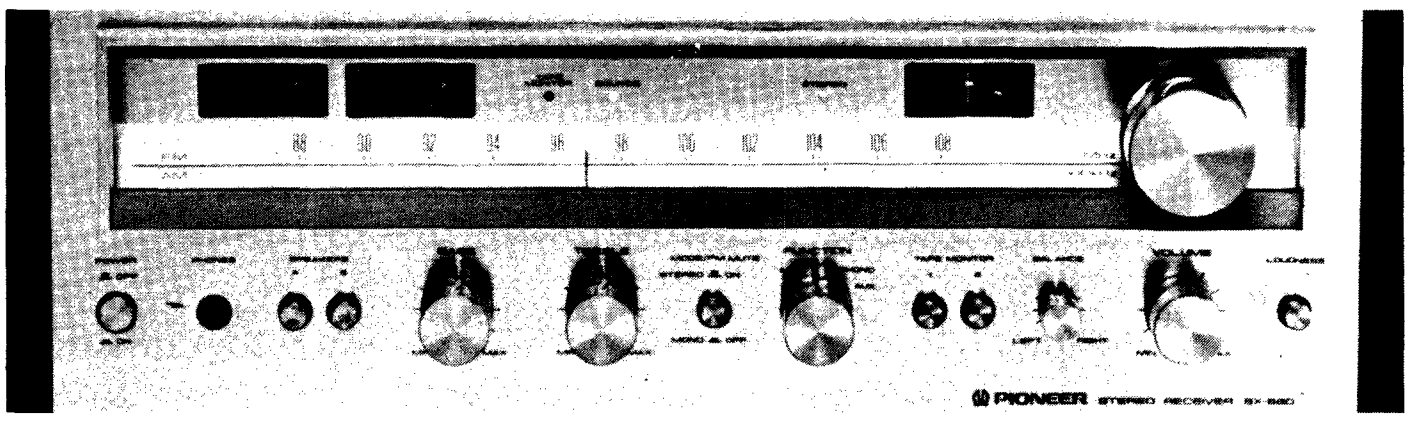
Included are all above mentioned features plus Two-Deck Stereo Tape Circuits, Two Stereo-Pair Speaker Selectors.



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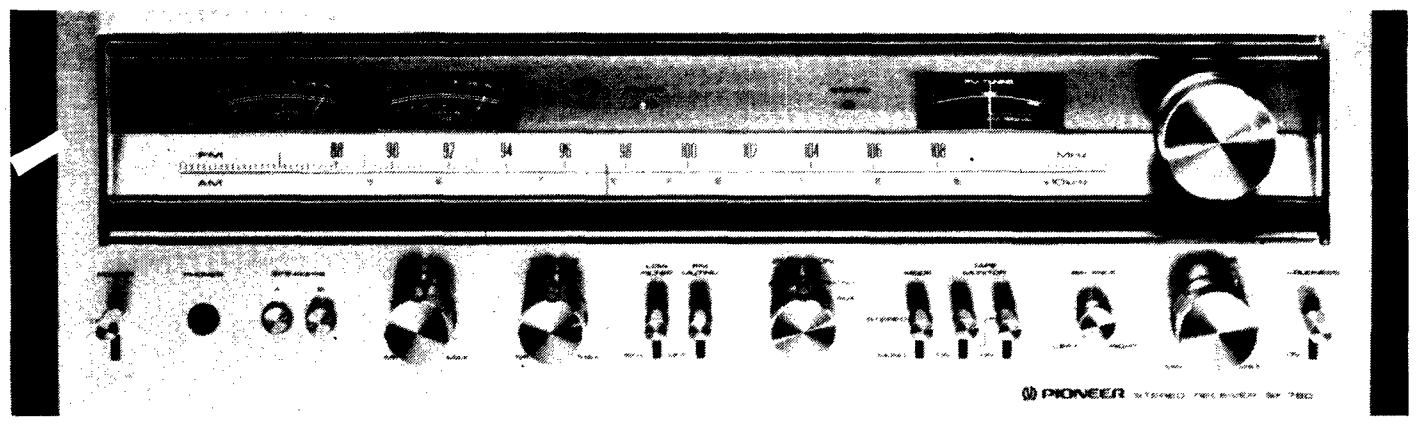

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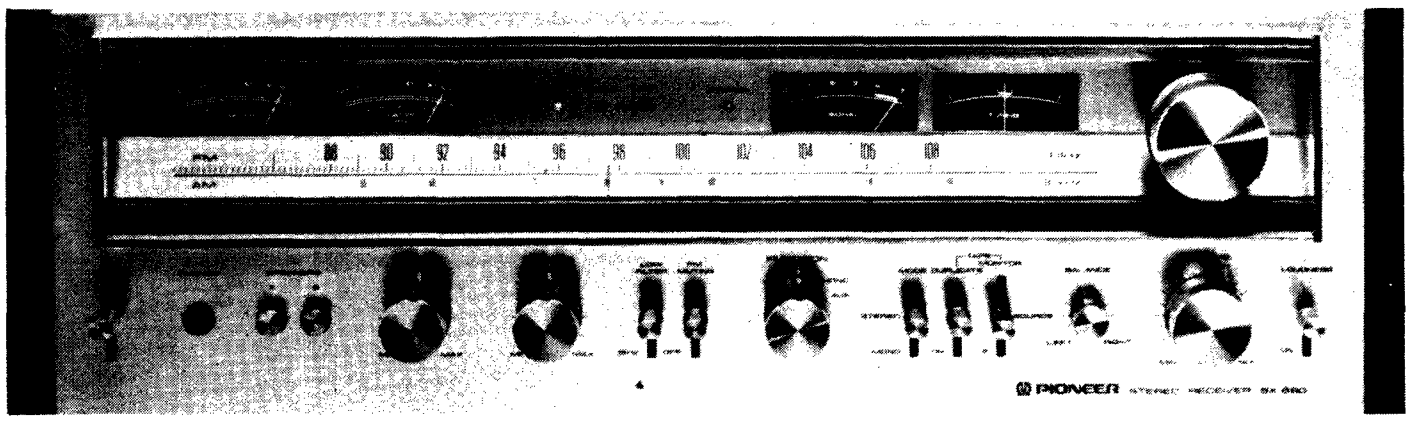

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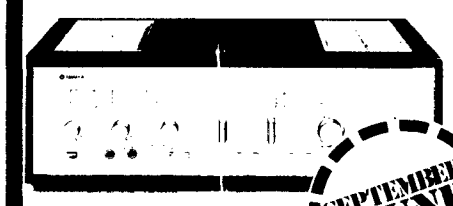

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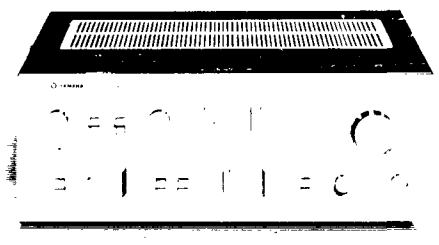

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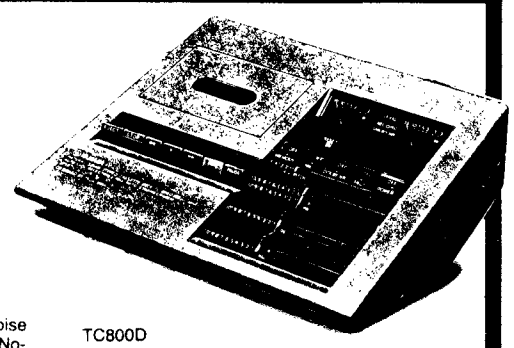

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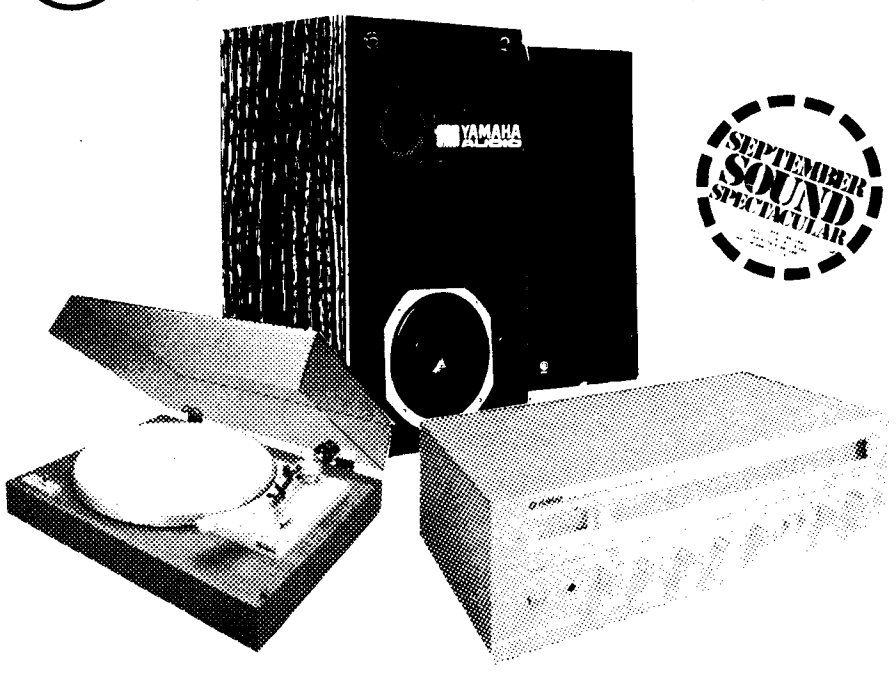

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