NDU's shafting imminent

THE UBYSSEY
Vol. LVII, No. 53 VANCOUVER, B.C., FRIDAY, FEBRUARY 20, 1976 48 228-2301

By HEATHER WALKER

There is very little chance that Notre Dame University in Nelson will receive enough funding from the provincial government to continue operating next year, Universities Council chairman William Armstrong indicated Thursday.

"We (the Universities Council) recommended to the provincial government that they continue to fund NDU for another year," Armstrong said.

"But so far I haven't heard any encouraging noises about university funding generally."

The Universities Council is responsible for distributing money from the government to the three public universities.

And even if NDU receives funds for next year, the council is considering a future alternative for the university, Armstrong said.

"The council feels very strongly that we should develop external degree programs to cover the whole province rather than granting local degress," he said.

In an external degree program, he said, students would attend community colleges for their first and second years wherever these were available. They would then complete their degrees by correspondence and tutorial sessions from the coast universities, he said.

"The University of London has been granting degrees this way for the past 50 or 60 years, and the correspondence degrees are just as prestigious as the ones granted to students attending the university.

"A correspondence degree would be just the same as any other UBC degree."

Armstrong said the comparatively high cost of educating a student at NDU could be important in the government's decision on funding the institution.

"The costs of training are close to double UBC's costs," he said.

"It comes to a crunch and you have to decide what will benefit the greatest number of students."

Educational consultant Jim Bixby said it costs $4,198 per student for one year at NDU as opposed to $2,000 at UBC.

But NDU student president Andy Shadrack Thursday disputed these figures.

"Those figures were based on an enrollment of 437 full-time students, but we actually have 540," Shadrack said.

"Our costs may be higher than UBC's, but not that much higher."

Last year the provincial government gave NDU a grant of $1.8 million, which covered 73 per cent of its budget.

But in late January, education minister Pat McGeer said the government would discontinue the grant and asked the Universities Council to be responsible for preparing NDU's budget, as it is for the other universities.

But Shadrack said NDU does not come under the Universities Act and the Universities Council therefore cannot legally fund it.

In addition to the government grant, NDU receives funds from student fees and research funds which cover some faculty salaries, NDU faculty association president Vince Salvo said.

Salvo said NDU has enough funds to continue to operate to the end of this academic year.

"We can stay open until the end of April," he said.

"By then we'll only have $14,000 left, and if we stayed open until June we'd be $4,000 short. That means that some students who were planning to complete their degrees in summer school won't be able to."

Salvo said the university was a major source of revenue for the Nelson area.

"Our budget last year was $2 million, and extra student revenue and events sponsored by the university brought the total up to about $4 million."

NDU also provides jobs for 48 full-time faculty members and 100 other staff members, making it one of the biggest employers in the area, he said.

Shadrack said McGeer, when campaigning as Liberal party leader in 1972, said he would make NDU the fourth public university in B.C. if he became premier.

"He seems to have changed his mind since then," Shadrack said.

—doug field photo

McLUHANESQUE IMAGE of university to come is actually students studying and listening to Wilson recording collection in Sedgewick library. Extensive compilation of recordings is used by many students to not only enjoy good recordings, but to take in knowledge.

Student motions get senate approval

By CHRIS GAINOR

Senate passed two student-sponsored motions Wednesday establishing a committee to investigate teaching quality at UBC and asking the board of governors to set up another committee to investigate tenure at UBC.

Student senators Ron Walls and Gordon Funt, who sponsored the two motions, said tenure and teaching quality are of great concern to students.

Funt said "justice must not only be done but must be seen to be done. The present tenure system does not ensure this."

The first motion asks the board to form a committee to investigate the criteria used in granting tenure and the relative strength placed on these criteria, the methods used in ascertaining performance and how the criteria are applied to measuring academic strength and balances.

The second motion calls for a senate committee to "make specific recommendations concerning the effectiveness of faculty members in teaching situations."

There was lively debate on both motions and both were passed only after amendments were made.

Several deans and faculty senators disagreed with Funt's statement in accompanying material to the first motion, which said teaching quality at UBC has fallen in recent years.

Chemistry department head Charles McDowell said UBC gives more emphasis to teaching in tenure decisions than any other university he knows of.

Arts dean Robert Will said 10 to 12 profs are granted tenure for every three who are denied tenure. He claimed many profs who are good teachers but poor researchers are granted tenure.

But Funt said senate "has a duty to students, the university and the community to safeguard teaching quality."

He added that the motion "is only recommending a committee. Senate is not tampering with tenure."

Anthropology prof Cyril Belshaw said "the movers of this motion (establishing the board committee) are not going to get what they want from this motion. They have more faith than I in the board."

He suggested that meetings of faculty, students and administration representatives, held several years ago on a regular basis, be reinstated.

Psychology head Peter Suedfeld tried to limit the motion on tenure by amendment to cover only the relative weights given to the different criteria.

He said the faculty handbook and the administration-faculty association agreement define the criteria used for granting tenure.

But Walls replied that "they in no way show how tenure is decided. It's senate's job to safeguard teaching." The proposed amendment was rejected.

During debate on the motion to set up a committee to investigate teaching quality, faculty senators said it is difficult to establish one standard for teaching.

Belshaw said "one standard is not possible," and called questionnaires used by students to evaluate teaching "banal trivia."

40 grads' exam results lost

By WARD WEBBER

Forty students' answer sheets to a graduate school entrance examination are lost somewhere between the UBC student services office and Princeton, New Jersey.

Dick Shirran, director of student services, said Wednesday the post office is tracing them, but "it's up to Educational Testing Services (the New Jersey agency that marks and distributes the exam) to handle their own problems."

Bonnie Reeves, arts 4, whose test sheet is among those missing from the Dec. 14 writing, said the graduate record examination results are required for admission to post-graduate schools in North America.

She said the marks deadline for most grad schools is late January or early February, "and most people who wrote that test probably don't have the slightest idea their answers have disappeared."

Her marks were to have been sent from ETS to Stanford University in California by Jan. 15, which is the school's admission deadline.

"I didn't even find out (about the loss) until Stanford notified me this Tuesday," she said.

Shirran said he mailed all 40 sheets to ETS Dec. 15, two days after the test was written.

"They were sent by first class airmail, the usual way," he said.

He first heard the forms were missing when ETS contacted him in early February to tell him they had not arrived and to ask if he had mailed them.

"I didn't hear from them again until a few days ago. They said then they will have the post office trace them at that end.

"Meanwhile," Shirran said, "I'm willing to help the students involved in any way I can." He said he will write letters of explanation to the grad schools for any students who need them, but added that "these tests may be a factor in admission, but not the sole factor."

If the answer sheets are not found, the ETS "may request another test session within a week — possibly Feb. 28," Shirran said, but cautioned that the date is very tentative.

When reminded of a similar loss of Law School Aptitude Tests written last year at the University of Alberta, Shirran said "this has never happened to us in my 25 years' experience."

Petition for referendum held back

Alma Mater Society returning officer Brent Tynan is witholding a petition calling for a referendum on the eviction of crafts vendors from SUB because he thinks there is a better way.

"It would be to the vendors' own benefit to wait for the Student Representative Assembly and the Student Administrative Commission to come into effect next year (under the new constitution)," Tynan said Thursday.

He said the vendors would be more likely to be allowed back into SUB under the new constitution than if a referendum is called as the petitions, which include the required number of signatures, call for.

And Tynan said he is under no constitutional obligation to turn over the petitions to AMS secretary Ellen Paul.

AMS coordinator Nadine McDonnell said last week she did not know where the petitions were.

The petitions began circulating

See page 5: UBC

Hot flashes

Hikers invited

The large forests of the endowment lands are crossed by trails which provide joy to outdoor lovers and nature enthusiasts.

A series of walks will be held on these trails at 1:30 p.m. on Sunday and on Feb. 29 and March. 7. The walkers meet at the doggie park on the south side of Northwest Marine Drive.

Openings

Organizers of the gala UBC Open House are still looking for volunteers to act as guides, information booth operators and telephone operators.

March 5 and March 6 are the big dates when UBC invites the public on campus to see how great the university is.

Thousands are expected to attend this huge exercise in public relations.

Open House runs from noon to 9 p.m. March 5 and 10 a.m. to 9 a.m. March 6. Anyone interested in helping should get in touch with Mike Moran in SUB 125 or phone 228-5515.

'Tween classes

TODAY

NDP CLUB
General meeting, noon, SUB 207.

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

SPEAKERS COMMITTEE
Organizational meeting, noon, AMS executive offices.

COMMITTEE FOR A DEMOCRATIC UNIVERSITY
General meeting, noon, Bu. 100.

PORNOSOC
Organizational meeting and slide show, noon, SUB auditorium.

THUNDERBIRD HOCKEY
Play-by-play from Saskatoon, 6 p.m., CITR radio.

YOUNG SOCIALISTS
Panel discussion on ICBC rate hikes and protests, 8 p.m., 1208 Granville.

THE CENTRE COFFEE HOUSE
A bluegrass serenade, 8:30 p.m., Lutheran campus centre.

BYM BAM ENSEMBLE
Original music ensemble, Blue Suite for Patty, tickets $2.50 at door, 9 p.m., graduate centre ballroom.

SATURDAY

CHINESE-CANADIAN YOUTH WORKSHOP
A conference examining problems dividing native Canadians and new Canadians, 10:30 a.m. to 5 p.m., International House.

THUNDERBIRD HOCKEY
Play-by-play from Saskatoon, noon, CITR radio.

PHOTOSOC
Accepting prints for exhibition, 1 p.m. to 3 p.m., photosoc office.

SUNDAY

THUNDERBIRD HOCKEY
Play-by-play from Edmonton, 1:30 p.m., CITR radio.

MONDAY

DEAN OF WOMEN
Marion Gallis speaks on world economic readjustment, noon, SUB ballroom.

SIMS
Group meditation and organizational meeting, noon, IRC G41.

DE MOLAY CLUB
Important meeting, noon, SUB 213.

KUNG FU
Practice, 4:30 p.m., SUB ballroom.

FEMINIST KARATE
Practice, 6:30 p.m., SUB 200.

PHOTOSOC
Opening night party, 8 p.m., SUB art gallery.

TUESDAY

UBC SKI CLUB
General meeting, noon, Angus 104.

MEDIEVAL SOCIETY
General meeting, noon, SUB 215.

SIMS
Introductory lecture, noon, Bu. 321.

THE VANCOUVER INSTITUTE lectures

DR. DAVID LAIDLER
University of Western Ontario
INCOMES POLICY AND ITS IMPLICATIONS FOR CANADA

Dr. Laidler, a British-born economist, is widely known for his studies of inflation in the British economy.

SAT., FEB. 21, 8:15 P.M.

vancouver institute lectures take place on saturdays at 8:15 p.m. on the ubc campus in lecture hall no. 2 instructional resources centre
admission to the general public is free

NEW at THE DELLY AND THE PIT
"MEXICANO"
Fresh Top Quality ground beef cooked with Chile, Onions, Kidney Beans, Tomato, Spices in a crusty basket — topped by a lot of delicious Mozzarella Cheese.
Eat it hot or take it home to heat in your oven.
.5 oz. of Perfect Food .60c
Coupon: This coupon allows you 10c discount on Mexicano at The Delly or The Pit. Valid till end of Feb.
the delly

Right on Campus
Directly Behind Bank of Commerce
Gabriel's Village Coiffures
224-7514
2154 Western Parkway
(in Village)

DECORATE WITH PRINTS
Th.
grin bin
3209 W. Broadway
738-2311
(Opp. Liquor Store and Super Valu)
Art Reproductions
Art Nouveau
Largest Selection of Posters in B.C.
Photo Blowups from Negs & Prints
Jokes - Gifts, etc.
DECORATE WITH POSTERS

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

THE CLASSIFIEDS

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

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

11 — For Sale — Private

1972 MAZDA in fine shape. Must sell, can't afford insurance. 45,000 miles. $1150 o.b.o 736-1998.

'61 V.W. VAN, $200. FACULTY PARKING STICKER. 734-1980.

15 — Found

A FEB. 21 BIRTHDAY belonging to M. Connolly. Can be claimed any time after 4 p.m. on Feb. 23 in the Pit.

CALCULATOR found, identify to claim. Dave Jones, Gage Res. E6B6, 228-0685.

FOUND BEFORE XMAS in Language Laboratory: One man's Seiko wristwatch and one man's Timex wristwatch. Contact Mr. Johnson, Bu. 112.

20 — Housing

ROOM & BOARD, Kerrisdale home. Mature responsible student, male preferred, references, $150.00. Available March 1. Evenings 261-0156.

25 — Instruction

35 — Lost

LOST: LADY'S GOLD WATCH, vicinity of Buchanan. Sentimental value. Reward. Phone Lana 224-9266.

CAR KEYS, 4 keys and bottle opener, Mardis Gras Night, SUB. Phone Barry 228-0046.

LOST LAST WEEK: One miniature electric alarm clock, Nepro on dial, gift of deceased father to wife, sentimental value. Call Gary Ford 224-3554, or leave message 228-2797, or turn in.

40 — Messages

MARY — It's your birthday tomorrow.

DEAR SCARLET SATIN SHEETS and Rockin Rose: Let's get on to that main event — Buggy.

50 — Rentals

ATTRACTIVE SEMINAR ROOMS to rent — blackboards and screens. Free use of projectors. 228-5021.

ONE HOUSEKEEPING ROOM for rent female preferred. near Dunbar-UBC. $90.00 month. Phone 228-0624 or 228-8526.

60 — Rides

RIDE NEEDED to UBC, Granville and S.W. Marine. Call Roxana 266-5641 evenings.

65 — Scandals

DUE TO MARY CONNOLLY'S birthday all classes will be cancelled on Feb. 21. Celebrations will take place on Feb. 23 in the Pit.

SUBFILMSOC has done it again: Truffeaut's DAY FOR NIGHT (probably another sex flick) will be shown Thur.-Sun. @ 7:00 & Fri.-Sat. @ 7:00/9:30 in the SUB Aud. 75c & AMS card!

70 — Services

EXPERIENCED MATH TUTOR will coach 1st year. Calculus, etc. Evenings. Individual instruction on a one-to-one basis. Phone: 733-3644. 10 a.m. to 3 p.m. daily.

CUSTOM CABINETRY & woodworking. Renovations, additions, new contruction done anywhere. Guranteed work, free estimates. 689-3394.

80 — Tutoring

BOGGLED MINDS & WISDOM HEADS: Call the Tutorial Center, 228-4557 anytime or see Ian at Speak-Easy, 12:30-2:30 p.m. $1 to register (refundable).

85 — Typing

FAST, EFFICIENT TYPING. Essays, thesis, manuscripts. 266-5053.

WILL TYPE your term papers, essays, thesis, etc. Call Mrs. Fryfield 327-5381.

EFFICIENT ELECTRIC TYPING, my home. Essays, thesis, etc. Neat accurate work. Reasonable rates — 263-5317.

90 — Wanted

PIANIST AND GUITARIST to back up female vocalist, folk-art vein. Phone 228-9557.

99 — Miscellaneous

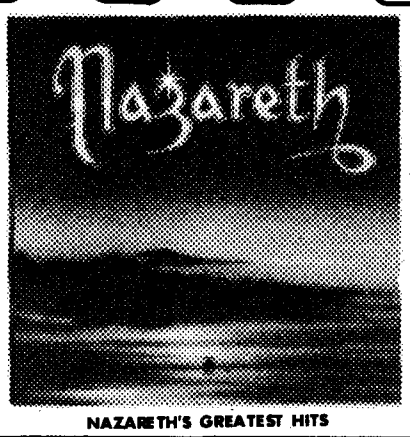
USE
UBYSSEY
CLASSIFIED
TO SELL — BUY
INFORM

DESIRE — BOB DYLAN

3.99

Aftertones — Janis Ian
Born To Run — Bruce Springsteen
Simon & Garfunkel's Greatest Hits
Native Sons — Loggins & Messina
Between The Lines — Janis Ian
Silver Convention
Lady Bump — Penny McLean
The Three Degrees Live

GRATITUDE — EARTH, WIND & FIRE (2 LP) 4.99



NAZARETH'S GREATEST HITS

3.99

Crisis? What Crisis? — Supertramp
Love Will Keep Us Together — The Captain & Tennille
Numbers — Cat Stevens
Crime of the Century — Supertramp
The Car Over the Lake Album — Ozark Mountain Daredevils
Rocker Box — Chilliwack
Rude Awakening — Bruce Miller
Kid Full of Dreams — Bim
It's Only Love — Rita Coolidge

a& sound
The place to buy a music system
556 SEYMOUR ST.
PHONE 682-6144
OPEN THURSDAY AND FRIDAY UNTIL 9 P.M.

UBC red tape strangles c'tee

By SUE VOHANKA

It can take a long time to cut through the red tape that chokes UBC — a president's committee on teaching evaluation that was to have been set up in early 1975 does not yet exist.

But Michael Shaw, administration vice-president for university development, said Thursday he's working on it.

The committee was proposed in a senate ad hoc committee report on teaching evaluation given to senate in early December, 1974.

After senate approved the report, then-administration president Walter Gage wrote to UBC's deans, asking them each to nominate one representative from their faculty to sit on the new committee, an administration spokesman said Thursday.

But though names were submitted, the committee was never formed.

And the president's office apparently forgot all about the committee until a Ubyssey reporter tried to find out Feb. 5 who its members were.

Shaw said Thursday the committee was never set up simply because it was overlooked during the changeover from Gage to Doug Kenny as administration president last summer.

"It (the oversight) wasn't an intentional thing at all. It's being attended to," Shaw said.

Shaw said he sent letters Thursday to the 12 faculty deans asking them to confirm their earlier recommendation of a representative to sit on the committee.

Shaw said he asked the deans to reply "as promptly as possible," and added the committee members should be known in about two weeks.

The 1974 senate recommendation said the committee should serve as a means of exchanging information about teaching evaluation procedures in various faculties and schools.

Another senate recommendation was that the committee make available a series of voluntary short courses which would help profs improve their teaching skills.

The recommendation said at least one course, to be taught by a faculty volunteer approved by the presidential committee, be available each academic year, according to demand by profs.

The courses would offer instruction to profs on topics such as the use of voice, the use of technical and visual teaching aids and help in organization of courses and materials.

—doug field photo

A LITTLE OFF THE SIDES, but not too much off the top. After all, these nice physical plant people only give me a trim once a year and I might as well get the best job possible, eh? True life drama took place outside SUB Thursday.

Food price hikes seen

Residence students will be paying more next year for the food they eat, food services director Robert Bailey said Thursday.

But by just how much, Bailey wouldn't say.

"I'm not going to make any predictions on that right now," he said.

Bailey also refused to say if food prices in campus cafeterias will be raised next year.

But he indicated food price increases and minor service changes for food services outlets are under discussion by the president's advisory committee for food services, which he chairs.

Bailey blamed the planned food price increases on rising food supply and labor costs.

Bailey had the same explanation last June when food prices were increased by 30 per cent.

Acting housing director Michael Davis announced last week next year's residence rent increases will likely be more than 10.6 per cent, exceeding the provincial ceiling on rents.

The new residence food hikes are being determined by a joint committee composed of one student from each campus residence.

Bailey said the committee has met only four times in the last two weeks and a new food price rate structure will not be determined for some time.

"Last year it took us 14 meetings to arrive at a figure. It takes a long time to gather all the information and to put everything in perspective," he said.

Pool site fence vandalism adds to building costs

People coming out of the Pit after closing time have been taking out their frustrations on the pool site fence, and it's costing money.

The vandals have added at least $681 to the cost of the pool since construction began in November, the pool planning co-ordinating committee was told at its Feb. 13 meeting.

Franz Conrads, head of physical plant's new construction division, said the contractors, Northern Construction, and himself had decided against guard dogs for the pool because these would cost more than repairs to the fence.

The committee agreed to pay Northern Construction $350 for some of the damages, because it could not be determined whose responsibility guarding the fence is.

The problem arises from people kicking down the fence surrounding the site of UBC's $4.7 million (at least) covered pool.

Conrads told the meeting the university administration is not in favor of paying part of the cost of vandalism with Northern Construction (which is paying the difference between $680 and $350).

Hardwick wants more power for ed department

By MARK BUCKSHON

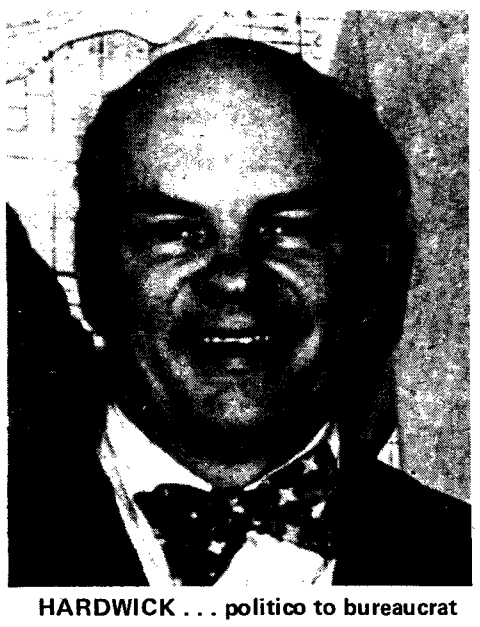
The way new deputy education minister Walter Hardwick wants to change the province's education system seems a bit out of character with his reputation.

Hardwick says many students can't read, write or do basic arithmetic properly, and the cause of the problem is partly that people in Victoria in the past couldn't make any decisions.

In a recent interview, Hardwick talked of increasing the decision-making capacity and power for himself and other bureaucrats.

It seemed out of character because Hardwick's reputation has been as an outspoken politician who was able to get things done even though he was only one of 10 Vancouver city aldermen.

And his comments came as questions arose that some commonly-held impressions of Hardwick may be a bit mythical. Is Hardwick still the humble — but competent — political servant who puts the community interest ahead of his own authority or glory?



HARDWICK . . . politico to bureaucrat

"A myth, I don't know," he said. "You have to know . . . all you can say about the myth of Walter Hardwick is to talk to people who consistently have worked with me over a period of time and see if I'm a myth."

Why did Hardwick jump, with little notice, from his new job as head of UBC's Centre for Continuing Education to the Victoria office? What does he really believe the students' place in the system would be?

And what was Vancouver's once crusading alderman — who came to prominence in 1967 when he and a group of university students packed a meeting to protest a proposed east side Vancouver freeway — doing in the government of Pat McGeer and Bill Bennett?

"Well, that's a nice question," he answered to the last one. "Number one, I have accepted the position that it is the chief officer in the public sector rather than in the private sector, or rather in the political sector if you like. I had to sit down and think that through quite a bit because I'm quite sure a lot of people ask that question.

"I have had a feeling that the whole management of the educational enterprise has been drifting for some years . . . and that many of the things I've seen this university and the universities council and other bodies trying to resolve getting frustrated basically by an inability of people in Victoria to make any decisions," he said.

"And so I felt that this (becoming a deputy minister) would give me an opportunity basically to go in and get a handle on the management of the educational enterprise in the province."

"Well, again I'm just a little confused," a reporter asked, "about the contradictions between the apparent reformist, idealistic, positive friend of the downtrodden image that you conveyed at least between when you first became alderman and your joining with Pat McGeer."

"You know, number one, I don't think you should paint Pat as black as you are," Hardwick answered. "I think that would be one of the comments to make.

"But you know I can see many opportunities to do things in the present system and I'm going to try to do them."

Was what he was saying different in attitude from his days as the city's most popular alderman, when he worked openly to win civic improvements even though he had little authority over others?

Hardwick was able to convince senior governments to get False Creek development going even though he had little direct political control. It is considered to be one of the most ambitious urban redevelopment projects in this country.

"I'm now the deputy minister, as the saying goes," he said. "You know this is a different role for me from the civic role. You know when I was up front and was expected to take the leadership role and when I was the person that was accountable at every turn.

"In the deputy's role, you know you can now defer to the minister . . . and I'll be interested to see how this experience differs from the previous one. But it is now the minister's responsibility. It is my job to advise the minister, but in the final analysis the minister can take or reject the advice."

Hardwick's plans would comfort those who feel there is a need for more order in the education system, but his ideas of change become a bit scary when one remembers the man behind him — Pat McGeer — is not known for egalitarian attitudes.

Hardwick says he doesn't want to be a "hierarchical centralist," but "what I would have to say on the other side of that point is that I'd expect to monitor performance . . . in a wide range of things that are done in schools."

His main concern is with the so-called literacy crisis, and his "monitoring" would why is a person who is an urban geographer who has demonstrated a lot of interest in educational planning. suddenly showing up at the city."

"Let's just take the reading bit," he said. "We find that there are certain places in the province that there are problems in reading levels or writing levels or something of that nature.

"If we commonly know that this is the case, both at the school district level and the provincial level and that the province-wide goal is to give everybody at least minimum levels of functional literacy (we'll use that term), then I would hope that the school district would move and counteract it without Victoria ever having to say anything."

Ubyssey: "That seems to be saying if the school district doesn't counteract it there's a club in the back."

Hardwick: "Oh, I think that in the final analysis the province, by the various acts of the legislature, in the final analysis the last court is the provincial legislature."

Fortunately, Hardwick doesn't see his duties as interfering with day-to-day teaching decisions or curriculum choices. "I think there's all sorts of interesting and creative ways in which that material can be presented in the classroom and the teacher who is a professional should have a right to develop and make those kinds of choices."

Hardwick justifies his appointment by saying he was interested in educational planning from the late '50s and early '60s, when he was a junior geography prof at UBC. Hardwick pointed to the work he did in reports which led to the establishment of Simon Fraser University, Capilano College and Douglas College.

"In a way it (my career) is a weaving mechanism because I think some people could well have said in '67 or '68, you know, why is a person who is an urban geographer

See page 17: HARDWICK

Gala editor election set

To those of you who have been griping about The Ubyssey this year — pay attention.

You've expressed interest in The Ubyssey's operation and now we're going to let you in on a little secret.

Every year about this time The Ubyssey staff elects an editor for the coming publishing year.

This is the first notice calling for applications for the 1976-77 editor of Canada's finest student newspaper on Point Grey. Bar none.

Any UBC student is entitled to run in the election although votes may only be cast by the Ubyssey staff. Staff democracy and all that, you know.

Ubyssey staffers are those people who have shown dedication to this here rag through hours of thankless labor. Any question of who is a staffer is resolved by a majority vote of those who are unquestionably staff members.

Here's the schedule for the gala election campaign. Nominations will be open for two weeks closing at noon March 4. To enter the race, outline your qualifications on a letter of intention and place it on the bulletin board in The Ubyssey office, SUB 241-k.

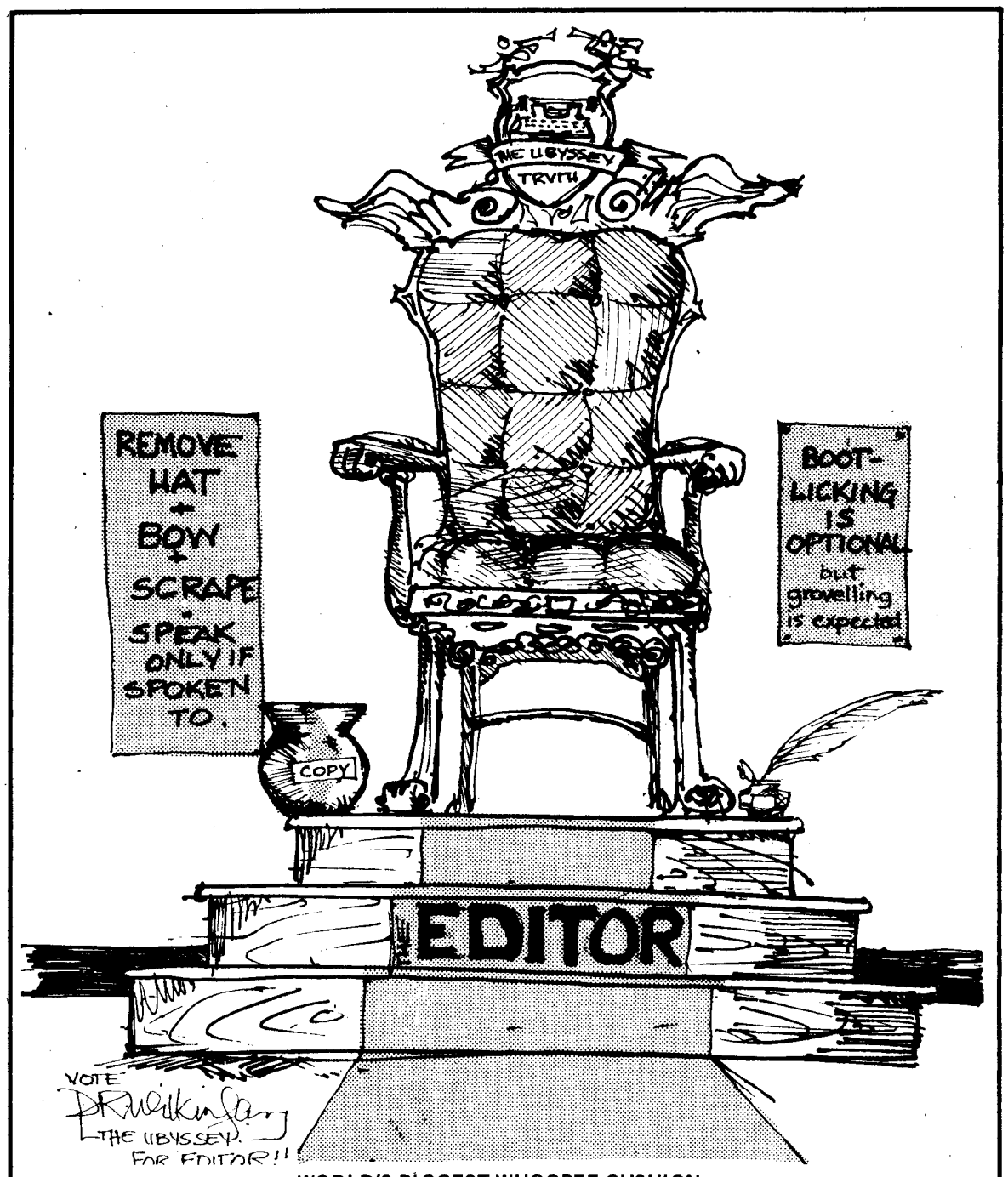
On March 4 the staff will hold what is known in democratic circles as a screening session where the candidates are grilled about their talents, their politics and their senses of humor.

Ballotting will begin after the screening session and continue until Wednesday, March 10 when the returning officer (this year's editor) will count the ballots.

The grand winner or winners (Ubyssey co-editorships are possible) will be announced in The Ubyssey Thursday March 11.

So if you know that inverted pyramid style is not particular to Egyptian journalism and if you know where the term "30" came from and if you know how to fix broken typewriters and if you know what an "em" is then you're eligible to be editor.

Don't delay. A journalism career awaits you.



WORLD'S BIGGEST WHOOPEE CUSHION

Letters

Marx and Jesus

I would like to express my sincere appreciation to the university community for the warmth and openness we felt during our lecture series last week. The thoughtful and attentive reception at each of our meetings in the SUB made for a most enjoyable time of interchange.

Secondly I would like to thank The Ubyssey for their careful and accurate coverage of the main points I was attempting to make in the lectures. However, there was one statement which I believe was based on a serious misunderstanding of what I said, mainly that I agreed with much of Marxist doctrine. This was in the context of an interview in which I was asked whether a Christian could be a Marxist.

I said that, in my judgment, if Marxism is taken as dialectical materialism (which by its very definition denies the existence of God), a Christian could not be a Marxist. I than went on to point out, however, that there is one area in which Christians can appreciate the Marxist critique of history — mainly, that instead of history being the type of sweet reasonableness that liberal idealism sometimes assumes, where if we just have communication everything will work out all right, Marxism in fact points to deep conflict in history; to a colossal clash of egotism between classes.

The Christian agrees with this diagnosis of evil and conflict in history, but we say that the diagnosis must be much deeper than that. It is a problem of sin, deeply rooted in man and resulting in alienation from God.

The second point I made was that Marxism may in some senses be called a Christian heresy. By that I mean that the view of movement in history, that history is going someplace rather than cyclical as many religions down through the ages have assumed, is something which comes directly from the Bible teaching of the Kingdom of God.

The Bible teaches that history is moving someplace. Marxism has taken this idea of an end to history, taken out of it the spiritual content of Christianity, and made it into a dialectical materialism.

These are the two points at which I see some relationship between Marxist doctrine and Christian doctrine. But I was not approving of Marxism. Finally, I did agree, as in the case of China, that communism there seems to have dealt with certain social problems such as crime and corruption, but I also pointed out that Marxism as it has been manifested in certain totalitarian states has been at the expense of the freedom and even the life of countless thousands of people.

These facts are dramatically testified in the voice raised by Alexander Solzenitsyn.

I also tried to make clear my conviction that we need not only a radical diagnosis of the human situation, but a radical solution to it. I believe Jesus Christ has provided this solution.

In the new birth which is available through His death and resurrection, we are welcomed and grafted into the new community of the people of God who confess no human system but God alone as Lord. That inexorably involves us as Christians in being a truly radical counterculture.

Leighton Ford

THE UBYSSEY

FRIDAY, FEBRUARY 20, 1976

Published Tuesdays, Thursdays and Fridays throughout the university year by the Alma Mater Society of the University of B.C. Editorial opinions are those of the staff and not of the AMS or the university administration. Member, Canadian University Press. The Ubyssey publishes Page Friday, a weekly commentary and review. The Ubyssey's editorial offices are located in room 241K of the Student Union Building. Editorial departments, 228-2301; Sports, 228-2305; Advertising, 228-3977.

Editor: Gary Coull

It was a big day. Dave Wilkinson quivered in his oversize boots as he consulted Gary "ultra vires" Coull for advice on his upcoming libel suit. Ralph Maurer, himself only barely out of childhood, sniggered in a corner with fellow poops Chris Gainor, Bob Rayfield, Doug Rushton, Sue Vohanka and even Gregg Thompson. But there was no hope for Wilkinson. Doug Field had the damning photos, as did Bob Tsai. And Anne Wallace, Ward Webber, Brian Gibbard and Bruce Baugh had seen everything with their own eyes. Susan Borys, Bob Diotte, Avtar Baines and Eric Ivan Berg were all ready to be witnesses about the permanent damage done. Chief gossips Paisley Woodward, Heather Walker, Mark Lepitre and Tom Barnes were already spreading the horrible words. But the high point of the drama came when sheriff's officers Trevor Jones, Merrilee Robson, Ian Morton, Margret George, Jeff Schaire, David Morton, John Ince and Greg Strong rushed into the newsroom, clamped Wilkinson into 3,492 feet of chain and 57 straightjackets and dragged him away. Oh, how Marcus Gee would have gloated if he had been there to see it all. The trial will begin.

Dana

In response to pooh pooh and pooh II. Pooh pooh seems hardly worth replying to aside from a couple of short quips. I did not blame all males under 25. I had hoped that would be understood by all.

Apparently not.

Nor do males under 25 cause ALL the accidents. Again, said without question. It does take a mental midget to rip a phone off of a wall.

It does not take a mental giant to write the letter I did. You've been watching too many cop shows, but myself I find castration and dismemberment rather gross. Just pay your dues and shut up, because you (unfortunately) are responsible for all the others in your age group.

Pooh II. I did not stretch statistics to be absolute. Nor am I a sexist, but how often have you seen a carload of drunken, screaming, wreckless-driving girls disrupting your neighborhood peace, hmmm-m? Now here, Wayne, are your statistics:

45 per cent of male drivers under 25 have points. One in four of these drivers have 10 or more points.

18 per cent of male drivers over 25 points. 15 per cent of these drivers have 10 or more points.

11 per cent of female drivers under 25 have points. (Note, note, you pooh poohers) Four of these have 10 or more points.

Six per cent of female drivers over 25 have points. Four per cent of these have 10 or more points.

I rest. Amen.

Dana Vogel
physical plant

Salkeld

In the Feb. 13 issue of The Ubyssey, there was an article regarding the evaluation of teaching by the faculty of science. The article stated that at the discretion of the professor, s/he may elect to give the students a questionnaire (which evaluates the teaching ability of the professor.)

The article went on to state that "the teaching evaluation committee is responsible for compiling the results," which is correct. However, the statement, "he (Salkeld) will release any results he has access to as a committee member," needs to be clarified.

At present I do not have access to any results. True, the committee compiles the results of questionnaires, but these are the property of the respective professor.

When it was stated that I would release "any results," this would be in reference to a hypothetical case in which a student might approach me requesting the questionnaires. I would then compile the results.

However, the students might tend to draw incorrect conclusions about the professor's teaching ability from this isolated example. It is therefore necessary, as it was stated by senator Ron Walls, that a uniform procedure be established for evaluating teaching ability. These results could then be published and this would alleviate the above problem of "isolated examples."

In the past years, the science undergraduate society (SUS) has published the Black and Blue, a subjective approach to faculty evaluation. I hope, in the next year, to implement the distribution and the compiling of the results of evaluation surveys, which will be organized by the SUS.

It should also be noted that questionnaires are not an absolute means of evaluation. The new SUS executive is in the process of establishing a procedure for students to present their grievances.

I hope this has cleared up any misunderstandings that might have resulted from the Feb. 13 article.

Robert Salkeld
science senator-elect

soapbox

Many committees, no results

Inaction hurts UBC women

By ARLENE FRANCIS

On Feb. 4, UBC Reports published an article titled: Kenny acts to improve women's lot. The article described a multifaceted program launched by the president of our university to equalize the status of women in our community. Several committees would be struck to examine pension benefits, graduate student funding, and non-sexist counselling policies.

These were very constructive proposals.

However, while student services may be instructed to implement non-sexist counselling policies, the attitudes of various faculties and undergraduate societies toward women did not come under scrutiny.

The same day that these proposals were headlined in UBC Reports, the Red Rag published an article titled: Women win major concessions from engineering faculty. The opening line parallels the reporting of UBC Reports: "Harvey Humpmore, official spokesman for the EUS announced major changes of a wide sweeping nature with regard to women in engineering."

The content of the article, as well as the content of the entire Red Rag makes one wonder how this university views change, especially change in the status of women. The statements made by administration president Doug Kenny are as subject to scrutiny as the statements made in the Red Rag.

The problems of women at UBC have been documented now for four years. The actions of the president's office and faculties such as engineering are more obvious than statements made in any media.

Four years ago women from all levels of university life met as an action committee to evaluate their situation at UBC. They found that: *women at the University of British Columbia are a small proportion of the faculty, that they are paid less than men in every academic rank, that with the same qualifications as men, women are in inferior ranks, that the work women staff members do is paid less than the work men staff members do, that women do not occupy supervisory and administrative positions on the staff in the same proportion as men, and that the university educates fewer women than men, and educates them less.*

They published their statistics in a report on the status of women at UBC. These were very carefully compiled statistics, the women involved did not want their findings to be ignored.

However, for four years the statistics have been ignored, and on Feb. 4, Kenny is quoted as "asking for a study . . . of personnel policies and working conditions for women in non-academic posts."

This echoes the demands of AUCE women who were forced to strike and lose wages last December so that their unfair job classification scale of 32 positions could be simplified into a workable order of 10. This demand seemed to be misunderstood by the university community, since much abuse was thrown at the striking women, as documented in the Red Rag's article titled Engineer behind AUCE strike, in which engineers are described throwing cold water at women picketers as well as running them down.

Kenny's "far-reaching initiatives" seem to loftily extend beyond the realities of most faculties at UBC. What plan could the dean of engineering possibly have to "provide special help to (female) undergraduates concerning the possibility of graduate study (in engineering)" (sic).

His own faculty has an insidious policy of discouraging women from even enrolling at an undergraduate level. This same dean (and others like him) will then be asked by our president "for data on the proportion of women in both academic and professional employment in the fields studied in their faculties, and a statement on how this is taken into account in the faculties hiring and admissions policies."

If such an in-depth statement were to be required of the dean of engineering, it may take 10 to 15 years to complete, at which time, he could hope, the hubbub about women's rights may have carefully died.

Inaction, then, is the strongest form of discrimination against women on this campus. We have the statistics, we now need definitive action. Instead, we are to patiently sit through more committees and more recommendations.

Kenny is quoted as setting up committee after committee, but what deadlines are there? What goals are there? The UBC Reports states "the president's office will analyze all this information and, in consultation with the deans, do whatever is necessary to help the faculties correct any problems brought to light."

'Whatever is necessary' is certainly a far-reaching term, but does it include capital expense?

Does it include a change in hiring, firing and tenure policies? Each woman on this campus should evaluate the situation in her faculty and present her opinion to the president on what exactly is necessary. And a silent faculty will not mean all is well, but will mean that very few women are enrolled in that faculty, and fewer still are involved at an instructural level.

I am not denying that much of the work done at UBC is brought about through committee. I have sat on many presidential, senate and faculty committees. However, the only committees that achieve anything concrete are committees with budgets and deadlines.

A committee may have the most far-reaching and idealistic goals, it may be filled with truth and light, but without a budget and without a deadline, it quickly becomes irrelevant.

Four years ago a report on the status of women requested of the former administration a budget to achieve the same goals Kenny is verbally supporting now. The budget was $74,000 for a one-year period.

The new administration has invested heavily in vice-presidents at a salary cost of $54,800 each, with the additional expense of supplies and support staff.

Will president Kenny's actions to "improve women's lot" include an expenditure of capital equivalent to the goal in mind$

If so, I'm sure the university media will not hesitate to inform us, and we will recognize that our new administration is sincerely trying to change the attitudes of many faculties that still consider the Red Rag a priceless tradition.

Francis is president of the arts undergraduate society and active in women's affairs at UBC.

UBC election malaise cited

From page 1

after AMS council decided in late November to ban the vendors from inside SUB because they took away business from the AMS bookstore and crafts shop, and because they blocked the main concourse of SUB, contrary to fire regulations.

Tynan said a petition on the issue would be almost sure to fail because "right now the campus is sick of elections."

Such a referendum requires 15 per cent of the student body to vote and two-thirds of those votes would be necessary for approval.

Tynan also said the vendors were highly disorganized.

"They have no common spokesman. Putting a petition together like this is a losing cause," he said.

SUBFILMSOC is tempted to present
A movie for people who love movies.
TRUFFAUT'S

DAY FOR NIGHT
this Thur., Sun. – 7:00
& Fri., Sat. – 7:00/9:30
in the SUB AUD.
Bring AMS Card 75c
& French dictionary

Thanks for the memories.

For the past two years B.C. motorists have enjoyed the benefits of a car insurance plan with some of the lowest rates in Canada. But now a new government is committed to inflationary and unnecessary ICBC rate increases which are aimed at destroying inexpensive publicly-owned insurance.

We say ICBC should roll back the increases to not more than 20% over the 1975 premiums, and that the remaining portion of ICBC expenses over premium revenue should be financed by gasoline or other tax revenues.

Let's tell our MLA's, ICBC should serve the people, not the private insurance industry.

clip and mail to your local MLA

To: . . . . . , M.L.A.,
Parliament Buildings,
Victoria, B.C.

As a resident of your constituency I protest the excessive and inflationary increases in ICBC car insurance premiums. I urge you to insist that these increases be rolled back to not more than 20% over last year's rates.

Name . . . . . .

Address . . . . . .

. . . . . .

This ad paid for by the B.C. Federation of Labour in the public interest.

bcfed

AMS sets two referenda

Last meet expensive

The Alma Mater Society used its last regular council meeting under its 50-year-old constitution to take care of a mixed bag of business.

The wording of two fee referendums and a $4,200 loan to radio station CITR were the biggest items on the agenda dealt with by the sparse gathering of student representatives.

Council voted eight to four to accept proposed wording of a referendum that would ask students to give $1 per year each to the B.C. Student Federation and the National Union of Students.

The referendum will be held March 15, 16 and 17 to ensure that 15 per cent of students — the quorum needed to make the referendum valid — vote. The vote would also need a two-thirds majority in favor to pass.

The BCSF is a lobbying group formed to push the demands of the member B.C. student councils. Part-time students — those taking less than nine units of credit per year — will be asked to contribute 40 cents a year in the same referendum.

The separate NUS referendum asks for the same amount of money for that organization, which purports to be a lobbying group for student councils on the national level, whereas BCSF operates on a provincial level. However, in the past the federal government has refused to meet with NUS because NUS does not represent Quebec students.

Students currently pay 30 cents per year to NUS. There is currently no BCSF fee levy, but council voted last term to grant $2,000 to BCSF until a referendum could be held.

Council voted to lend $4,200 to radio station CITR to allow it to set up a disco. The loan is repayable over a two-year period by proceeds from a series of disco dances to be held in the Pit.

Outgoing AMS vice-president Dave Van Blarcom also told council the AMS annual general meeting has been postponed one week to March 10.

Van Blarcom said the AMS executive is considering a number of methods to lure students out to the general meeting, including raffling off a trip for two to London or Paris, raffling off two kegs of beer to the undergraduate society with the most members at the meeting, and hiring the band Pied Pumkin to play at the meeting. It will likely be held in the SUB conversation pit.

As in most recent AMS council meetings, most council business was carried on even though fewer than the required number of councillors is present. A quorum of 19 of the 36 councillors must be present under the current AMS constitution, but there have rarely been that many present in recent weeks.

SOFT LENSES
$139.50
HARD CONTACTS
$69.50
FRAMES
as low as
$5.95
Glass lenses start at
$7.00
per lens
2 Locations
Van.-N. West.
Eye Examinations Arranged
For Information & Appointments
PUBLIC CONTACT LENS CENTRE
1557 W. Broadway, Vancouver — 732-3636
552 Columbia St., New Westr. — 525-2818

CALCULATOR REPAIRS.
FREE ESTIMATES
REASONABLE RATES
4861 KINGSWAY
CAL-Q-TRONICS
434-9322

U.B.C. GATE BARBERS
Internationally Trained Hairstylists
Open Tues. - Sat.
9 a.m. - 5:30 p.m.
4605 W. 10th AVE.
228-9345

SCHOOL DISTRICT NO. 50
(Queen Charlotte)

Applications are invited from student teachers for challenging teaching assignments at both elementary and secondary levels. If you are interested in joining the competent, dedicated staff presently on the Queen Charlotte Islands, forward an application immediately mentioning this advertisement to:

Mr. A. V. MacMillen
District Superintendent of Schools
P.O. Box 69
Queen Charlotte City, B.C.
VOT 1S0

Appointments for interviews with the Queen Charlotte recruiting team should be arranged through the Placement Office on Campus.

S. A. C.

Applications are being received for positions on the Student Administrative Commission (S.A.C.). According to the new A.M.S. Constitution, S.A.C. is a 10 member committee responsible for administrating the day to day business of the A.M.S., rather like the current Finance and SUB Management Committees. In addition to experience in management and administration, S.A.C. members will receive a $200.00 honorarium, except for the Director of Finance, who receives a full tuition rebate, subject to By-Law 16. Duties commence March 15, 1976 and continue until the next S.A.C. is appointed in March 1977. The Commission meets weekly. Prospective applicants should be familiar with By-Laws 10 and 11 of the new Constitution before applying.

The following positions may be applied for:

DIRECTOR OF FINANCE
(1 position)

DIRECTOR OF SERVICES
(1 position)

COMMISSIONER
(8 positions)

Applications and further information are available from the A.M.S. Business Office. Deadline for applications is March 3, 1976.

yukon meeting the challenge of the seventies
CAREER OPPORTUNITIES

AQUATICS SUPERVISOR

The successful applicant shall be directly responsible to the Director of the Recreation Branch of the Yukon Territorial Government and shall supervise the programs and operations of seven portable pools throughout Yukon. The successful applicant must possess the knowledge of, and have the ability to function as, a field representative for the Canadian Red Cross Society and the Royal Life Saving Society of Canada, as well as have a thorough understanding of pool operations. This position involves extensive travel throughout Yukon and demands the incumbent be able to meet with and work with local citizen organizations.

Applicants must possess a current Bronze Medallion, National Lifeguard Award, Instructor Award, Examiner Qualifications with background in operations and maintenance of pools. Any experience as a leader in other recreation areas would be an asset.

Government of Yukon Territory will pay for transportation costs to and from Vancouver or Edmonton.

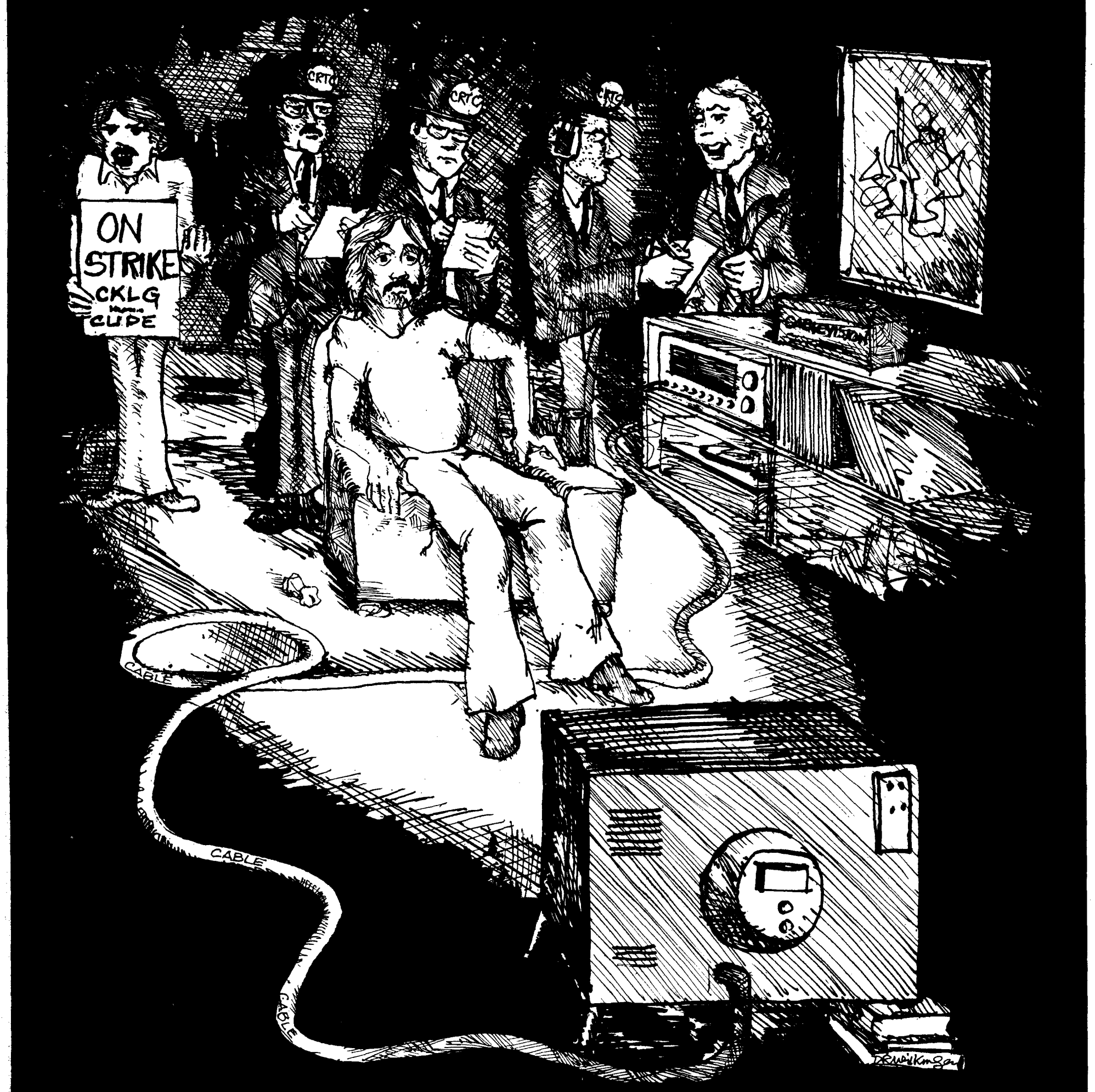
Closing Date: February 27, 1976

Salary: $441.27 bi-weekly

Submit detailed resumes to:

GOVERNMENT OF THE YUKON TERRITORY Personnel Department
P.O. Box 2703
Whitehorse, Y.T.

Page Friday



This gala theme issue of Page Friday is the first of a two-part investigative series examining the performance of the local media, both electronic and print.

This issue examines the performance of the local radio, television and cablevision companies in light of the CRTC jurisdiction.

Inside Bruce Baugh interviews 'LG-FM program director Bob Morris. Eric Ivan Berg writes a critique on the Broadcasting Act, the CRTC and Co-op Radio. Margrett George examines the controversial CBC French language TV proposal. Dave Morton does a biopsy of the local cablevision situation.

The CBC locally is the subject of Susan Borys' investigation while Bob Rayfield technically cuts into the mystery of cablevision. Next week PF's Part II of the series puts the screws to local newspapers and magazines.

CRTC encourages artificial heros

By ERIC IVAN BERG

News of the recent discombobulation of the Canadian Radio and Television Commission (CRTC) licensing hearings held here in Vancity has caused unprecedented controversy by bringing into the judicial question mark the legal sweep of the Commission's powers.

The broadcasting watchdog that is the CRTC (and its previously omnipotent Executive Committee) is vicariously known as "Big Brother" to the mandarins of the industry over which it is the sole Parliamentary appointed guardian of the public air waves of Canada.

As this PF issue is dedicated to assessing the performance of the local electronic media, a knowledge of the all-important CRTC's authority, as ensconsed in the broadsword rules and regs of the Broadcasting Act, will be needed. The Broadcasting Act which was passed into law by Parliament in 1968 established the CRTC and gave the Commission this broadcasting mandate; (Part II, Sec. 15 — Part I, Sec. 3):

". . .the Commission [CRTC] shall regulate and supervise all aspects of the Canadian Broadcasting system with a view to implementing the Broadcasting policy enunciated in Section 3 of this Act. . . . [which is] [b] the Canadian broadcasting system should be effectively owned and controlled by Canadians so as to safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada;"

This is only the broader objective of this tripartie bill which acts as both holy book and Magna Carta to the entire Canadian broadcasting system, public and private elements inclusive. The act establishes three areas of law. First, it sets out in much more detail the aforementioned General Broadcasting Policy for Canada.

This policy could aptly be summed up as "Canadians first" in recognition of the massive media cultural bombardment from south of the border.

Secondly, the omnibus Broadcasting Act establishes the CRTC with its formidable licensing powers. A licence to broadcast is the essential element in every broadcasting enterprise. For what use is 14 million dollars worth of capital invested in the average TV station when the owners have no licence to legally cut loose with commercials?

The third part of this huge Broadcasting Act effectively establishes the Canadian Broadcasting Corporation (CBC) as a public entity and lays down its objectives, powers and its touchy legal relationship with the CRTC. The CRTC's powers-that-be over the CBC are (Part II, Sec. 17):

". . .[d] subject to this part, to suspend any broadcasting licence other than a broadcasting licence issued to the Corporation [CBC] . . . [however] the Executive Committee [of the CRTC] and the Corporation shall, at the request of the Corporation, consult with regard to any conditions that the Executive Committee proposes to attach to any broadcasting licence issues or to be issued to the Corporation."

This power enabled the CRTC, after the outstanding interventions of several citizens' groups, to order the CBC to drop all commercials on its entire Radio Network (French and English, AM and FM) at the last CBC licensing hearing. After cleaning up on CBC Radio the CRTC granted CBC Television its new licence, but with the rider and proviso being that they reduce by half the commercial air time broadcast by the time their new licence expires in 1978.

Categorically established by law, the CRTC is composed of five full-time members appointed "during good behavior" for no more than seven years in office. There are 10 part-time regional members appointed for not more than five years in office. Reappointment for one more term is possible but all geriatric Commissionaires are terminated automatically at the age of 70.

A further biopsy upon the second (CRTC) part of the act reveals that all CRTC Commissionaires are to take an oath of office and must divest themselves of any pecuniary outside or private financial interests in any broadcasting enterprise within three months of becoming a CRTC heavy.

Then, Simon-pure and incorruptible, they become Civil Servants in the service of Her Majesty charged with cleaning up our air waves and defending our last cultural bastions like Hockey Night In Canada. "The Governor in Council" being the Governor-General, on orders from the cabinet, then appoints a CRTC chairman and vice-chairman from among the warm full-time bodies on the Commission. Pierre Juneau, friend of Trudeau's and ex-NFBer, was the Commission's first chairman. After he quit the CRTC (only to lose his election as MP from Hochelaga) the vice-chairman, Harry Boyle, (a fine magazine writer and editor) stepped in to become the current CRTC chairman.

The CRTC's head office is Ottawa and the Commission must meet at least six times a year all across the country (the recent fiasco of the aborted Vancouver hearings was the latest; the Victoria hearing being cancelled). The CRTC is given the right to make by-laws as broadcasting conditions and technical achievements make such control matters mandatory.

The CRTC Executive Council, consisting of chairman, vice-chairman and the three other full-time members, are the actual powerbroking body of the Commission. They issue and amend all broadcasting licences as well as revoking licences of stations (or whole networks!) that fail to fulfill their obligations.

The powers invested in the CRTC Executive Committee are awesome enough in that they govern every conceivable aspect of Canadian broadcasting. From the classification of licences, to the quality of programming, type of programming, amount of foreign programming aired right down to the famous "Canadian Content" by-law relating to the percentage of "Canadian" music (30%) that must be played on all our radio stations — all this and more is their electronic jurisdiction. The Canadian content ruling is now euphemistically scorned as "the Lightfoot Rule" in the industry, in deference to one of Canada's few previously-established recording stars, Gordon Lightfoot.

The Commission can grant "good guy" stations a new licence for only five years maximum and then the licence must be reviewed at a well publicized public hearing. Stations falling into the Commission's bad books usually get told to "clean up their act pronto" and these may receive renewals for far less than five years. Probationary renewals are granted in extreme cases as only a time-buying warning to delinquent stations.

The Commission also undertakes research "relating to any aspect of broadcasting" including accepting statistical, technical and financial advice from the government and the CBC. The CRTC comes down very scrupulously upon anything to do with political advertising and election campaign air time for all political parties.

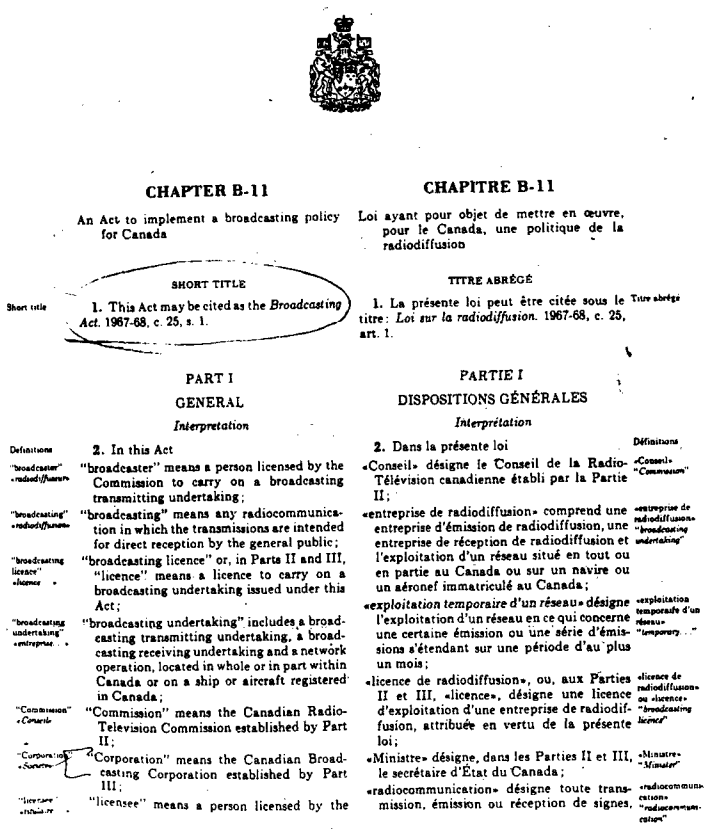
By law, the public licensing and renewal of licensing hearings must be well publicized in advance in local newspapers. All stations or angry citizens' co-operatives wanting their own licensed stations must make several copies of their application briefs available to everyone who expresses an interest in their broadcasting proposal.

Interventions for and against the various applications are allowed 10 minutes each at these sometimes rowdy public hearings. All final decisions of the CRTC are made post-hoc and must be promptly published in local papers for all interested public elements to read. Reports of alleged CBC violations and an annual Report to Parliament must be made available to both the Minister of Communications and the Queen's Printer.

All licensees who violate any of the political, programming, *or implied moral "taboos" of the CRTC are liable; "on summary conviction to a fine not exceeding $25,000 for the first offence and not exceeding $50,000 for each subsequent offence."*

Henceforth, neither small potatoes or mere knuckle rapping is what hits you if your station pulls a boo-boo!

See PF8: CRTC



CHAPTER B-11

An Act to implement a broadcasting policy for Canada

SHORT TITLE

Short title

1. This Act may be cited as the *Broadcasting Act*, 1967-68, c. 25, s. 1.

PART I

GENERAL

Interpretation

Definitions

2. In this Act

"broadcaster" means a person licensed by the Commission to carry on a broadcasting transmitting undertaking;

"broadcasting" means any radiocommunication in which the transmissions are intended for direct reception by the general public;

"broadcasting licence" or, in Parts II and III, "licence" means a licence to carry on a broadcasting undertaking issued under this Act;

"broadcasting undertaking" includes a broadcasting transmitting undertaking, a broadcasting receiving undertaking and a network operation, located in whole or in part within Canada or on a ship or aircraft registered in Canada;

"Commission" means the Canadian Radio-Television Commission established by Part II;

"Corporation" means the Canadian Broadcasting Corporation established by Part III;

"licensee" means a person licensed by the

CHAPITRE B-11

Loi ayant pour objet de mettre en œuvre, pour le Canada, une politique de la radiodiffusion

TITRE ABRÉGÉ

Titre abrégé

1. La présente loi peut être citée sous le titre: *Loi sur la radiodiffusion*. 1967-68, c. 25, art. 1.

PARTIE I

DISPOSITIONS GÉNÉRALES

Interprétation

Définitions

2. Dans la présente loi

«Conseil» désigne le Conseil de la Radio-Télévision canadienne établi par la Partie II;

«entreprise de radiodiffusion» comprend une entreprise d'émission de radiodiffusion, une entreprise de réception de radiodiffusion et l'exploitation d'un réseau situé en tout ou en partie au Canada ou sur un navire ou un aéronef immatriculé au Canada;

«*exploitation temporaire d'un réseau*» désigne l'exploitation d'un réseau en ce qui concerne une certaine émission ou une série d'émissions s'étendant sur une période d'au plus un mois;

«licence de radiodiffusion», ou, aux Parties II et III, «licence», désigne une licence d'exploitation d'une entreprise de radiodiffusion, attribuée en vertu de la présente loi;

«Ministre» désigne, dans les Parties II et III, le secrétaire d'État du Canada;

«radiocommunication» désigne toute transmission, émission ou réception de signes,

683

BROADCASTING ACT . . . legal sweep

SATURDAY NIGHT REALLY LIVE!

******

A Special Midnight Show

GEORGE CARLIN

QUEEN ELIZABETH THEATRE

Saturday, March 13, at MIDNIGHT

Tickets: $5.00, $6.00, $7.00

Available WOODWARD'S CONCERT BOX OFFICES. For information call: 687-2801

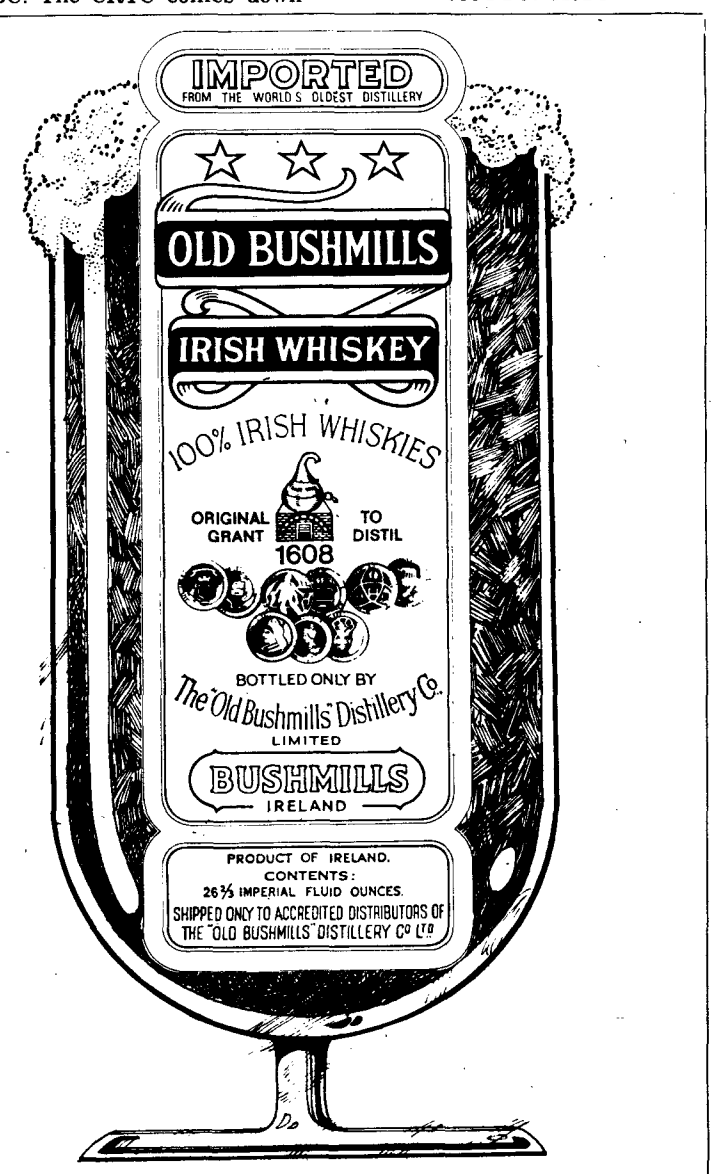
"Seven words you can't say on television"

BROUGHT TO YOU BY

THRIFTY'S

more than just pants

5 stores to serve you



Add a taste of Irish laughter to your coffee.

Old Bushmills rich, original, emphatic taste adds gusto to piping hot coffee. Sipping it through cream makes it delightful.

Moisten rim of 8 oz. stemmed glass with Old Bushmills Irish Whiskey. Dip glass into sugar. Pour 1½ oz. of Old Bushmills Irish Whiskey. Add 1 tsp. brown sugar, strong black coffee and top with spoonful of whipped cream. Serve and watch the smiles.

CKLG-FM pollutes air

By BRUCE BAUGH

Where is CKLG-FM going? Last week its three remaining progressive disc-jockeys, J. B. Shane, John Tanner and Bob Ness, were fired. This firing marked the end of an era in Vancouver radio, although there had been signs of the changing attitudes at FM over the past two years. In fact, as early as 1970 Brian McCloud, rock critic at the time for the Vancouver Province, had expressed dismay over the lack of imagination in the programming at 'LG-FM, noting that a standard group of FM oriented artists were constantly being played while other equally good artists were being ignored.

Things have gotten worse. Now one hears "FM hits" on LG-FM of the same calibre and commercial value as many of the AM hits of ten years ago. (Is "Miracles" any more progressive for its time than "White Rabbit" was for 1967?) The only disc-jockeys that attempted to sample cuts off hit albums and progressive and jazz records that were not on the list and progressive and jazz records that were not on the list of FM-hits are gone.

To an extent, the change is a reflection of the times. But it is more than that. 'LG-FM, which had at one time been supported by its AM counterpart, abandoned free-form radio in an effort to capture the album oriented rock audience of eighteen to thirty-five year olds that had grown in the wake of Sgt. Pepper's and acid rock, to the extent that by 1970 this new wave of rock listeners formed a real commercial alternative for programmers. The pop revolution of the sixties had quietly died, and so programmers interested in making a few bucks, oriented their programming to the hip and pseudo-hip listener by seeming to be "laid-back" and non-commercial while really being quite commercial.

The result was that the FM audience grew. It also grew younger, with the effect that more program changes were made. Announcers were still laid back, but most of the music was highly commercial and competitive, the difference between it and AM rock being that it aimed for a different audience.

During the summer of 1973, disgruntled listeners of what had been one of the most revolutionary radio stations in the country started pasting up posters saying "LG-FM is Dead". As the after-effects of the hippie movement dwindled away, it became less fashionable to do unpredictable and weird things on the air, like reading Edgar Allan Poe or doing extended surrealistic comic raps. Listeners expected polish. Being laid-back was no virtue in 1975. So 'LG-FM looked for a new program director who could make the station more commercially viable. They found one in the person of Bob Morris, a former news announcer.

There are more changes to come at 'LG-FM, due to the new CRTC regulations governing FM radio. In an interview that took place just one week before the firing of Shane, Ness and Tanner, Bob Morris explained how the new regulations will affect 'LG-FM. Morris also took some time to explain the rationale for his programming policies, and where he thinks FM radio should be going.

Under the new FM regulations, every minute of air time must be accounted for by the part of the application for a license known as the Promise of Performance. Everything is categorized, right down to the amount of time a d.j. spends rapping (as opposed to mentioning who the artist was, giving the time or weather, or news of upcoming events — all of which fall under separate categories), which Morris has predicted will be two hours and forty minutes per week. The percentage of each programming category and the hours and minutes that are spent on that category must be accounted for in the license application.

The idea, as far as I can tell, is to make broadcasters more responsible to the listening public, firstly by informing them what kind of program they can expect at what time and secondly by providing more coherent programs rather than just a steady stream of music. It is a program that could prove beneficial to FM radio in Canada, but at the same time it could be interpreted in a manner that will further restrict freedom in FM broadcasting. Morris claims that "CKLG-FM is going to sound considerably different when the CRTC regulations go into effect." The question remains as to how many of those changes will be due to the regulations and how many will be due to Morris himself.

Forty-five per cent of 'LG-FM's programming will be what is known as a Mosaic Format. The mosaic format includes what is called "enrichment material", which is composed of information the audience learns from, such as news about upcoming events or information about an artist. This enrichment material is over and above the surveillance material the d.j. must also do during his rap, which gives information about the time, weather, road conditions and other basic items of pragmatic interest to the public. The rest of the programming in the mosaic format is made up of music.

The mosaic format gives Morris quite a bit of freedom. All the disc-jockey shows will be on the mosaic format, and as Morris says it will be "the kind of thing you're hearing now". In other words, the music and the style of FM will not really change. From 6 to 8 in the morning, 8:15 a.m. to 10 a.m., 11 until noon, 12:15 to 3, 4 to 5:45 and from 7 in the evening until 6 in the morning the same old FM hits will be played the same old way, and probably with the same old commercials. The one music show that will probably not be continued is, surprisingly enough, Disco-76.

PF: Are you still going to be running Disco-76 at night?

M: Under this set of circumstances, all I can say about that is I doubt it. I can't let cats of of the bag, but we are happy with what Disco-76 has done for our ratings. I know that a lot of people don't like it, and justifiably so, but I think we're just in doing it because I firmly believe that we have to be representative of the people in the city, and because a large group of people doesn't like it, doesn't mean that we shouldn't play it.

If you really look at disco music — as pathetic as it may be, I'm not condoning it and I'm certainly not criticizing it — as a music form it's the only really new thing we've got in 1976. It shows you how pathetic the music scene really is. But if you think about it, it's the contemporary music scene now. You can't account for people's tastes, but there it is. My argument, and my defence for our disco program, is that I believe that it's a true reflection of the things that are going on in some parts of the city.

* * *

An interesting defence at first glance. But there are a few things to consider here. The first is that despite the number of discos that have cropped up in Vancouver during the past year, the discos have yet to significantly affect record sales. That does not mean that disco records are not selling, but it does point out that discos are really a social phenomenom that have only a marginal influence on today's music scene. The real influence of public taste is still radio.

As to the comment about how "pathetic" today's music scene is, one can only wonder if Morris ever listened to his own d.j. programs. J. B. Shane was continuously offering new music, progressive rock, R&B, and even heavy metal, not to mention folk, that was both new and of excellent quality. In fact, it is arguable that rock in 1976 is experiencing a renaissance the likes it has not seen since the mid-sixties, with a host of new groups and some great come-backs by older artists (such as Dylan, Clapton, the Jefferson Starship and Neil Young). England and continental Europe espcially seem to produce more and better groups every year — Roxy Music and Focus being the two most prominent. Yet Morris has ignored many of these artists in his programming.

Then there is the jazz scene, which is gaining a wider audience now than it has had in twenty years, thanks to the new wave of electrically oriented jazz musicians (Hancock, Corea et al). Bob Ness kept audiences tuned in to what was new in jazz, and a cursory listening to his program would reveal that there is a lot that's new and good. So there must be other reasons for playing disco music than the state of the current music scene. Morris makes the claim that disco reflects the tastes of the people of Vancouver in the eighteen to thirty-five age group (the group which 'LG-FM aims at, although there are listeners who fall outside either side of that span).

PF: How do you determine the music tastes of Vancouver?

M: First of all by keeping our eyes open. We have to look at what's going on around us. As a basis, walking around and seeing where people are at. Going to concerts. Spending some time at both universities. Just wandering around and seeing where people are, how they react to various performers. Going to nightclubs, which is in most cases a considerably different group of people than go to the colleges and the universities.

So you go to the colleges and the universities and you see people getting off on a lot of folk stuff, not much heavy metal anymore, but acoustic stuff, a lot of new material(!), some electronic stuff.

You go down to discos and people are bumping and grinding to disco music.

So you sit back as programmer of a station that's supposed to be hopefully representative of the people of the city and you say, "Alright, we've got to do something for those people, and we've got to do something for these people". What happens is that you don't end up with a consistent radio station. But I don't think that's what we're trying to do.

* * *

Here we have Bob Morris, the very same chap whose paragraphs earlier indicated that today's music scene is moribund, admitting that at the colleges people are listening to a lot of new music. As for the comment that there isn't much heavy metal on campus, the Frank Zappa concert last fall and any of the residence parties on a Friday or Saturday night should be enough to refute that opinion. But wait — there's more.

PF: What are you trying to do? Because you can't serve everybody.

M: You can't please everybody. There are two ways of looking at that. And I think that's the difference between an AM approach and an FM approach. AM takes a specific audience and looks at it and says, "We're going to ram this down your throat and you're gonna like it", and they like it. Because the two AM rock stations have ratings that make ours look terrible. What we say is, "All right, we have to pay the bills" and yet I do think we have a responsibility toward our audience.

So we're going to try to accomplish both things at once, and believe me, that is not an easy thing to do. You try and play a variation of music, but as soon as you play a variation of music you're going to alienate people. You play the stuff for other types of people who like other types of music, and you alienate the people who like disco. That's a fact of life. We feel that we should offer a broad spectrum of the music scene. We feel that's our responsibility and that's the committment we've made to the Canadian Radio and Television Commission.

See PF4: CKLG

Ethnics dispute air

By GREGG THOMPSON

As owner-manager Jan van Bruchen puts it, ethnic radio station CJVB exists "to help people come to a better understanding of the many different ethnic groups in this country."

Paradoxically, a private citizens' group in Vancouver, the Southern Africa Action Coalition, has alleged that the station's editorials have contained "pro-apartheid propaganda and at times blatant racism."

For that reason and because CJVB did not provide them with equal air-time for the presentation of opposing editorial views, as is required by law, SAAC plans to ask the Canadian Radio and Television Commission (CRTC) to deny the station's request for a renewed broadcasting license.

Every radio and television outlet in Canada is subject to a CRTC regulation which reads: " . . . Programming provided by the Canadian broadcasting system should be varied and comprehensive and should provide a reasonably balanced opportunity for the expression of differing views on matters of public concern . . ." It all began last November when, after returning from a trip to South Africa (expenses paid by S.A. government) van Bruchen broadcast a series of 20 editorials detailing his impressions of the country.

While the general tone of the editorials expressed sympathy with the South African regime, there were some sections which particularly enraged SAAC and forced them into action. What follows are excerpts from broadcast transcripts provided by SAAC.

"Editorial by J. van Bruchen, director of ethnic radio station CJVB, Vancouver, in a series "As I See It": November 20, 1975 ". . . and each race with it's own level of intellect, of which the whites were the smartest, the browns with a higher degree of intelligence than the blacks, who belonged to the slower learners . . ."

"November 25, 1975 . . . the white people of South Africa treat their blacks . . . as children. And so they should . . ."

See PF 5 - CJVB

CKLG

From PF3

* * *

There is an obvious point to be made here. If FM is playing commercial material, then the only difference between it and AM is that there is less repetition and far less music designed to appeal to the teen and pre-teen market. But it's still a limited range of music: the songs are standard and so are the artists. So FM does shove music down the throat of its audience, only it does it with more subtlety and style than AM. The hype is still there. You'll also note that Morris, while admitting you can't please everybody, doesn't indicate where the line should be drawn — in other words, how large a spectrum should be covered by a single station. Should 'LG-FM play ethnic music? There's enough of an audience for it in Vancouver. If not, why not? And if 'LG-FM is attempting to serve a large cross-section of the 18-35 age group as it can, what about the people who used to listen to free-form radio? There certainly isn't anything free-form or imaginative about 'LG-FM right now.

Morris says that as a programmer he knows that "as a mass medium it's (the CRTC regulations) going to destroy us. Not destroy, but I think it's going to be tougher to get a lot of people listening to the station."

PF: Why do you feel that?

M: Because block programming never works on a mass scale. What we're doing now is block programming, and everybody knows we're on a format from six o'clock in the morning until six o'clock at night. J. B. Shane I consider a block program. He's freeform radio. I consider disco a block program. You block the time for a special entity. I consider some of the things we're doing on the weekend — The Dr. Feelgood Concert Hour is block programming. Soundstage 76 and so's Dr. Demento — they're all block programming. Bob Ness's jazz show is block programming. In order to offer people what they want to hear, that what you do.

* * *

Another curious quote. The new FM regulations will diminish the FM audience because block programming never works on a mass scale, but it turns out that 'LG-FM has been doing block programming for at least the year that Morris has been program director. So that can't be the reason the new regulations will adversely affect FM. But let's look at just what new programs 'LG-Fm will be bringing in to meet the new regulations.

Twenty per cent of CKLG-FM's programming under the new regulations must be "foreground programming." A foreground format is a program of at least 15 minutes duration with one specific theme or topic. The program can be on any theme whatsoever: music, news, etc.

On weekdays at 10 o'clock in the morning there will be a program of what Morris refers to as "human interest" for an hour. The show will have a host, just who is as yet undecided, but Morris indicated that it will probably be somebody who is now on staff at 'LG-FM. The show will deal with what Morris calls "people and people things," such as artist interviews and critiques of plays.

PF: Almost a radio magazine format?

M.: Basically something like that. It's almost a radio variety show of, by necessity, segments of 15 minutes on a single topic. Because otherwise it wouldn't be considered foreground, because foreground has to go at least 15 minutes. We could do a single topic for a whole hour if we want. It has to be at least 15 minutes.

* * *

From three until four in the afternoon there will be a music special, as yet untitled, which will take a type of music or an artist or any one topic dealing with music and do an hour program on the selected topic for the day. This is also foreground programming.

Then from six until seven in the evening there will be a "news-oriented talk show." Morris described it as a local small scale version of the CBC show, As It Happens. The station will phone people connected with news stories and ask them questions. If a guest is in the studio speaking on a specific topic, then the lines at the station will be opened so people can phone in to talk to the gest, providing that what they have to say is on the topic. As a foreground program it must stick to a single topic for at least 15 minutes.

On Saturday there will be a foreground jazz show with music and artist interviews from two until four in the afternoon. The host of the program would probably have been Bob Ness, or so Morris thought before Ness was fired. Hopefully the show will go ahead anyway.

* * *

PF: Do you think that the new CRTC regulations will harm or help FM in Canada?

M.: I think it's going to harm it. FM is a better medium for carrying music, so the natural progression of FM is to play music. What's happening in the States, where radio isn't controlled to the extent it is in Canada, is that FM radio stations are starting to play predominantly music while AM stations are leaning toward predominantly talk. The CRTC wants FM to have more talk. I think it's silly. If the medium is the message, then we're carrying the wrong message.

I'm not saying I don't like the new regulations. I think we should be doing a lot of these things. I believe we should be doing a talk show. I believe we should be doing a jazz special, a music special, because it will benefit the audience. I don't think someone should be telling us to do it.

* * *

There you have it. Despite moanings about the medium being wrong for the message, Morris says that he would have liked to see the new programs being brought in to meet the regulations anyway. Besides, the CRTC calls for more foreground programming, and that doesn't have to mean talk. And there will be anecdotal newscasts at other times during the day than the times for the three hard newscasts. And the music will remain the same.

So the man who is responsible for how 'LG-FM sounds and how it will sound is Bob Morris. Perhaps the CRTC should be crapped on for demanding hard newscasts (a bullshit concept, as all news is inevitably biased if only for the items selected), but most of the foreground programs 'LG-FM will bring in look good. Bob Morris, who has always had a great news sense (his anecdotal newscasts of a while back were a gas) should be commended for the public affairs and public interest shows he has proposed.

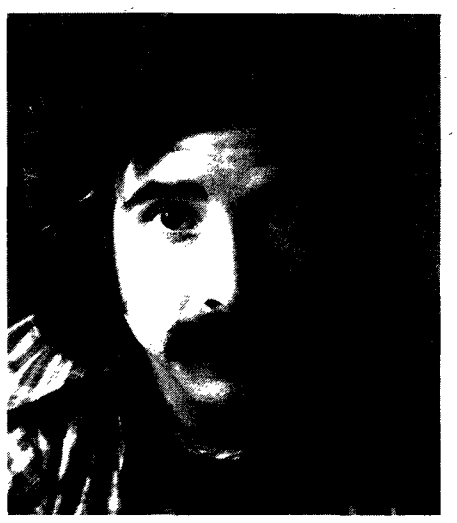
But 'LG-FM will still be predominantly a music station. As a music station now, it is conservative, tasteless and dull. When it once was innovative, revolutionary and exciting. Morris thinks fans of free radio are a vocal fringe. If you would like to see and hear some changes in FM rock radio in Vancouver, write Bob Morris. He reads letters that offer intelligent comment and criticism. If enough "fringe" people write, then perhaps we may yet see 'LG-FM as a trend-setting radio station, instead of a trend following one.

In a recent interview in Rolling Stone, former San Francisco FM disc jockey Larry Miller said, "there's too much FM rock, too much competition, too much bad music. We've turned into what we wanted to be an alternative to." Maybe it's not too late to change that.

Write: Bob Morris, Program Director, CKLG-FM, 1006 Richards St., Vancouver, B.C.

You want to change the system.

But you don't think you have the bucks.



The system in question is your present stereo.

What's happened is that you've developed a more discriminating ear.

What once sounded terrific suddenly doesn't sound so hot.

And what never sounded —like the sibilance way behind the rhythm guitar—is now a veritable pain in the cochlea.

You're ready to upgrade. But your worry is that moving from stereo to true high fidelity is awfully expensive.

Well, it can be. But it doesn't have to be.

Hitachi has just brought a new line of equipment into Canada.

Good-looking, contemporary, high quality, high fidelity.

With specs you'd expect to find at a much higher price.

The name of this new line is Lo-D, the result of over three years research that specifically focused on the listener and his needs. (What is the range of his hearing? Is he capable of catching the lowest and highest notes? Or is he limited to the middle range?)

Hitachi scientists measured these individual listening reactions by testing over 5000 people in Hitachi's sound labs. Then, the results were mathematically tabulated and converted into a unique Sound Design chart.

Called ESP for its investigation of Emotion, Sensation and Physical Characteristics, the Hitachi hi-fi report was the genesis of Lo-D.

When you hear its brilliant sound, and look at its brilliant price, you'll discover Lo-D is quite an achievement.

The kind of achievement that suddenly makes it easier for you to improve the system you're living with now.

The kind of achievement that has made Hitachi a world leader in electronics.

D-3500 Advanced Stereo Cassette Deck w/3 Head Performance, D Dolby* Off-tape monitoring, S/Nw/Dolby: 63 dB Wow and Flutter: 0.05%(WRMS)

SR-802 AM/FM Stereo Receiver w/OCL Circuitry 50 Wx2 @ 8 ohms (20-20,000 Hz, 0.5% THD)

HITACHI

*DOLBY is a trade mark of Dolby Laboratories, Inc.

Co-op solicits wacky fun

By ERIC IVAN BERG

Urban guerrilla radio is alive and broadcasting here in Vancity and subverting several thousand new FM listeners every week with its west coast sound. This shady clandestine radio actually has the outrageous audacity to brag about being non-commercial (heresy!), semi-professional, anti-bureaucratic, community-oriented co-operative, dedicated to minority media access and most definitely not in the DJ business! For this incredible bandit broadcasting outfit is the fully licensed CFRO-FM — the city's now famous Co-op Radio — an absolute earful of free-wheeling, non-commercial listening enjoyment beaming at 102.7 mHz on your FM dial.

Undoubtedly the best local radio programming available in this city (aside from the inimitable Jack Webster flapping at full brogue blast!) is the CBC's expensive English affiliate CBU-Vancouver (at 105.7 Fm and 690 AM). Yet the CBC's fine non-commercial fair is tapped from the taxpayers' pockets, augmented with huge staffs and with all the resources of a massive national network behind it.

While Co-op Radio's own non-commercial courage and volunteer work have had to scrape up more than 100,000 public and private dollars by soliciting private donors for pledges, contributions, honorariums and such. Co-op Radio, with minescule amounts of money but maximum people input energies has succeeded in acquiring new and used broadcasting equipment, construction studios, leasing and renovating building space.

No other local broadcasting licencee, cable, radio or TV, has had the enterprise and energy to dare the non-commercial format on an almost suicidally shoestring budget. The station's history gives ample testimony to the foresight and ingenuity of these young men and women who have united in a common community-oriented struggle to survive and fulfill their CRTC-ordained mandate.

CO-OP RADIO . . . urban guerrillas

That mandate is best summed up and encapsulated in the Co-op's original licence application to the CRTC in the early spring of 1974. The Vancouver Co-operative Radio Society then proposed a station:

"to develop and encourage the education of individuals and organizations in the use of information and communications media . . . to educate individuals and organizations in the community in the means of obtaining access to media, production, facilities and resources in order to improve the quality of their lives and that of their community."

This was just what the liberal shoguns of the Canadian Radio & Television Commission always drooled over, for it read like one huge Public Service Announcement (PSA) Radio Station.

A brief history of this revolutionary radio station is the story of public concern and commitment, community co-operation and alternative access groups. Two such groups who banded together formed the embryo of the station as it now stands. These were Neighborhood Radio, a production co-op which sold tapes to the CBC, and the Community Research Service — better known as "Muckrakers" — a group of news media watchdogs interested in unbiased news. Together these pioneer urban guerrilla radio enthusiasts formed the Vancouver Co-operative Radio Society to lobby the CRTC with their common dream of a responsible community-run radio station.

Even after winning the CRTC's godfather blessings and FM licence the Co-op had to go scrounging for a "broadcasting pad" to set up shop. So armed with jackhammers, paint, brushes, mops, saws and sore thumbs they attacked, en masse, the two top floors of the musty old Mercantile Bank building at 333 Carrall St. in historic Gastown.

Hardworking and dedicated, the Co-op received loads of free help from people like the Edge City Woodworking Co-op and volunteer carpenters, plumbers, electricians and engineers by the score. It was a radio station building "bee-in" on a grand community scale. This whole termite hoard of eager beaver volunteers chewed and bit their way through the concrete and pigeon shit turning the place miraculously into some semblance of a workable radio station.

Once the transmitter was erected and checked out at the SFU campus atop Burnaby Mountain the station popped, crackled and hissed onto the Vancity air waves April 6, 1975. In those hectic first days delay-broadcast tapes had to be shuttled up the mountain to the transmitter site and broadcast from there as the station link had not yet been completed with their weak 3.7 kw broadcasting tower.

In fact the low power signal strength has continuously been a sore point with the station and its listeners in the outer suburbs of the metro Vancouver area. A more muscular transmitter is now being negotiated with the CRTC and the hopes are high that next year the big boost will be noticed with the station's range appropriately extended.

Caught in a budget squeeze, the station is now staffed almost entirely by volunteers who receive no remuneration in terms of money. Only an office co-ordinator and the station's engineer now receive salaries.

The training of operators, editors and tape technicians of all kinds has gone on continuously since the station's inception. Anyone in the community can become a member for as little as two dollars a share, entitling them to vote as a shareholder member at the upcoming Annual General Meeting (Fishermen's Hall, 8:00 p.m., Feb. 25).

What makes the station so revolutionary in contrast to all other local broadcast licencees is its non-commercial and completely community-oriented approach to programming. Programming is done by committees and the station has several strong ones which produce two or more programs per week. Committees such as News, Women's, Books, Labor, Music and Drama have contributed substantially to the station's increasing output of live, taped and remote-live broadcasts.

The station disdains the conventional AM/FM pap programming approach of the disc-jockey chatter-to-platter garbage. Instead of simply filling in time with popular music the sound you'll hear from Co-op is a refreshing and energetic media mix. They have a variety of talk shows, subjective news, remote broadcasts, panel discussions, local musicians, book/film/drama reviews, children's hours, interviews, specials and radio drama.

Starting with about six hours of late afternoon and evening programming the Co-op has now progressed to about 12 solid hours of variety programming running from noon to past midnight. The quality of the broadcasting has steadily improved with practice and polish lending increasing sophistication to the station's all round "sound." The variety and scope of the programming is the station's strength.

What other local media offers its listeners two or three hours of live city council meetings (replete with Art Phillips versus Harry Rankin's rambunctious debates)? What other station offers live (or "live-delayed") broadcasts of the CRTC hearings (to be resumed in the first week of March), or live Immigration Hearings, or blow-by-blow running commentary on the important B.C. Federation of Labor Congress? No other local station is so deeply committed to its community and its acknowledged diversity. No station, aside from the admittedly excellent CBC Radio, has dared to challenge the commercial omnipotence of the "mass media" audience concept as CFRO-FM has done.

Staff democracy at the station's Workers' Council and budget director's level works all the way down to the rotation of janitorial duties and the taking out of the trash. People working with the station feel that they are as much a part of the Co-op as everyone else and all are entitled to equal voice in committee and council meetings. Communal

HALLOWED HALLS . . . putting it together

radio for the good and education of the social community as a whole seems to be the overriding goal.

Women Unlimited, Pop Goes The Beaver, Vancouver Extract, Bedtime Stories For Adults, Rock Talk, Old Wax, Vancouver Manoeuvres, Backgrounders, Live On Arrival and Co-op Coop are just some of the wacky to wonderful to really excellent programs popping up all week long. Further program and station information (even free station programs!) can be had by phoning the station's hot line; 684-8494.

Co-op Radio is performing a huge community service on a shoestring and deserves all the huzzahs they can get. They also deserve all of the help and volunteers they can handle and students are encouraged to take in the station's gala Open House all day Sunday Feb. 22.

CJVB in hearings

From PF 3

". . . The whites are the people who run the household here — and they run it well. And the black and colored people haven't the mental capacity to do it . . ."

"November 21, 1975 . . . fighting is between blacks and blacks or between the blacks and the colored people . . . but not between whites and other races . . ."

Van Bruchen says he visited South Africa and produced the series of editorials on the country because he didn't know anything about South Africa other than what he had read in history books.

"I didn't know anything about South Africa, other than that there is separatism, there is apartheid, there are injustices. But I wanted to find out just how serious is this matter? Just how bad is it?"

Van Bruchen readily admits that there are many flaws in South African society and adds that he is doubtful whether the system of apartheid in that country will ever work.

He claims that changes are taking place in South Africa, that non-whites are improving their position and that he talked with many blacks and "coloreds" in minor power positions who were content with South African development and progress.

"But you must remember, he says, that the editorials contained only my personal, objective impressions.

"The title of the editorial program is of course, 'The Way I See It', and that is the way I saw it."

SAAC member Karen Lai says that SAAC approached van Bruchen asking for equal air time to present their views on South Africa, but that van Bruchen's response was unacceptable.

"We asked him for equal air-time and he said he would give us two four-minute editorials three times a day. He also insisted that he have the right to listen to the tapes and edit them before they went on the air.

"We wrote back saying we could not accept that, that we wanted 20, four-minute editorials the same as he had had. He said opposing views on South Africa had already been covered and that what we had to say could be done in four minutes."

This response forced SAAC to take their case to higher levels and they immediately set about soliciting community support for their cause.

The B.C. Human Right's Commission "found the editorials distinctly racial in tone."

The B.C. Peace Council: ". . . we believe that a person who pleads the cause of the racist government in South Africa should be removed from his position as president and general manager of an ethnic radio station whose many listeners would be deeply offended . . ."

The United Church of Canada: ". . . such misstatements constitute an indirect but gross and serious defamation of character against every Canadian whose skin is not white . . ."

SAAC then approached the CRTC with their complaint. The CRTC acted on the matter and directed CJVB and van Bruchen to forward the tapes and transcripts of the editorials to Ottawa for examination.

The CRTC also granted SAAC an opportunity to present their case against CJVB before the CRTC public hearings on broadcast license renewals which were to be held in Vancouver in early February.

Yet van Bruchen leaves the impression that he is unaware of his own parochialism, that he does not realize the seriousness of the charges laid against him or the prejudicial nature of his comments.

Does he have any regrets about broadcasting the South African editorials?

"None whatsoever. Maybe I should repeat the same thing three or four times, but that would be insulting the intelligence of my listeners," he says.

The CRTC hearings at which SAAC was to present their case against van Bruchen were postponed on a technical matter shortly after they began three weeks ago.

However, the hearings are now slated to reconvene March 1 and SAAC will be there asking that a license not be granted to a radio station which they feel has fallen short of maintaining an acceptable degree of broadcasting responsibility.

Cable activity pays for quality

By DAVID MORTON

To the average television audience, the presence of cable stations on their TV screens are of little significance unless they follow local highschool basketball or some other local event. Few are interested in the type of programs these stations offer, especially when such a variety of high quality programming is available to them in the first place.

Cable television is a technique which results in the spreading or extending of every available production on the air, in every possible direction. This invòlves taking programs off the air, and redistributing them in a multitude of other areas. Consequently, broadcasts from distant cities are received with amazing clarity.

While cable television helps the TV station by improving the quality of the picture, and making it available in distant areas, the TV station is not completely dependent on the cable company. On the contrary, the cable companies are completely dependent on the TV stations for their survival. They use the stations in order to develop a value for subscribers to connect their systems. In addition to this, the TV stations deliver their signals to the cable system receiving or distribution point. They also convert the signal into one suitable for immediate distribution on the cable TV.

The Canadian Radio-Television Commission (CRTC), ever aware of these occurrences, intervened in order to bring justice to the television stations. They went on the principle that "one should pay for what he uses to operate his business." Copyrighting was considered for the television stations' programming. This would mean that the cable people would have to buy the programs they used. This was rejected, however, on the basis that it would eliminate a valuable source of communication for the public. Instead, legislation was brought about requiring the cable stations to contribute to the Canadian broadcasting system as a whole. This may have involved the companies' purchasing of other programs for broadcast off their own systems. Thus the arisal of the cable stations.

On the Lower Mainland, there are three such stations. Each of them appears on Channel 10 in their respective areas. They are financed almost entirely by the cable company serving the area. A certain percentage of the company's gross revenue goes to the station, which operates on a deficit basis. It earns the company nothing.

Programming is clearly geared toward the community the station serves. But this is not its only service. Groups are encouraged by the station to give ideas. If they are particularly interested, they can produce their own television shows. Financial and technical assistance is offered by the station. In certain areas, the station can train groups in any area of television production.

Ideas are only limited by common laws of libel and contempt. However, due to financial reasons, none of the ideas are tremendously amibition. For the most part, these shows fall into the category of talk shows, or local sports broadcasts.

As a result of this poor quality, the cable station constantly gets complaints from viewers. The station then has two alternatives if it desires to do something about this. The professional staff can produce something of higher quality, or the station can purchase a program from a network. Whatever they choose, it must be in the interest of the community.

The cable stations do not have a rating system, and they have no idea when audiences watch them. The audience obviously differs with the program.

Another station that appears exclusively on cable TV, is KCTS, Channel 9 from Seattle. Viewers are familiar with such programs as Masterpiece Theatre and William Buckley's Firing Line. Here the quality of the programs seems to be much higher, and more widely received.

This is because KCTS works on a completely different system. Instead of it being run entirely by a cable station, it is financed by grants and contributions from viewers, government institutions and corporations. For several years various school districts on the Lower Mainland of B.C. have given contributions to the station on a per pupil basis. Due to recent cutbacks on school budgets, this has been almost completely eliminated.

(It may be noted here that in the recent CRTC hearings, it was brought out that these contributions did not go toward the providing of such programs as Masterpiece Theatre. Instead they went to the costs of the KCTS local station in Seattle which contributors saw nothing of.)

KCTS is an affiliate of the Public Broadcasting System. This is a large network which operates almost solely on cable stations across the continent. Instead of running its own schedule of shows, as the CBS or ABC, it offers its affiliates a variety of shows each year. These shows are made possible by grants from corporations in the States, and are distributed by the PBS. The affiliate chooses the shows it feels will be of most interest to the audience.

A few weeks ago, KCTS ran a program that was called Viewers' Choice. They showed excerpts from 40 shows that PBS was offering for that year. Viewers in the immediate area sent in ballots saying which shows they enjoyed the most. Those with the highest ratings were kept by the station.

This is indeed a unique method of programming. Commercial networks base their entire programming system on the Neilson Ratings. If one show slips, the advertisers pull out of the time slots, and the station loses money. As a result the best shows may be cut because of poor ratings. The KCTS system is indeed unique in that its main consideration is the viewing audience.

A large network such as the CBC has a larger audience to appeal to. As a result the programs must be

See pf 8: CABLE

CABLE - T.V. 100

By BOB RAYFIELD

What is cablevision you ask? Cablevision is a master antenna reception system. It was originally designed to improve the quality of distant or hard-to-get television signals. It has since proved to be a boon in the delivery of local signals that have been impaired by high buildings, reflections or other urban disturbances.

To begin a cable a complex and highly sophisticated master antenna system is erected by the cablevision company on a hill, tower or other high building where television signals are strongest.

The various signals received are stabilized with special equipment then amplified and fed into miles of coaxial cable. This cable is attached to telephone poles or is run alongside their underground lines where it is then connected to subscribers' homes.

In British Columbia and Alberta the cablevision companies wholly own the cable and pay a substantial monthly rental to have the telephone company install and carry the cable on their overhead facilities or in their underground conduits.

The coaxial cable that carries the signal is specially shielded so that the television signals don't leak out and also so they are protected from outside electrical interference which could cause static or distortion of the picture.

Technically if the interference is picked up with the TV signal at the antenna site it will pass distortion or "snow" along the cable with the TV picture.

In the centre of the actual cable is a solid copper or copper-clad aluminum wire carrying the signals, surrounded by an insulation of foamed polyethylene, covered with a sheat of copper braid or aluminum.

This aluminum winding in turn is covered with an outer coating of vinyl that is highly impervious to the weather.

The TV signals are pumped along the cable by amplifiers to overcome the resistance of the cable. These amplifiers are electronic boxes a little larger than an average hard-cover book, which boost or magnify weak signals. Amplifiers are also hung on the cables about every half-mile intervals.

The maintenance of the system is a very big job. The cables are subject to power outages, accidents and vandalism. Occasional failure in the amplifiers only adds to the maintenance problems which keep the repair crews working steadily ever hour of the year. The system is in a continual state of rebuilding as copper cable is being replaced with aluminum sheathed cable. Better amplifiers are slowly replacing the older ones.

Most cablevision companies also offer FM radio stations on their cable system. Television or FM service can be connected to any number of TV or FM receivers in the home. In Vancouver the cable company receives the signal of a station like CKLG-FM on a regular receiver.

This audio signal is then transmitted, by sound transmitter, at the same frequency as Channel 8 transmits if it were not on the cable.

FM audio is transferred from the radio to the TV by means of a modulator. This same technique is used to transmit the CHQM-FM and CBC-FM on Channels 12 and 2 respectively.

Be a different kind of company manager.

The kind of company we're talking about could be a Combat Group. You could be leading Infantry, Armoured and Artillery units. Co-ordinating the actions of ground support jet fighters.

It takes intelligence, guts and a cool head to lead this kind of company.

How about you?

With us you can put your knowledge to good use.

An Officer's job is a far superior alternative to most office jobs.

If you want to know more about our companies, send this coupon.

GET INVOLVED WITH THE CANADIAN ARMED FORCES.

Directorate of Recruiting & Selection
National Defence Headquarters, Box 8989, Ottawa, Ontario K1A 0K2.
Please send me more information about the opportunities in the Canadian Forces to lead a Combat Group.

Name _____
Address _____
City _____ Prov. _____ Postal Code _____
University _____
Course _____ Year _____

CBC & Canadian content

By SUSAN BORYS

Canadians often bemoan the migration of Canadian talent to the States as a loss of national identity in the entertainment field. Yet, while most of the population voice a preference for Canadian magazines, newspapers and radio broadcasts, the Davey Report of 1970 showed a preference to American originated television shows by Canadian viewers.

To combat this, the CBC emphasized Canadian writing in the Performance series thus increasing its audience by 50 per cent over the previous year. Included also in its list of programs were the longwithstanding favorites such as The Tommy Hunter Show, Front Page Challenge and The Beachcombers, a locally produced situation comedy.

Incredible as it seems, the CBC's content is at least 70 per cent Canadian, including sports coverage, light entertainment, arts and sciences and information. But as much as the CBC insists their Canadian presentations are highly rated, the American transmitted dramas and comedies are twice as numerous on the Canadian network than homespun efforts.

In a typical viewing day, from 6:00 a.m. to 12:00 midnight, there was 651.03 hours of American produced light entertainment as compared to 331.31 hours of Canadian shows in 1974-75 according to CRTC categories. In such a category of popular entertainment that consumes 27 per cent of total Canadian viewing time, there is definitely too much American influence and not enough Canadian talent being made use of.

The main factor underlying this great influx of American shows on the CBC is financial. From its total working capital, a great deal of which comes from Parliamentary subsidiaries, over half is spent in salaries and wage expenses, while less than 15 per cent is allotted for perfo[illegible]ors and TV stagi[illegible] production costs. A marketable presentation made and sold in the States is of less cost to the CBC. A company like General Foods will pick up on the advertising and pay for the use of prime time TV. It is cheaper for the television broadcasters to procure than to produce, especially in the case of a large scale entertainment program.

As of Oct. 1975, advertisements were included in the required 70 per cent Canadian content, ruled by Secretary of State, Hugh Faulkner. Because most commercial studios are located in such American cities as New York and San Francisco, Canada has since had to expand her own, once limited, advertising industry. This has created new openings for Canadian performers, as well as start a large money oriented business.

As heavily influenced as Canadians are by American programs, there are still differences that become apparent from time to time. In Aug. 1969, the New York Times announced that any ads for cigarettes that they carried would contain a health warning. In Nov. of that same year, the U.S. Senate Commerce Committee voted to outlaw altogether cigarette commercials in the broadcasting media after January 1, 1971.

In Canada, the Federation of Canadian Advertising and Sales Club met in Kitchener on Jan. 1969. A resolution was passed opposing any federal ban on radio and television pertaining to cigarette ads. It was not only ineffective, but also discriminatory against that segment of commercial media.

But most people who are dissatisfied with ads complain mostly about the timing and content of them. And Canadian viewers are not about to be pacified just because the last five commercials they saw in a row are produced in their own country. As of Oct. 1975, commercial messages directed towards children specifically, were removed.

There is now a suggestion from the CRTC for a gradual 50 per cent decrease in advertising time on the CBC.

In 1974, a five-year Accelerated Coverage Plan was announced by the government, under which the national radio and television services of the CBC would be extended in the appropriate official language to all communities of a population of 500 or more. Some 600 projects concerning the construction of rebroadcasting transmitters are planned to bring reception to about 99 per cent of all Canadians.

Obviously, the CBC feels it is keeping within the regulations upon Canadian content in broadcasting. There are, among the American game shows, soap operas, police dramas, and situation comedies, some excellent Canadian programs; there is just the matter of searching for them.

French cable pains

By MARGRETT GEORGE

Canada is presently witnessing an explosion in the already straining relationship of her two founding peoples. The CBC's attempt to introduce French television into B.C. has basically met with nothing but letters and telephone calls of protest, all from the resident anglophone population.

When the Canadian Broadcasting Corporation was formed in 1936, its mandate specified as part of the CBC's purpose, to make television "predominantly Canadian in context and character" as well as "to serve equitably the two main language groups and cultures" (French and English). This may be accepted as justification for the CBC's recent proposal to the Canadian Radio-Television and Telecommunications Commission (CRTC) for a license to broadcast in B.C. on UH-F Channel 26, a French station. If the application is accepted, as it probably will be, then a series of events will be triggered off, definitely affecting the English-speaking, TV viewing section of the public.

The French station to be broadcast in B.C. would be the same as the CBC's Montreal station. Montreal's present program consists of the basic TV type scheduling — women's and cooking shows, talk shows, films, Montreal produced situation comedies and dramas, cartoons, and, of course, every weekend the Saturday night hockey game — live!

However, it is not the actual program that is objected to locally as much as how the proposed broadcasting will affect the current stations available for viewing in Vancouver. If the license is granted, then Premier Cable (Vancouver's cablevision company) must fit the French station as well as Western Approaches (already licensed), on the regular 12-channel VHF broadcast band.

Because both are Canadian stations, Premier Cable must follow the CRTC regulation which stipulates that Canadian cablevision systems are required to carry all available Canadian stations. American stations may only be broadcasted on the VHF band if there are no available Canadian stations to fill the 12-channel dial.

Premier cable plans on placing the French station on Channel 8 and Western Approaches on Channel 7, as both of these channels are blank. However, because Channel 8 has a very weak signal, the French station would eventually be moved to Channel 4, and ABC would be moved off the 12-channel dial, and onto a totally new band, available only through a converter.

Converters, costing from $75-$100, will be introduced by Premier Cable in a year or so allowing for as many as 30 extra channels for broadcasting, on the converter band. Toronto's cablevision has already installed the converter broadcasting system, and over 100,000 consumers have paid for the privilege of watching American stations.

The CRTC hearings have adjourned at the present time to consider, among other things, the CBC's application to broadcast a Montreal station in B.C. The CRTC will hardly disregard CBC's plea, not only because the CRTC is a prime proponent for Canadian content in the media, but also because no CBC application to date has been rejected by CRTC. CBC's assurance that their application will be accepted is such that they installed a transmitter for the French station on Mount Seymour, prior to CRTC's discussion of the proposal. Although MPs Simma Holt and John Reynolds, among others, were vocal at the CRTC hearings in denouncing the prejudging and rubber stamping of CBC's proposal, it is doubtful that their protests will have any effect on the decision.

The actual decision to accept or reject CBC's proposal has not yet been made, although it is safe to assume that CRTC's sympathy will not lie with Canadian citizens.

VANCOUVER SYMPHONY ORCHESTRA

The CHQM
GREAT COMPOSERS SERIES
Presents
"One of the World's Greatest Violinists"
(New York Times)

PINCHAS ZUKERMAN

Performing and conducting with
the Vancouver Symphony Orchestra

February 24, 25, 8:30 p.m.
February 26, 7:30 p.m.

BACH Brandenburg Concerto No. 3
BACH Concerto in D Minor for Two Violins
MOZART Concerto for Violin, No. 1
MENDELSSOHN "Italian" Symphony

SERIES TICKETS STILL AVAILABLE
AT THE TICKET CENTRE

Tickets at the Vancouver Ticket Centre (630 Hamilton Street) and outlets. All Eaton's stores.
Box Office one hour before concerts.
$3.50 - $7.00
$1.00 off
for students and seniors on the supplement
This series is sponsored by CHQM

VSO

CRTC encounters murmurs

By ERIC IVAN BERG

The large hue and cry over the recently aborted CRTC hearings have stirred up much controversy in local professional electronic media circles. For this issue PF phoned Gene Kern the production manager of country & western format Radio CKWX, to get his professional opinion on the CRTC.

Kern considered the Commission members somewhat "unrealistic" and leaning decidedly towards the "artsy" in their attitudes towards pro radio. Kern complained that the Ottawa based Commission did not really understand the basic bread & butter commercial problems in what he termed "The most highly competitive radio market in North America."

Kern was obviously irritated about the CRTC's artificial attempts to "control listening habits" and to "legislate nationalism!" Kern kicked back at this by insisting that the Commission cannot legislate nationalism just as governments cannot legislate morality.

However, Kern happily agreed that the CRTC "has done some very good work" in such areas as cablevision growth. Kern, who has personally debated broadcasting issues with both past and present CRTC Chairmen, tacitly agreed with certain needed controls in the Broadcasting Act. He eagerly agreed with its legal premise that appointed CRTC members should have no broadcasting or outside financial interests in any electronic media operation. The Commissionaires, he said, should remain completely non-partisan so as to not be influenced by any broadcasting or political pressure groups.

Kern strongly insisted that the CRTC's Canadian music content regulations, the "Lightfoot Rule," should be "cut back to about 10%" from its present 30% quota system. He pointed out that the "artificial Canadian stars" created by the ruling simply were not selling well in the major record market of the U.S.

Kern said that he would not at all mind being appointed to the Commission himself and pointed out that none of the past or present members had any professional broadcasting experience. Grudgingly, he praised the Commission and its massive research facilities for being very thorough and highly efficient in the strict enforcement of their imposed controls. "Legitimately, private broadcasting's collective corporation taxes effectively pays the entire CBC budget," explained Kern. That's to the tune of more than 320 million dollars annually. Think about that.

CRTC

From PF2

Ruling with this complete judge, jury and executioner omnipotence granted the CRTC by law, has naturally enough, raised the ire of powerful broadcasting barons and the country's many local media mobsters alike. Many of their shoot-to-kill vituperative verbal machinegunnings of the CRTC are loud protests over what they have viewed as the several seemingly autocratic loftier-than-thou dispensations and decreees dandied down by the Commission's Exec clique.

Not the least of the broadcasters' complaints has been their constant, and perhaps legitimate, bellyache that the CRTC simply doesn't understand their top heavy capital cost commitments, tight financial straitjacket and the intensive cum cut-throat competition they face. Many angry station managers drip acidic in resentment over the obvious fact that the Commissionaires are all government appointees (some have said "flunkies"). CRTC members are not duly elected members responsible to the general public, rather they are only answerable to Parliament via the minister.

However, it's impossible to see how objectively unbiased the CRTC could be if it were publically elected and hence subjected to media pressure groups and outside-interest lobbies. In all fairness the CRTC is desperately needed to control and regulate the rampant growth of fly-by-night station operators, whole new networks (like Global) and the octopus monster of cable television (which is probably the media wave of the future). The CRTC is trying to do the best job it can in its very difficult position of double jeopardy — they are dmaned-if-they-do and damned-if-they-don't in many licensing tug of wars.

The CRTC, safely ensconsed under the auspices of the Broadcasting Act, is here to stay for better (hopefully far better) than worse. Despite this, the cynical viewpoint of one local broadcaster is still that the CRTC Commissionaires are only "Artsy fartsy Liberal intellectuals-on-high sallying forth from Ottawa-Camelot to slay windmills and high tension hydro towers disguised as commercial breathing media dragons."

Cable

From PF 6

of more general interest, and higher quality as well. The cable stations are limited to the interests of the community and, as a result do not appeal to the majority.

It is difficult to say which of these two systems serves the public more efficiently. The CRTC likes to combine the two into one large effort called the Canadian broadcasting system. Together they supposedly serve the public with collective efficiency.

The main problem with the Canadian broadcasting system seems to be the CRTC. In their attempts to develop Canadian talent, they have made stringent demands on both the CBC and the cable stations. Poor quality is characteristic of both. In cable, the CRTC requires the stations to run almost completely on the ideas and productions of the community. These ideas either make or break the station. It seems that this is the reason for the poor quality. The station's professional productions are merely an attempt to beef up their programming.

Sorry Pat

Sorry to Pat, the sweetest ballerina in the world. Tim Stephens was inevitably delayed by the PF editor.

Apology

PF wishes to apologize for several printing errors in last week's interview with Audrey Thomas.

The first quote from Mrs. Blood should have read, "We will call this 'doing our exorcises' " instead of "exercises."

In the seventh quote, also from Mrs. Blood, "he has riven" should have read, "He is not here, he has risen."

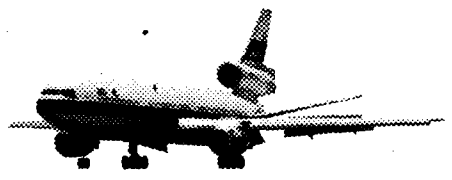
CUT IT OUT!

Great Britain. Great Price.

Great planes, too—Laker Airways' DC-10 jumbo-jets. So besides a good dinner (usually steak) with wine, dessert, and liqueurs, you also get stereo and movies at no extra cost. And an open bar. And oodles of room. Nice. Prices are fantastic. Compared to regular airline fares, you could save from $55 to $400 or more! And look at the choice of flights! All you have to do is book early: 30 days ahead for May; 45 for June; 60 for all the rest. So when can you go?

VANCOUVER TO LONDON (GATWICK) DIRECT—STAY FOR 2, 3, 4 MONTHS OR MORE!

Depart	No. of Days	Return	Price	Book Before
Fri. Apr. 16	28	May 14	$364	Feb. 16
Fri. Apr. 16	49	June 4	$364	Feb. 16
Fri. Apr. 16	98	July 23	$389	Feb. 16
Fri. Apr. 23	21	May 14	$364	Feb. 23
Fri. Apr. 23	42	June 4	$364	Feb. 23
Fri. Apr. 23	70	July 2	$389	Feb. 23
Fri. May 21	14	June 4	$409	Apr. 21
Fri. May 21	49	July 9	$409	Apr. 21
Fri. May 21	77	Aug. 6	$429	Apr. 21
Fri. May 21	105	Sep. 3	$429	Apr. 21
Tue. June 1	85	Aug. 24	$429	Apr. 16
Tue. June 1	99	Sep. 7	$429	Apr. 16
Fri. June 4	14	June 18	$439	Apr. 20
Fri. June 4	28	July 2	$439	Apr. 20
Fri. June 4	35	July 9	$439	Apr. 20
Fri. June 4	63	Aug. 6	$459	Apr. 20
Tue. June 15	71	Aug. 24	$459	Apr. 30
Tue. June 15	85	Sep. 7	$459	Apr. 30
Fri. June 18	14	July 2	$439	May 4
Fri. June 18	35	July 23	$439	May 4
Fri. June 18	49	Aug. 6	$439	May 4
Fri. June 18	91	Sep. 17	$459	May 4
Thur. July 1	62	Aug. 31	$489	Apr. 30
Fri. July 2	21	July 23	$469	May 3
Fri. July 2	56	Aug. 27	$489	May 3
Fri. July 2	66	Sep. 3	$489	May 3
Fri. July 9	14	July 23	$469	May 10
Fri. July 9	28	Aug. 6	$469	May 10
Fri. July 9	56	Sept. 3	$489	May 10
Fri. July 9	70	Sep. 17	$489	May 10
Fri. July 23	35	Aug. 27	$469	May 24
Fri. July 23	63	Sep. 24	$489	May 24
Fri. July 23	146	Dec. 16	$489	May 24
Fri. Aug. 6	21	Aug. 27	$469	June 7
Fri. Aug. 6	28	Sep. 3	$469	June 7
Fri. Aug. 6	63	Oct. 8	$489	June 7
Fri. Aug. 6	125	Dec. 9	$489	June 7
Fri. Aug. 27	21	Sep. 17	$439	June 28
Fri. Aug. 27	42	Oct. 8	$439	June 28
Fri. Aug. 27	63	Oct. 29	$459	June 28
Fri. Aug. 27	104	Dec. 9	$459	June 28
Fri. Sep. 3	14	Sep. 17	$409	July 5
Fri. Sep. 3	21	Sep. 24	$409	July 5
Fri. Sep. 3	35	Oct. 8	$409	July 5
Fri. Sep. 3	104	Dec. 16	$429	July 5
Fri. Sep. 17	21	Oct. 8	$409	July 19
Fri. Sep. 17	42	Oct. 29	$409	July 19
Fri. Sep. 17	90	Dec. 16	$429	July 19
Fri. Oct. 8	21	Oct. 29	$389	Aug. 9
Fri. Oct. 8	41	Nov. 18	$389	Aug. 9
Fri. Oct. 29	20	Nov. 18	$389	Aug. 30
Fri. Oct. 29	41	Dec. 9	$389	Aug. 30



LAKER AIRWAYS

Sunflight® ABC

Charter Flights

from Canada's Number One Holidaymaker.

Flights above are operated under ABC regulations issued by Canadian Transport Commission, have been approved by Canadian Transport Committee, and are chartered by Suntours Limited under the name Sunflight ABC. A minimum non-refundable deposit of 10% is payable on booking. Charter flight and trip insurance available. Prices do not include $8 Canadian airport transportation tax.

What to do now?

Book your SUNFLIGHTS with . . .

Also available especially for students to London
May 6 - Aug. 31 $389

ASC TRAVEL

Room 100P S.U.B., University of B.C. 224-0111

Polish mime fantasy

By MERRILEE ROBSON

There is a romantic, whimsical quality in this production. The story of a young princess' search for a husband is a popular theme in our cultural heritage. And the sprightly young heroine does remind one for a moment of the Nutcracker Suite's Clara.

Menagerie of the Empress Phylissa
Performed by the Polish Mime Ballet
At the QE Theatre, Feb. 12, 13, 14
A David Y. H. Louie production .

But Menagerie of the Empress Phylissa, the full length ballet performed by the Polish Mime Ballet Theatre during their recent appearance here, is a very erotic Nutcracker Suite.

The sensual aspect of dance is very strongly emphasized. The company, as the name suggests, draws from the traditions of mime, ballet and eastern and western drama. But there is also a gymnastic influence. A great emphasis is placed on the athletic abilities and beauty of the human body.

MIME . . . sensual pageantry

The dance opens with a petulant Empress Phylissa (Danuta Kisiel Drzewinska) suffering through puberty. A doctor is summoned and, after examining the patient, decides that the solution to her problem is marriage.

The dance chronicles the visits of Phylissa's eight suitors, who range from a bewigged Marquis to a Black Angel on a motorcycle, accompanied by the cast of Hair. The electronic music reflects the historical procession through various epochs.

In each case the lover proves unsuitable. The first, a cavalier, shoots himself. The romantic Ludovico shows himself to be a mere illusionist. Napoleon the Greater, a stuntman, finds that he is no match for the lively Phylissa. Max Pipafax, the last gallant of la belle epoque, is literally eaten up arousing "lickerishness" in the empress.

Empress Phylissa is always disappointed. At one point she is robbed, the bitter result of mingling with people of a lower class. She suffers a nervous breakdown when the hypnotist Hidalla turns the fantasty to horror.

The performance ends with a warning that all the advances of modern science will not bring happiness in love. Phylissa finds that she lacks the money to turn her robot lover on again. She remains unfulfilled.

In spite of the absence of a "happily ever after" ending, this is not a tragedy. Menagerie of the Empress Phylissa is described in the program as "mimic clownery." This atmosphere of clowning and circus pageantry is delightful. The physical exertion and muscular control of the dancers adds to the circus effect.

The experience involves aspects of Christmas pantomime as well. The exaggerated gestures of mime are combined with the classical expression of dance, with effective results. The theatrical aspects of the performance seemed to give the audience more freedom of expression than is usual at a ballet. It is easy to laugh at the antics of Phylissa and her lovers.

But the most obvious aspect of the performance was made explicit by Phylissa's huge bed, dominating the stage. This is indeed part of the Nutcracker Suite tradition, the little girl who is entertained by a procession of delightful characters in her dreams. In this case the sexual elements were overt. Each of Phylissa's suitors came complete with at least one phallic symbol: a gun, a sword, the poles of Ludovico's canopy.

There may have been some members of the audience who wished the B.C. censor had warned them that the ballet was completely concerned with sex. And others who felt that the lack of intermission made the program seem quite short.

This is not to say that Menagerie of the Empress Phylissa should have been interrupted by an intermission. But perhaps the performance could have been preceded by a shorter piece, to make the evening seem more substantial.

In itself, however, the ballet was an entertaining and magical combination of all aspects of theatre. The Polish Mime Ballet Theatre can be relied upon to provide an exciting and novel theatrical experience.

VISTA

By ANNE WALLACE

This week, Pacific Cinematheque presents Some Like It Hot starring the blond bombshell of the last generation, Marilyn Monroe. Also starring in this zany comedy, filmed in 1959, are Jack Lemmon, Tony Curtis and Joe E. Brown. This is one of Marilyn's best films and is showing Monday at 8 p.m. at VECC.

Hello Dolly!, this year's production by Mussoc, plays for two final nights, tonight and tomorrow. Student price is $2 and tickets are available at the Vancouver Ticket Centre. Show time is 8:30 p.m. in the Old Auditorium.

This is also the last weekend to catch Jane Heyman's production of The Sea at VECC. This is a good play for an evening of light and amusing entertainment. Shows are on Friday at 8:30 p.m. and Saturday at 7 p.m. and 10 p.m. and tickets are $3.50.

The Vancouver Jazz Society will be hosting a jazz workshop next week featuring pianist Dollar Brand. Any aspiring jazz musicians might like to take this in. It will be held on Feb. 25 at 2 p.m. at the Western Front, 303 East 8th. Cost is $3.

If your musical tastes tend toward the longhair stuff, then take note. CHQM starts its Great Composer series next Tuesday, February 24 at the Queen Elizabeth theatre. The first performer will be Pinchas Zukerman, an established violinist and conductor. Mr. Zukerman will perform and conduct the music of Mozart, Bach and Mendelsohn with the Vancouver Symphony Orchestra, Tuesday and Wednesday at 8:30 p.m. and Thursday at 7:30. Tickets for this concert are available at all Vancouver Ticket Centre outlets.

UBC Fine Arts Gallery's Faculty exhibition goes into its final week, ending on February 24. Many of the participating artists have exhibited in the major Canadian galleries and have their work represented in major collections across Canada while others are displaying their work for the first time. The gallery is open Tues.-Sat. 10:30 a.m. to 5 p.m. in the basement of the Main library. Admission is free.

A reminder of the Annual Variety Club Telethon dance being held tonight at BCIT. Tickets are $2 at the door and all proceeds go to the Variety Club's efforts to help the mentally retarded. This could be your once-in-a-lifetime chance to meet Hollywood greats such as Monty Hall and Joanne Worley. Doors open at 8 p.m., dancing to the music of Stewart Freeman from 9 p.m. until 1 a.m.

Notice

Page Friday will be publishing its annual Creative arts issue in the first week of March. Poems and short stories submitted by the students will be printed. Photos and Graphic Art will also be included in this special issue and an award of an autographed copy of Robert Bringhurst's new book of poetry will be given to the best student entry.

Collection points for submissions will be the Ubyssey office, at 241K SUB, or the box in the Creative Writing Department. All entries must be received by 12:30 Tuesday, March 1 and will be returned if accompanied by a self-addressed envelope. So get your thumbs out of your mouths and start writing.

Dolly Flips

By IAN MORTON

Though Mussoc's Hello Dolly! has disappointing beginnings and endings, between them you're likely to find great musical entertainment.

For the first quarter of the play, when I viewed it, either the chorus was not exercising their diaphragms enough, or the sound system in the Old Auditorium was inadequate. It was probably a mixture of both, but no matter, there was no punch to give the audience that initial push into the high pulse which Dolly later releases.

Hello Dolly!
Starring Roma Hearn
Choreography by Grace MacDonald
Old Auditorium
Until Feb. 21

However, Roma Hearn, exquisitely playing Dolly Levi, soon gave her chorus a stiff kick in their posteriors, and the show was off and running at a great speed. By the time Miss Hearn let loose World Take Me Back and was later backed up in Put On Your Sunday Clothes, the audience began to respond with as much enthusiasm as the actors.

It is only until then that the story behind the actors becomes interesting. Dolly, with her romantic trickery and flippant cunning, hilariously winds each of the characters neatly around her finger, to do what she pleases with them. However, at the same time she is deeply sentimental and torn by the desire to remain faithful to her dead husband, Efrem, and another desire to return to the gay life she used to have in New York.

Roma Hearn certainly strikes home here with a fiery, extremely moving version of Love Look In My Window. She stands alone to one side of the stage, doing nothing terribly special, except increasing the pressure of the lonely world she so desperately needs to escape from — and she does so with impressive force. Though she is accompanied by a subtle orchestration and a solitudinous spotlight, Miss Hearn could have managed alone.

Fortunately, however, this is not the climax of the show. Fittingly, the real climax has more to do with retiring choreographer, Grace MacDonald, for whom the show is dedicated. The dancing of The Waiters' Gallop, leading into the show's biggest number, Hello Dolly, was stunning. Quite truthfully I felt my heart in my mouth as waiters catapulted about the stage in extraordinarily good precision for an amateur cast. Here, it is impossible to name the many fine dancers involved, but in particular, Stan Granda as Rudolph, the Head Waiter, with his long nimble legs, is a treat to watch.

In fact the entire Waiters' Gallop is so zestfully put together, I'm sure that I was not the only one in the audience who felt like singing along with the Hello Dolly number. At the time, I was so exhilarated I do not remember, if indeed, I did sing along.

However, the problem here is that there are two more scenes to go in the show, and it cannot help but to then slide downhill — and it does. Everything following Hello Dolly is slow and plodding, it seems.

It is capped off by a rather bizarre curtain call where actor and audiences do not seem to know what is going on. There is an uneasiness in the audience which doesn't know whether or not to clap or simply enjoy the odds-'n-ends dance routines which are being done. This is a shameful ending because the cast has worked so hard through a hectic show. I found myself muttering about the show's director, "Dr. Brockington, your cast deserves better."

Among the performers, Kim Stebner as Cornelius Hackl, though his singing was not altogether elevating, gave a crisp, enjoyable portrayal. Along with Michael Cliffe as Barnaby Tucker, he moves well, and both nicely capture the youthful greenness their roles require. Alex McLeod, as Horace Vandergelder, is annoying through most of the play with his persistent overacting, but he is consistent, and you must hand that to him. The prettiest voice of the entire company without a doubt belongs to Marilyn Smith, as Irene Mollay, and she is a pleasure to watch when on stage.

Brian Haigh's set design, on the whole is satisfying. His Vandergelder Feed Store, however, is hideously barren and painted a sickly brown. It does not come close to reflecting the Horace Vandergelder status quo.

But apart from Roma Hearn, it is Grace MacDonald's show, and God knows she had done it enough times to where the surface needs polishing. Her dancers work hard for her, and though you've been around a long time, Grace, there's still life in your bones.

With her dancers and Roma Hearn, Hello Dolly is worth its trouble, and worth seeing.

Edwards misread

By RALPH MAURER

Once upon a time, there used to be a newspaper called the Calgary Eye Opener.

The Eye Opener was a newspaper, but not in the ordinary sense of the word. Unlike most other newspapers of the time — the first 20 years of the 20th century — and even now, the Eye Opener wasn't first and foremost a business enterprise.

The Best of Bob Edwards
Edited by Hugh Dempsey
Hurtig, 271 pages, $8.95 hardbound

The Eye Opener didn't have much of a staff, either; usually Bob Edwards wrote and edited the whole thing, when he was sober. Often he wasn't.

Bob Edwards cared a lot about his readers. Not so much that he would pander to them but he cared much more about them than he cared about the people he was writing about.

Usually he laughed at the people he was writing about, and encouraged the readers to do the same. Often, though, he was pissed off enough at public figures to maim them in print. When he wrote about those people, he was funny too, but not the kind of funny you laugh at.

For Bob Edwards, there were no such things as libel laws; his only rule was that what he wrote had to be factually accurate. (He was sued several times but never successfully.) He never went out of his way to make fools out of people. He was clearly of the school that believes that fools are usually best at doing that themselves.

In short, Bob Edwards is everything you want to see in newspapers nowadays but can't, because newspapers are too busy kissing the asses of the kind of people Edwards kicked in the ass.

The Best of Bob Edwards is one of the few books on Edwards. Well, it actually isn't about Edwards at all. It's just editor Hugh Dempsey's idea of the funniest and most interesting things Edwards published.

Dempsey is trying to make Edwards sound like the Mark Twain of Canada, which he's not. Dempsey (and publisher Mel Hurtig; publishing is a business, after all) want reviewers and readers to pick up this book and say, gee, this Edwards fellow said some really funny and marvellous things. The Sun and the Province — the kinds of papers Edwards laughed at — have already "reviewed" this book. But their reviews consisted of little more than the reviewer creaming his/her jeans for a couple of paragraphs about what a great guy this Edwards is, then just pulling a whole pile of Edwards quotes out of the book. Thirty. End of review. Another day, another pay cheque.

Dempsey, and those reviewers who thought this book was so great, have really missed Bob Edwards' point. Edwards' importance lies not in what he wrote, a lot of which is dated. Edwards was a kind of populist: he stood up for the little man; in the works of the newspaper cliche, he comforted the afflicted and afflicted the comfortable. But he was also a sexist: he cherished some pretty old-fashioned ideas, even for the turn of the century, about the role of women in our society.

Edwards is important because of the kind of newspaper he produced, and because of what contemporary newspaper workers could learn from him. Dempsey's book doesn't talk about this aspect.

The Best of Bob Edwards is meant as some kind of homage to Edwards, but it succeeds only in being a little joke book. This is not what Edwards should be remembered for.

WHITE TOWER PIZZA & SPAGHETTI HOUSE LTD.
Steaks - Pizza - Spaghetti - Lasagna - Ravioli - Rigatoni - Chicken Lobster - Ribs
KITS - DUNBAR - PT. GREY
OPEN
Mon. - Thurs.
4:00 p.m. - 3:00 a.m.
Fri. - Sat.
4:00 p.m. - 4:00 a.m.
Sun.
4:00 p.m. - 1:00 a.m.
738-9520
or 738-1113
3618 W. Broadway
W. VANCOUVER
1552 Marine Drive
926-8521
DOWNTOWN - WEST END
OPEN
Mon. - Thurs.
11:00 a.m. - 3:00 a.m.
Fri. - Sat.
11:00 a.m. - 4:00 a.m.
Sunday
11:00 a.m. - 1:00 a.m.
688-5491
1359 Robson
CHARGEX — MASTER CHARGE
Dining Lounge - Full Facilities - Take Out or Home Delivery
"Late delivery call ½ hour before closing time."

Free Campus Delivery
PHONE
224-1720
224-6336
4450 W. 10th AVE.
Capri Pizza and Steak House
Fully Licensed
Pizza in 29 Styles
Choice of 3 Sizes
Special Italian Dishes
STEAKS - SEA FOODS
Hours: Monday to Thursday 11 a.m. to 2 a.m.
Friday & Saturday 11 a.m. to 3 a.m. - Sunday 4 p.m. to 1 a.m.

international women's year at ubc
DR. MARION GALLIS
THE NOTED GERMAN ECONOMIST WHO HAS DONE EXTENSIVE RESEARCH INTO THE NEW INTERNATIONAL ECONOMIC ORDER
THE NEED FOR WORLD ECONOMIC READJUSTMENT
MONDAY, FEBRUARY 23
at 12:30 p.m.
STUDENT UNION BUILDING BALLROOM
All students, staff and faculty welcome
FREE FREE
Sponsored by the Office of the Dean of Women

Your Official U.B.C. Graduation Portrait Photographers Since 1969
Candid Studios
3343 W. Broadway
732-7446

Dean's Chinese Cuisine
TRADITIONAL CHINESE FOOD
正宗粵菜 晚飯小吃
FULL FACILITIES
4544 W. 10th. Ave.
FREE HOME DELIVERY
(Minimum order $4.00)
228-9794
Place your order ½ hour before closing
10% DISCOUNT U.B.C. STUDENTS
HOURS
Mon. to Fri. 11:30 a.m.-10 p.m.
Fri.-Sat. 11:30 a.m.-11 p.m.
Sun. 5:00-10 p.m.
Open 7 days a week.

Enter... if you dare the bizarre terrifying world of the psychosexual mind.
A psychosexual killer is loose!
TORSO
SHOW TIMES: 12:15 1:50 3:45 5:40 7:35 9:35
Sex and frequent brutal violence. R.W. McDONALD, B.C. FIR.
RESTRICTED
Vogue
918 GRANVILLE
685-5434

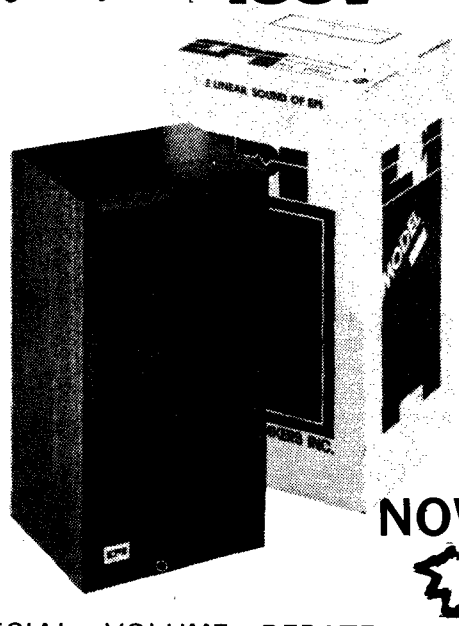
Carry On Behind
Mature: Some suggestive dialogue. R.W. McDONALD, B.C. DIR
SHOW TIMES: 12:15 2:00 4:00 6:00 8:00 10:00
Odeon
881 GRANVILLE
682-7468

Gene Wilder Madeline Kahn Marty Feldman
The adventure of SHERLOCK HOLMES' SMARTER BROTHER
GENERAL — Parents Occasional Coarse Language. R. McDonald, B.C. Director
SHOW TIMES: 7:30, 9:30
Park
CAMBIE at 18th
876-2747

NOMINATED FOR 4 ACADEMY AWARDS
SHAMROO
Coarse and suggestive language. R.W. McDONALD, B.C. DIR.
SHOW TIMES: 7:30 9:30
RESTRICTED
Varsity
224-3730
4375 W. 10th

"A breathtaking film! High-pitched passion and romance... brilliant performance — Newsweek.
LINA WERTMULLER'S
"LOVE & ANARCHY"
Scenes of nudity and brutality.
Show Times: 7:30 9:30
RESTRICTED
Dunbar
224-7252
DUNBAR at 30th

SHAKESPEARE SERIES
SUNDAY, 2 P.M.
MARLON BRANDO e DEBORAH KERR
"JULIUS CAESAR"
GENERAL
Dunbar
224-7252
DUNBAR at 30th

SCOOP!
NEW EPI MODEL 100V SPEAKERS

NOW ONLY $99 ea.
SPECIAL VOLUME REBATE ALLOWS US TO OFFER THIS NEW, IMPROVED VERSION OF THE TOP-RATED EPI MODEL 100 AT A SUBSTANTIALLY LOWER PRICE. HURRY, OFFER GOOD ONLY WHILE STOCK LASTS!
Quality Components, Maximum Discounts At:
SOUND ROOM 2803 W. Broadway (at McDonald) 736-7771
SOUND BOX 1034 Davie (near Burrard) 681-8188

Hardwick out of date

From page 3

who has demonstrated a lot of interest in educational planning suddenly showing up at the city."

U!: "Why this particular type of weaving, is there some philosophy or attitude behind it?"

H.: "Well I consider the whole adventure to be really a primary concern for what I would call in very broad terms public education. As an academic I've always considered it important that whatever work that I've engaged in not only have academic merit in its own right but to have a community impact as well, and I guess in a sense that is something to do with relevance if you like.

"Now, I've always seen my job as to teach in the classroom and to deal with the generation that is coming up to assume roles presumably which vary anywhere from just being plain citizens to being active participants in the management of the world."

Asked about how he felt about the students in the classroom and what their role should be in the system, Hardwick spoke of improvements in the early 1960s.

He said the "whole process of decentralization of post-secondary education" in the 1960s, and the establishment of community colleges had improved accessibility and the lot of students.

"Now, in a sense the thinking that went on in 1961 and 1962 about this (the place of students) was in part a reaction against UBC of that date, which was in fact a pretty sort of rule bound, you know, elitist institution.

"I mean the students today just have no idea about how free they are to choose courses and so on compared to what it was like when I came here in 1950 as a student."

Hardwick says that for "most of the educational planning that I've engaged in, I've come at it with the general belief that our primary concern should be the client, if you like, of the enterprise rather than management or administration."

But he doesn't seem to think much of the requests in 1976 for increased student representation, especially on the tenure and promotion committees.

"Well, I'll tell you I have supported the participation of students in senate and stuff like this," he said.

"I know that decisions are better decisions when the full range of evidence is before a body . . . the students have a leavening influence and they are in some ways a sort of distant early warning system for problems on campus and so I think they've got a role to play."

But not on tenure and promotion committees. He says students lack the ability to make the "long term" decisions about faculty continuance. "Now that shows you how I'm an academic elitist," he said.

"On the other hand, I am very concerned about the question of teaching and the question of community for students," he said. He said he would like to foster the idea of a "community of students," which would emphasize improved communication between students and their profs.

"I was instrumental in establishing Urban Studies 200 as a means as well of bringing a broad range of people together and partly to try and get a community of people that were interested in the city, to identify with each other — to be able to do something more than just react to standup lectures."

In 1973, when Hardwick was still alderman, Urban Studies 200 was an effective course, made interesting by spicy anecdotes that Hardwick had picked up in city hall.

He still teaches a fourth-year-level geography course, commuting to Vancouver once a week to get to the class. Some people in the class find his teaching material a bit dated, and critical reaction by some students to his book, Vancouver, which he recommended to the class, was less than favorable.

It is in that classroom where the sense that Hardwick's image is a bit mythical begins to pervade.

Hardwick seems to be fumbling in the late 1960s — when his ideas were well with the times — with talk of change to a "post-industrial era," which was more fashionable then than it is now.

His original group of graduate students, which published a prolific number of articles (largely through grants Hardwick was able to raise from the federal government) has moved on. Some of his present graduate students also think he is living a bit in the past.

With that in mind, The Ubyssey asked Hardwick what he foresees for the future and what he intends to do in the years ahead.

Hardwick says he sees a "move to stability in the educational population" coming with the end of the baby boom, while society continues to change rapidly.

He said "recurrent education" — where adults come back to school for personal enrichment as well as technical and occupational skills — will also expand.

"And this is not an area that the universities particularly have put a lot of emphasis in the past," he said. "You know the continuing education enterprise here is about 70 per cent self-sustaining over the year."

Hardwick said universities have been justifying themselves in recent years by increased student population. "Now I think they're going to have to be looking at other things — of what their contributions are in other ways and you know the whole question of dealing with an adult population is part of it."

And from his end, Hardwick talks of the centralized decentralization in the education department he wants to see.

"Well, one of the things I'm concerned with and am working on right now is to try and create a decision-making process which will maintain a high level of decentralization of management, which I think is important.

"In other words, this is where you keep a competitive and creative mix of things going. And one of the great problems it seems to me is to invent management systems which will allow the province-wide need to be articulated but the response to take place within local jurisdictions.

"There are mechanisms by which this can be encouraged and cultivated and it is my intention to try and create those mechanisms so that process will take place. You don't have to live in a world of confrontation and stuff like that."

NEVER DONE
(A Chronicle of the Women of B.C.)
A Collective Work
Directed By Paul Clements
FEBRUARY 25 -28
8:00 p.m.
Tickets: $3.00
Students: $2.00
Tickets: Room 207 — Frederic Wood Theatre
UBC DOROTHY SOMERSET STUDIO

UNISEX HAIRSTYLES
FOR APPOINTMENT
224-1922
5784 University (Next to Bank of Commerce)

yukon meeting the challenge of the seventies
CAREER OPPORTUNITIES

SWIMMING POOL MANAGERS

The Government of Yukon Territory has several openings for persons interested in summer employment, from approximately mid May to mid August, as managers of portable swimming pools in a number of Yukon locations. Reporting to the Yukon Government's Recreation Branch and working in close liaison with community sponsoring groups, the successful applicants will be required to manage portable swimming pools and perform routine maintenance tasks to ensure efficient operation of the pools as well as instructing red Cross and Royal Life Saving Society courses and introducing and implementing other aquatic and recreation programs.

Applicants must possess or be eligible for a Red Cross Water Safety Instructor's Certificate. They should also possess a current life saving award (minimum Bronze Medallion) and be able to work effectively with a minimum of supervision. Previous experience in maintenance and pool operations will be an asset.

Government of Yukon Territory will pay for transportation costs to and from Vancouver or Edmonton.

Closing Date: February 27, 1976

Salary: $391.04 bi-weekly

Submit detailed resumes to:

GOVERNMENT OF THE YUKON TERRITORY
Personnel Department
P.O. Box 2703
Whitehorse, Y.T.

NOW
UNTIL FEB. 28

SIR MONTI ROCK III
• DISCO-TEX & THE SEX-O-LETTERS
Smash Hit — "Get Dancin' "
• 2 shows nightly
Tickets at Cave Box Office Noon-10:00 P.M. daily
the Cave
For information—
Telephone 682-3677
626 Hornby St.

SPORTS

Volleyball 'Birds drop all comers

By MARK LEPITRE

The Thunderbird volleyball team won their own international tournament Saturday by defeating the seventh ranked team in the U.S. in two games.

The 'Birds met the Multnomah Athletic Club in the finals and came up with their strongest match of the season. In the second game of the finals the 'Birds came back from a 14-10 deficit and won 17-15. The score in the previous game was 15-8.

The win over the Macs, who were missing two national team players, avenged UBC's loss to them in November when the Macs took the UBC Invitational.

The 'Birds played nine matches during the tournament and did not lose a game. An important factor in this record was their strong blocking.

The team has excellent blockers and depends mostly on them for defence. However, when the blocking is not up to par the back row is capable of keeping the team in the game. The strong UBC front row often thwarted opposition attackers and generally controlled the games.

The UBC attack was also very strong. Their complex plays, with many alternatives, often confused the opposition. On numerous occasions a UBC player would go up to spike with no one blocking him.

The 'Birds travel to Saskatoon today for an international tournament today and Saturday. There they will meet the Canadian National team and some other tough competition.

On Feb. 26 and 27 the 'Birds will take part in the Intercollegiates in Winnipeg. The Saskatoon tournament will give the 'Birds valuable game experience against top calibre teams; something they have been missing this season.

The team expects to do well in both tournaments and they have the ability to do so. The team is made up entirely of veterans, many of whom played when UBC placed third in Canada two seasons ago.

In women's volleyball the Thunderettes took the Canada West crown by blanking Calgary and Lethbridge Saturday and Sunday. The Thunderettes took both matches three games to none to earn the right to represent western Canada in Winnipeg next Thursday and Friday.

The Thunderettes are also very experienced and may be expected to do well in Winnipeg.

World Cup for rugby side?

The Thunderbird rugby team will try to win their third World Cup in a row when they take on the University of California at Santa Barbara team Saturday.

The 'Birds handily defeated UCSB at Thunderbird Stadium last year to take the cup.

UBC coach Donn Spence feels UCSB has improved over last year but still is not sure about what kind of team he will face as the Americans have picked up several injuries in the past week.

The 'Birds also have a game on tap with the Long Beach State side next Tuesday.

UBC fly-half John Billingsley figures this to be the toughest test. "Long Beach has 11 imports on their team, mostly from New Zealand. They are also ranked number one in the U.S., says Billingsley.

Last Sunday the 'Birds were in Victoria, taking on the Victoria Crimson Tide for the McKechnie Cup. The 'Birds' 16-10 loss was UBC's first loss in McKechnie Cup action in three years.

Last Saturday the 'Birds were in Seattle to commence their intercollegiate play with a game against the University of Washington Huskies. UBC won that 65-3. Closer than last season's 103-0 score.

Judo Squad makes it two, wins Canada West title

For the second season in a row the UBC judo team won the Canada West title.

Lethbridge, Alberta, and UBC all entered teams in the competition held in Lethbridge. Alberta had won the trophy seven years in a row before UBC finally won it last season. Alberta was a stronger team than last year and proved to be UBC's toughest opponent.

The UBC team consisted of five members, Mark Tsuijuki, a brown belt in the 139 pound class, Greg Lyon, a black belt in the 154 pound class, Walter Martindale, a brown belt in the 176 pound class, Tim Hirose, a black belt in the 205 pound class and Jim Gatzke, a brown belt in the heavyweight class.

Greg Lyon, the team captain, was in the best match of the day. He defeated Greg Wheeler, the western Canadian champion in a hard fought match. Both Lyon and Hirose won their weight classes.

Mark Tsuijuki, Walter Martindale, and Jim Gatzke lost their respective matches in the first round. However, by getting in the back door they managed to place second in their particular weight classes.

NOTICE

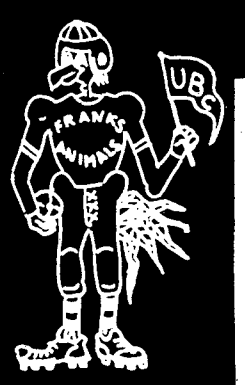
Tuition Fee Income Tax Receipts Available

Dept. of Finance

General Service Admin. Building

8:30 to 4:30 p.m.

T-Shirt Tree



CUSTOM SCREENING & IRON-ON TRANSFERS

OVER 400 DESIGNS

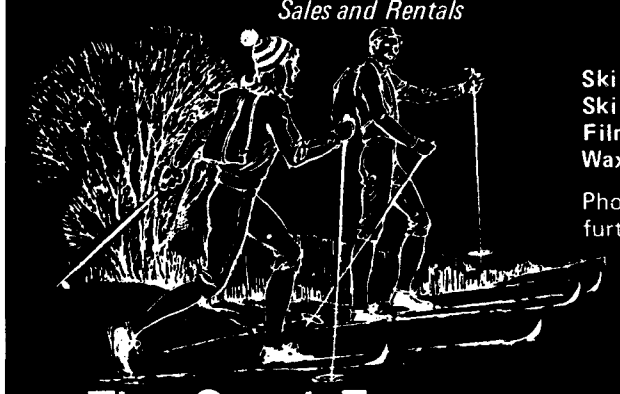
WE PRINT ANYTHING

Custom Designs For Fraternities, Intramurals, Teams, Clubs, etc.

27 W. Cordova (Across from Army & Navy) 683-2933

SKI CROSS COUNTRY

Sales and Rentals



Ski schools
Ski tours
Film nights
Wax clinics

Phone for further info!

CHARGEX

The Great Escape

1790 West Georgia St. 687-1113

master charge

YOUR KODAK PROJECTOR

There's a chance it won't cost you a cent!

Drop into Lens and Shutter today and find out how you can win back the full purchase price — tax included — of any Kodak slide or movie projector. Complete contest details are available.

THIS WEEKEND — FEB. 20-21

• Our KODAK Rep. will be on hand for your questions and demonstrations — Fri. 7 p.m. to 9 p.m. Sat. 10 a.m. to 4 p.m.

GREAT PRICES ON ALL KODAK CAROUSEL AND MOVIEDECK PROJECTORS AT L & S!

Lens & Shutter

2912 West Broadway, Vancouver, Canada V6K 2G8 (604) 736 3461

FOR SLIDES

FOR MOVIES

KODAK CAROUSEL 600 Projector
For the budget conscious. Forward slide change at projector. Three position lamp, fan, off switch. $88.50

KODAK CARSOUEL 750 Projector
Choice! Change and focus slides forward and reverse either remotely or by push button at the projector. All that and whisper quiet operation too! $144.95

KODAK MOVIEDECK 435 Projector
Three projection selections. 18 fps. forward and reverse and still. Automatic rewind. $139.95

KODAK MOVIEDECK 475 Projector
Built in "mini" viewing screen. 3, 6, 18 and 54 fps forward and reverse plus still. Automatic rewind. Fast forward. $239.95

FREE! KODAK MINI-SCREEN WITH PURCHASE OF ANY CAROUSEL OR MOVIE DECK

SPORTS

Puck 'Birds blow lead—come back

By MARK LEPITRE

The Thunderbird hockey team defeated [illegible]gue leading University of Alberta Golden Bears in two home games Friday and Saturday.

The victories, by scores of 4-3 and 8-3, put the 'Birds one win short of a .500 record, which is all they can hope for as they are out of play-off contention.

Friday's game was perhaps the most exciting seen at Thunderbird Arena this season, going into double overtime.

The game went seven minutes into sudden death overtime before Wayne Hendry deflected a Jim Lawrence shot with his backside for the winning goal.

The play of both teams was generally good, but somewhat inconsistent. There were times when neither team seemed to be able to pass accurately more than about 10 feet a[illegible]

The Bears powerplay was especially weak. Out of six powerplays only once did the Bears show any domination, but they did not score. During the other attempts the 'Birds often dominated play or at least kept the play in centre ice. Even when the Bears had control in the 'Birds end they seemed content to pass around the box instead of shooting.

UBC started out with a two goal lead in the first period. Jean Boyd scored form close in at 7:56 with an assist from John Jordon and John Dzus.

At 16:21, a minute after Alberta's Randy Greg was sent off for interferance, Peter Moyles gave the 'Birds a two-goal edge with help from Keith Tindle and Bill Ennos.

In the second period UBC held its own and kept the Bears down to one goal. This came at 8:09 when Blair Burgess was left alone in front and flipped a rebound past UBC goalie Ian Wilkie.

In the third period the 'Birds started out in their usual manner; that is to say they slacked off. There have been several games this season when the 'Birds had a lead going into the third and then blown it.

This game was no exception. The Bears got two goals in the first half of the period to give them a 3-2 lead. Then with two and a half minutes left UBC's Steve Davis had a Doug Totenham shot bounce off his leg and into the goal to tie the game and send it into overtime.

In the first overtime period the 'Birds were generally in control. They had many good opportunities but could not capitalize on them.

The Wingers were often left open near the Bears blue line and the UBC centres would give them the puck. But instead of breaking for the goal as they should have, the centres stayed up near the blue line and the wingers had no one to pass to.

Shortly into the sudden death overtime period the Bears almost wrapped it up. An Alberta player took a backhand shot from about 15 feet. Wilkie stopped it but the puck bounced behind him and landed on the goal line. Fortunately Wilkie managed to drop on it before anyone could push it over.

That was the only real opportunity for either team until Hendry got the winning goal for UBC.

Saturday's game was a matter of who could play the worst. Fortunately for the 'Birds the Bears managed to win out in this department.

Both teams passing was terrible but the Bears' accuracy was far worse. In fact the Bears managed to excel in this manner throughout the game.

Bill Ennos and Bob Sperling each scored twice for the 'Birds while Bruce Brill, John Jordon, Moyles, and Lawrence got singles.

Rick Peterson, Jim Ofrim, and Brian Sosnowski replied for the Bears.

The 'Birds take on Saskatchewan Friday and Saturday and then Alberta Sunday for their final games of the season. If the 'Birds can win two of the road games they will have a .500 record for the season.

—bob tsai photo

UBC's Keith Tindle is thwarted by University of Alberta Golden Bears goalie Dale Henwood as Randy Greg annoys him during Friday's game. Fortunately for Henwood puck is under his skate. 'Birds won game 4-3 in double overtime.

Wrestling team dumps Regina Cougars

By BOB RAYFIELD

The Thunderbird wrestling team overwhelmed the University of Regina Cougars 60-6 in two matches here on Friday and Saturday.

The University of Regina did not come to Vancouver with a full team and this proved to be their greatest weakness.

On Friday, the 'Birds got off to a quick 24-0 lead because the Cougars defaulted the first four matches, costing them six points for each.

Friday the 'Birds completely dominated the meet, pinning six opponents and winning one other match on a decision. Laverne Hautz, Regina's best wrestler, defeated Rob Hansen in UBC's only loss.

The Saturday meet was more informal due to Regina's poor turnout. UBC clearly established itself as the superior team, winning all the matches by pins.

One of the more impressive wrestlers of the dual meet was Ira Chidlow. He wrestles in the 142-pound class. Chidlow pinned his opponents on Friday and Saturday in two easy victories. He is a strong and aggressive wrestler and should do well in the Canada West championships in Edmonton Saturday.

On Feb. 7, the 'Birds wrestled in the B.C. senior wrestling championships against Simon Fraser University. The UBC team entered the meet under the name of Georgia Strait wrestling club, so coach Bob Laycoe could use some wrestlers ineligible for collegiate competition. The SFU team was renamed the Burnaby Mountain wrestling club for the same reason.

UBC won the team title 80-77 by dominating the heavier weight classes. The strongest performances were by Mike Richey and Clark Davis. Richey beat Mike Majone of SFU who is ranked third in Canada. Davis beat John Newfeld who was the Canadian junior champion last season.

This weekend UBC defends its Canada West title in Edmonton. Last year UBC had little difficulty winning the title. UBC coach Bob Laycoe expressed his concern over the improvement of the Alberta team. Laycoe said this team would be the most difficult.

"OUTWARD BOUND TO OUTDOOR COOKERY"

OUTDOOR RECREATION OPPORTUNITIES

in British Columbia
A CONFERENCE

SATURDAY FEBRUARY 28th
9 a.m. - 4 p.m.
SUB Ballroom UBC

Displays - Speakers
Free Lunch - Films

Pre-registration Students $3.00
(before Feb. 25) Adults $4.50

Mail to:
Outdoor Recreation Conference
c/o Sharon Brown
Vancouver YWCA
580 Burrard Street
Vancouver, B.C.
V6C 2K9

AT THE DOOR Students $3.75
(9-9:30 a.m.) Adults $5.50

Men's Intramural

TENNIS & SQUASH TOURNIES

THIS WEEKEND

Sign-up Room 308 War Memorial Gym

CUSO INFORMATION

RENEWABLE NATURAL RESOURCES

Agriculture - Forestry - Home Economics

* Film and Slide Presentations by Returned Volunteers
* Review of Job Opportunities

7:30 - February 24th., 1976
402-404 International House UBC

ANNUAL SALE

20% OFF

ON ALL SKIS, BOOTS, POLES, CLOTHING AND ACCESSORIES

All The Famous Brand Names

SKIS: Rossignol, Fischer, Hexcel, Dynastar, Kneissl, Blizzard.

BOOTS: Hanson, Kastinger, Dolomite, Nordica, Heschung.

SKI FASHIONS: Bogner, Sportcaster, Head, Moussant, K-Way, Dolomite, Feller, David S. Reid, Fusalp, Ellesse.

Dobka & Westrheim SKI SHOP LTD

336 W. Pender St. 681-2004 or 681-8423

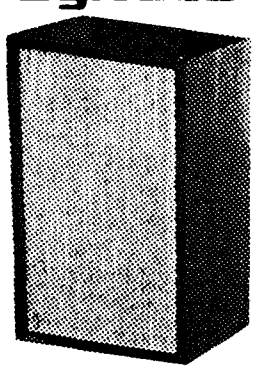
Open Friday Nights Till 9:00

FREE PARKING AT REAR OF STORE

JBL marantz Dual

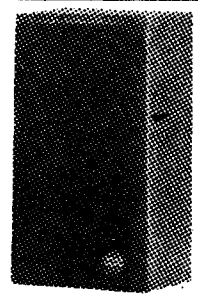
The biggest three names in stereo together at a popular price! MARANTZ guarantees a full 40 watts RMS from their 2220B receiver. JBL promises clear, clean sound and a five year warranty with the L16 speaker systems. And of course DUAL. *Model 1225 includes SHURE magnetic cartridge, base and hinged dust cover.*
All of this for only **$699.95**

dynaco



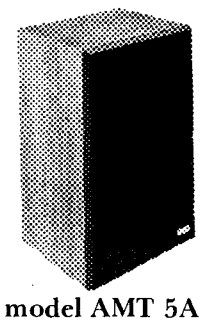
model A-25
The world's most popular speaker now at a super discount price.
$66

ALTEC



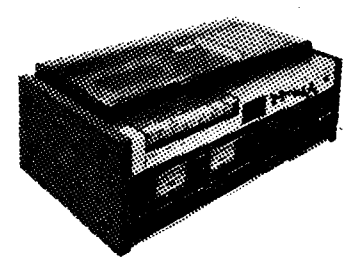
model one'
Altec's newest mini-monitor. Studio Quality in your livingroom.
$99.95

ESS



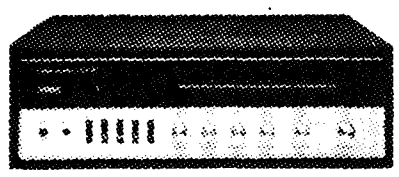
model AMT 5A
Sound as clear as light. Its HEIL air motion transformer reproduces sound from 1500 Hz. to beyond audibility.
$199.95

TEAC



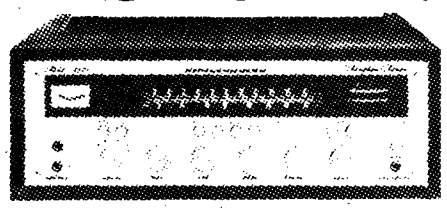
model A-450
No other cassette deck can touch it. Performance and reliability from the leader.
$499.95

harman/kardon



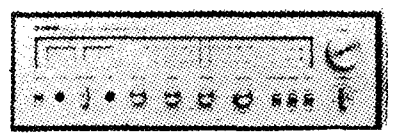
model 330B
Recently top rated in its price category for excellence in performance and reliability now at a discount price. Walnut sleeve optional.
$249.95

marantz



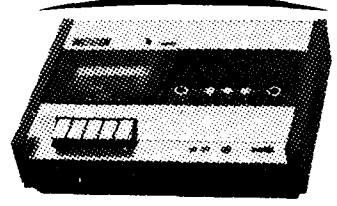
model 2230
The KING is back! One of the greatest receivers of all returns for a very limited time. Walnut sleeve optional.
$399.95

YAMAHA



model CR-400
A full five year parts and labor warranty distinguishes this unit for top quality. 18+18 watts RMS at less than 0.1% THD.
$298.95

SUPERSCOPE



model CD-302A
There is no other deck with all these features for under $200.00 includes DOLBY.
$199.95

a&b sound

master charge CHARGEX

THE PLACE TO BUY A MUSIC SYSTEM! 556 Seymour OPEN THURS. & FRI. TIL 9 P.M. PERSONAL SHOPING ONLY 682-6144