'UBC future demands more funds'

THE UBYSSEY

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CONTINGENCY PLAN for Ubyssey photographers include drastic proposal put forward by ace photog Jim Duggan to turn clock on Ladner tower back three weeks to point where overdue essays and assignments were originally assigned. Duggan plan, outlined here in secret shot, included shifting tower to horizontal and converting it to bicycle rack, but was vetoed in favor of plot to choose next month as appropriate time to replace sewers under every faculty and staff lot on campus.

UBC must massively expand its senior undergraduate and graduate programs to maintain academic excellence and improve much-neglected research, UBC administration president Kenny said yesterday.

In a speech to faculty members in IRC 2, Kenny outlined a comprehensive set of recommendations he claims will solve many of the academic and financial problems threatening the well-being of the university.

He said those problems include lack of government funding, inadequate education standards, run-down buildings and worn-out instruction equipment.

"B.C. can ill afford its low educational base if it is to maintain its place in an increasingly sophisticated and technologically oriented world," he said. "It is up to our academic community, and in particular, the provincial government to determine the outcome of this challenge."

Kenny prepared his statement at the request of the Universities Council of B.C. in a report entitled The Mission of the University of B.C. He stressed that UBC's finances and academic standards have not kept pace with the rapid growth of the university.

Kenny's solutions to inadequate funding and lagging academic standards include:

- an increased emphasis on the development of UBC's graduate programs and additional research activity;
- the establishment of UBC as the province's primary university with a heavy emphasis on graduate studies, research and professional schools;
- increased student accessibility;
- improvements in UBC's academic and career counselling service;
- improvements in entrance opportunities for part-time students;
- increased public access to university facilities such as libraries, the computing centre and Museum of Anthropology;
- a balanced growth to ensure a comprehensive and sustained capacity to serve the community as an institution of higher learning;
- continuing reviews of departments, schools and faculties in order to maintain excellence in academic programs.

Kenny said rapid growth problems have seriously hampered the university's improvement plans.

"UBC is a good university, but as a university of world stature, it's a conspicuously lean one because of its rapid growth" he said. "UBC stands out in Canada as a particular example of the difficulty of developing a well-rounded adult from a skinny adolescent on a very lean diet."

Kenny said UBC desperately needs improved research funding and public participation in the university system. Only 15.6 per cent of British Columbians between 18 and 24 attend post-secondary institutions and research money for those who do graduate is woefully inadequate, he said.

Only 4.7 per cent of Canadians are university graduates, he added.

"We are seriously under-educating our young people in Canada. Canada seriously lags the United States in participation rates at universities. And a strong Canada cannot neglect excellence in its graduate schools and research."

Kenny said he believes UBC's proposed 58 acre research park will do much to eliminate the lack of funding available for graduate research work and high academic standards will encourage students to attend the university.

"The greatest danger in growth is the risk of lower standards to achieve what is seen to be a better size. Fortunately UBC stands for increasingly high standards for students entry at the freshman level."

"For the province, increasing the quality and availability of higher education is vital to our domestic well-being. Moreover, a nation can rise no higher than the standard of excellence set in its universities," said Kenny.

Cycle paths menace riders

The cycle path along University Boulevard has become a dangerous obstacle course with abysmal conditions charge some student cyclists.

B.C. Tel is currently tearing up large sections of the bicycle path to put in a new service line. As a result, potholes force cyclists to ride onto the road and face oncoming traffic, said one student.

"It's really bad, they don't even have detour signs," charged another. "The bike path is lousy anyways. It's disgusting."

He said he was forced onto the road because of the rough riding conditions and got in the way of a bus.

Another said the path is full of potholes making the ride rough, uncomfortable and dangerous.

But administration services vice-president Chuck Connaghan said he doesn't know why students are griping.

"When we finished off Wesbrook we put a bicycle path in," he said. "When 16th Avenue is completed we've asked for a bicycle path and that will be done. I don't understand why students are complaining."

The construction should be completed by the middle of next week, university endowment lands officer Art Peacock said Thursday. Meanwhile, cyclists have the option of travelling along Chancellor Blvd., he said.

Peacock said many students have complained about the construction to the UEL office but complaints have been forwarded to the construction crew foreman.

Connaghan said he had also received complaints about the construction and notified the UEL office two months ago and asked them to do something about the problem.

Erich Vogt, faculty and student affairs vice-president, said matters pertaining to UBC's access roads are the responsibility of the UEL office. But the university is concerned about safe cycle paths, he added.

Behind door number one

And now the rumors behind the news.

As educators throughout B.C. await news on today's scheduled cabinet shuffle announcement, education minister Pat McGeer contemplates his future — whatever it might be.

But as premier Bill Bennett prepares to make his official announcement, educators are trying to lessen the surprise by guessing the outcome.

The latest scenario has McGeer becoming solely science and technology minister, abandoning the education portfolio, says a UBC source.

"The smart money's on this one," he said.

But even this scenario is unlikely — McGeer recently was elected chair of the Council of Education Ministers.

The source says McGeer has received too much poor publicity over his handling of education and is clearly unhappy with it. Current health minister Bob McLelland is Bennett's first choice for the position, the source said.

It has also been reported that McGeer would accept a newly-created science, technology and universities ministry, with the responsibility for elementary and secondary education going to someone else, most notably Vancouver South MLA Peter Hyndman.

It was raining rats and mice

Despite popular belief, education minister Pat McGeer is not a burnout.

In fact, he let it all hang out at Douglas College yesterday.

About 75 students gathered to set fire to an effigy of McGeer, but were witness to a private hanging instead.

In Thursday's downpour, student protesters at the New Westminster campus discovered dismally that effigies of McGeer and provincial student services advisor Dean Clark simply would not burn. So, they returned capital punishment to Canada momentarily and hanged the dummies instead.

"We were going to burn the effigies because Pat McGeer and Dean Clark are burning students," said Ted Lorenz, external vice-president of the Douglas College student society.

But society president Les Brett said the weather did not dampen the spirits of the protesters, who moved inside to perform the hanging.

Brett said the protest was held to show McGeer and Clark that the recent rise in education funding cutbacks is angering students.

"It shows that students are concerned and appear to be willing to fight for what they consider their just rights," she said.

Brett said Douglas has suffered a 10 per cent cutback in the number of courses offered in fall and spring semesters. The effigy hanging was a dramatic way to bring the problem to students' attention, she said.

SFU residents to pay more for less

Canadian University Press

Simon Fraser students might face rent increases of up to 40 per cent next spring despite a recent housing report indicating the residences in "a shocking state of affairs."

SFU's housing office will present a rent increase schedule effective March 1, 1980 to the university's board of governors Nov. 27.

The schedule calls for a 35 to 40 per cent increase in the apartment residence, a 30 to 35 increase in the women's housing and a 20 per cent increase in another student dwelling.

The proposed increases follow a study of the residences written last month by an independent housing committee. Committee members called the residences "an embarrassment" and said they were shocked by their state of disrepair.

Some of the problems the committee encountered were due to poor design — kitchen facilities difficult to clean and stove ventilation systems that pose health hazards.

SFU housing coordinator Bonnie McDonald said the increases are necessary as the university has been losing money on the residences.

"We have been behind in the amount of rent we have been charging for some time," she said. (There has not been a rent increase since Sept. 1978 and a proposed 10 per cent increase was defeated last summer.)

SFU administration president George Pedersen set up the housing committee last summer. Its report offered several recommendations on improving the housing situation, but did not mention the cost involved.

McDonald said last month the cost of improvements could exceed $100,000.

"We're really anxious to see the problem solved. I'm trying to let people know we need to pour money into the buildings," she said then.

The report said committee members were not prepared for the seriousness of the residence problems they encountered.

The proposed rent increase could meet with some opposition from board member Reva Clavier. She said last month SFU is short of residences and the provincial government is not giving them the money they need.

"The residences are in a pretty sad state of repairs," Clavier said.

The proposed increases would bring the apartment residence rent to $227 to $283 a month, the women's residence rent to $567 to $713 a semester and the remaining residence to $449 to $634 a semester.

Residence unions could be making a counter proposal to the board, a residence tenant said.

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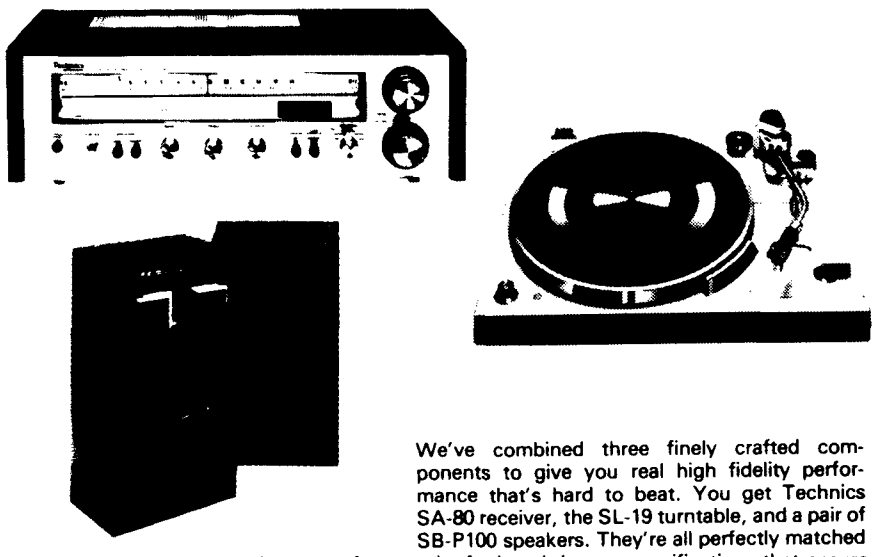

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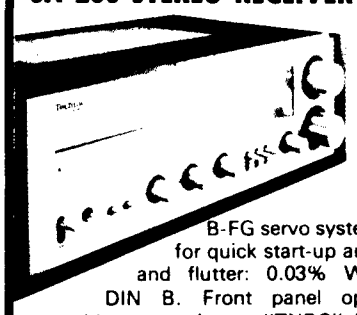

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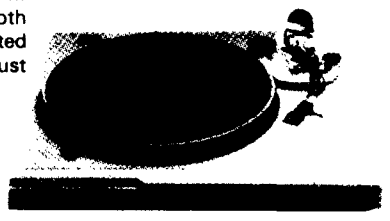

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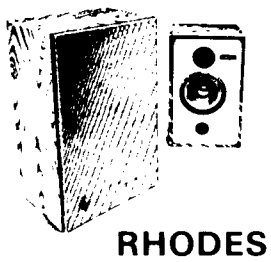

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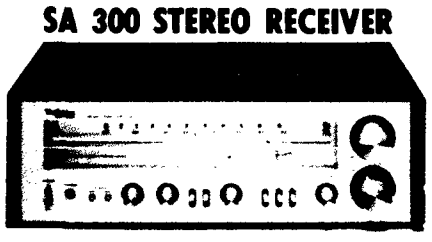

The SA-300 puts out 35 watts per channel, continuous "RMS" power into 8 ohms, from 20-20,000 Hz; with no more than 0.04% total harmonic distortion. At less than full power, and throughout most of the audible frequency bandwidth, this THD figure is even lower.

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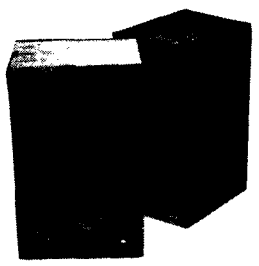

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Residents oppose park

By GEOF WHEELWRIGHT

Opposition to UBC's proposed 58-acre research park has spread off campus into education minister Pat McGeer's own Point Grey constituency.

A group of UBC students and Point Grey residents are forming an ad hoc committee this week to fight the research park proposal, committee spokesman Kevin Annett said Thursday.

UBC student Annett said he and about five other Point Grey residents decided to form the committee to try and get a public hearing on the subject. The committee will hold a founding meeting today and will soon begin circulating a petition demanding a moratorium on the park's construction, he said.

"But it won't be just a petition, we will do other things," he said. "I think the value of the research park is very questionable. There hasn't been much input from the public sector."

He said the park should not be built at a university, but on land currently zoned for industrial use. UBC's research park will destroy large forested areas, he added.

"They could set it up on industrially-zoned land. The person behind it is Pat McGeer and I think his intentions are to scratch the back of private industry to get more money for the university."

UBC administration vice-president Erich Vogt, who said last week he won't support a moratorium on the park, said he does not think the committee will get much support.

"It may be the interest is so deep they may want to hold public hearings, but I remain to be convinced the public interest is really there," he said.

"I'm not at all sure public hearings are needed for the park. And I'm not sure the interest from outside The Ubyssey is there. For most students, it's not an issue that interests them greatly."

Arnett said he hopes the committee will get wide support from Point Grey residents and UBC students. Rising public dissatisfaction with the park will force the UBC administration to seriously address the committee's demands, he said.

Arnett said the committee will discuss possible political conflicts of interest in the park's management, environmental destruction on the park site and the lack of public input in the planning stages.

The committee will meet in SUB 260 today at 2:30 p.m.

Child custody eludes most gay mothers

Lesbian mothers are fighting an uphill battle when they try and gain custody of their children, a guest speaker for the Gay people of UBC said Thursday.

"As far as I know a lesbian has never got the custody of her child when she went to court. Their lawyers advise them not to fight," Jackie Goodman told 25 people in SUB 212.

Goodman, a lesbian mother, said she had no difficulty keeping her son after her divorce only because her husband had no desire to keep the child.

A lesbian mother's lack of a male partner does not pose as serious a problem in raising children as most people assume, she said.

"Why should it be a problem? My assumption is that gay people are a lot less uptight than most straight people and can explain things better."

Goodman said she will face problems helping her son adjust as he grows older, but her gay male friends are helpful and provide a healthy masculine influence.

She added that lesbian mothers face the same difficulties encountered by straight single mothers, such as finding a sympathetic lover.

—kevin finnegan photo

DESPERATE STUDENT prepares space in lower Ps to hide until mid-December when most profs stop looking for essays. Prior to entering drawer, student checks postal code of card catalogue for inclusion in last letter home. Library population increases at this time of year as more and more students give up and hibernate in out-of-way places.

—jim duggan photo

LATEST ENGINEERING PRANK saw sudden pressure surge in library fountain bring rain to entire Lower Mainland Thursday, forcing umbrellas and rain gear out of hibernation. Gears claimed stunt was part of plan to convince board of governors solar energy won't work and nuclear research really is needed on south campus, thereby guaranteeing themselves jobs. Many more days like this and Point Grey will really become Three Mile Island.

New contracts end disputes

Canadian University Press

A new, widely-approved contract has ended labor disputes at two Vancouver area post-secondary schools.

Instructors at Pacific Vocational Institute in Burnaby ended their three-day strike yesterday and approved a new 24-month contract offer from the PVI administration.

And at Capilano College in North Vancouver, members of the Association of University and College Employees directed their negotiating team Wednesday to work towards ratification of a new contract, almost ending the threat of a strike by the union.

PVI instructors, members of the B.C. Government Employees Union, will receive an eight per cent pay increase in each of the two years of the new contract. The original offer called for a 22 per cent pay hike over three years.

Ninety per cent of the membership approved the contract.

A major stumbling block in negotiations had been a clause in the contract dealing with the creation of new jobs in the institution. The union wanted all new jobs automatically unionized while the administration wanted the union to prove the new jobs did not rate management-level positions.

A union spokesperson said an acceptable compromise had been reached on the clause, but declined to give further details.

The major problem with the Capilano college-AUCE contract dispute is also settled.

The college has decided to let student workers continue to earn the union base wage, rather than create a separate category for them and pay them less than union scale.

AUCE held a successful strike vote Nov. 8 but declined to take job action when a mediator was appointed to the dispute a week later.

A union spokesperson said he expects the contract to be ratified by next Friday.

His shutter clicked and then he collected

A photographic company that did almost $60,000 business with UBC last year was found guilty of infringement of copyright in small claims court.

Rushant Cameras Ltd. of 4538 West 10th was ordered to pay UBC graduate student Ian Dube $100 plus costs on Oct. 30 after it reproduced and displayed one of his photographs without permission.

"The whole thing was brought to my attention by someone who knew me and knew the picture hanging in my living room," said Dube.

"He said the picture was in the window at Rushant."

Dube said he had two enlargements of a waterfall scene made at Rushant in April 1978 and was told in January 1979 about the display.

"I was concerned with the legal rights of the photographer," Dube said.

He said the UBC legal aid clinic told him to obtain evidence and he sent a fellow graduate student to buy the picture. Dube said Rushant's Peter Calvert told the student he would call him if the picture was for sale.

"The next day he phoned and said the print was taken by an employee and was for sale for $45," Dube said.

Dube then took Rushant to court with the help of the legal aid clinic and a lawyer friend.

"I was a little bit leary about doing this myself," said Dube, who added he was publicizing the case so people would know they had legal rights in such cases.

"I figure people should know they can stand up for their rights," he said.

Calvert, who Dube described as Rushant president, was unavailable for comment Wednesday.

'Islam not a rigid system'

By GLEN SANFORD

The violence which has recently erupted in Iran signifies the end of western influence in Moslem countries, a UBC religious studies professor said Thursday.

"The West, as represented by the United States, is finished as far as Moslem is concerned. I just hope it (the West) gets out of there with the least amount of damage," Hanna Kassis told 20 students in Buch. 221.

He said that American movies and slick magazines such as Playboy symbolize the image of the U.S. in Middle Eastern countries.

"The image of America is that of a thoroughly corrupt society," he said.

The Islamic people are now rebelling against the westernization of their country and the Ayatollah Khomeini's rise to power is a result of 35 years of Americanization in Iran, he said.

"Khomeini is projecting the built-up anger of 35 years. He is interpreting the feeling of the people and coasting with the anger."

Kassis charged the western news media presents a distorted view of Islamic countries and westerners accept the account without question.

"In the coverage of Islamic events it's like this — if someone tells me Sadat is a crook, I say alright, which newspaper have you been reading? Is it Barbara Frum that made up your mind or what?"

He added that North Americans believe the Islamic religion is very strict and severe; Islamic law states thieves have their hands cut off as punishment and North Americans take this literally.

But he said this law can easily be interpreted as merely jailing thieves to stop their hands from stealing.

"Islam is not a rigid system," he says. "On the contrary, there is more potential for liberalism in it than any other religion because the individual is called upon to interpret the Scripture."

"The news media mockingly refers to Islamic law without knowing what it's about."

Mousetrap trips Big Cheese

Once upon a time, not far enough away, there was a kingdom called Cheeseland.

In this fine land all the little mice went happily about their business with little trouble — until the bigger mice (some called them the rats) decided to push around the smaller mice by moving into a cabinet and electing a wacky King Rat.

The King Rat went on for many years, until people in the far eastern lands thought he was a fossil from another century. But the first King Rat lost touch with the mice — and they elected a Socialmouse. But they weren't too happy with him either, and decided to elect the Son of King Rat.

That's when all hell broke loose.

And now the Son of King Rat has all the other rats scurrying about because he's going to shuffle the cabinet and some of the rats are going to become casualties.

Most of the rats are very rich little rats (some, of course, are big rats) because they sell used cheese to all the little mice. But that's another fable.

This fairy tale is about a very smart and cunning rat, who just happens to be the minister of mice education. His name is Rat McSneer.

Rat McSneer doesn't really like being the minister of mice education. He much prefers being cheese and crackerpot technology minister, being a smart rat.

But that means the mouse universities do not know which rat will be in charge. Now these rats are very important rats, even if they are not competent or fair rats, and the university presidents have no way of knowing which rat they will have to deal with.

All this left UBC president Dog Kennel, who had faults but wasn't a rat, caught in a mouse trap. He didn't know which rat was going to be his boss, and neither did the mousey students.

And neither Rat McSneer nor the Son of King Rat was going to ask Kennel or the students which rat would be best as minister of mice education.

Now Kennel, who was a cheese whiz, and the students all know a fair bit about education, and they all fear that the younger mice will not get as good an education as possible because Rat McSneer is a very tight-fisted mouse, and as we said, was more concerned with cheese and crackerpot technology than education.

Kennel and the students were also bothered because they got the feeling that the Son of King Rat was trying to tell them that education is a pure political appointment, a nice plump award for comfortable rats who don't mind switching mice parties.

"I smell a rat," Kennel said. And he was right.

All of which goes to show that the provincial government thinks education in B.C. is just a Mickey Mouse operation.

THE UBYSSEY

November 23, 1979

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Co-Editors: Heather Conn and Tom Hawthorn

And peace and love descended upon the Ubyssey office, but only half the staff was affected. "I love your presence and very being," a changed Tom Hawthorn murmured to Heather Conn. "Fuck off, you scumbag," replied Heather. "I would die for you," Peter Ferguson said to Kathryn Thurman. "Where did you spring from, Life of Brian?" she asked in disgust. "I can dig your headspace," said Kevin Finnegan, but punk rocker Daniel Moon knew he was just a dead hippie. Clean-shaven Geof Wheelwright oozed love and understanding, but Steve McClure snarled, "Losers are born, not made." Glen Sanford told Julie Wheelwright he had lifespring, so Gary Brookfield took him aside and told him about the free clinic. Sean Cahill and Wendy Hunt had found meaning and didn't need chemicals, but Ross Burnett and Jim Duggan showered them with Dektol anyway, while Curtis Long told his professor a three-week extension on his essay would be a meaningful demonstration of one's love for humanity. Peter Menyasz hid under the table, hoping they wouldn't take his moustache too.

Don't let Weston's force be with you

By GREG SMITH

Right now a one man task force is compiling information to determine the fate of the area known to us all as Wreck beach.

What comes to mind when the name is mentioned? Do you think about sandy beaches, freedom, wilderness, erosion, quiet winter walks, steep cliffs, trees, old gun towers, the anthropology museum, huge breakers, lots of people, skinnydipping, friends, nudists, beachcombing, thinking, or something unique to yourself? Is anything you feel about the area worth preserving? If it is, then you had better make your position known.

It is too late to raise the alarm when the bulldozers land on the beach. Don't take a "wait and see" attitude if you are concerned. In 1974, a group of concerned citizens stood in front of the bulldozers and kept them at "bay" for three days. They were dispersed when the RCMP arrived and the bulldozers laid down a $400,000 berm. That berm did not last, and this time it may cost $12 million.

Wouldn't you like a say in how your money is spent? (The provincial government will probably pay for any projects to be carried out and we all know where they get their money.) Don't think for a minute that you are an insignificant variable in this concept. Don't think that the decision of what will occur at Wreck beach has already been made. It hasn't, but it soon will be. Don't leave it up to other people to decide what your environment will look like.

On Nov. 8, 9 and 10, the UBC board of governors sponsored hearings, moderated by Stan Weston, to listen to parties who had submitted briefs concerning erosion control at the Point Grey cliffs. The public was invited to attend and ask one question each, after each proposal was presented.

Mr. Weston, the one man task force appointed to examine the proposals will report his findings to the board on Dec. 4. What happens then? Do you know? Do the board

We cannot leave this question to one man

of governors have the power and authority to take Mr. Weston's report and go to the provincial government and ask for funds to implement a proposal for the area? Do they have to ask for more public input before they act? These are questions that we, the people of B.C. must ask, and get answers for, now!

Although these meetings received widespread advertised coverage in all local and community papers, they were poorly attended. Why? Probably because interested parties were only given one month to formulate, record and submit their ideas. In addition, the meetings were held on a long weekend when a lot of special personal plans are made.

There are a lot of people who work very hard each day and don't have time to travel across town just to get their one question per proposal, answered. I do not believe that these meetings reflect the ideas of enough British Columbian residents. It is the duty of the provincial government to ensure that they have consulted with the taxpayers before implementing a plan of action that involves $12 million of public money.

The steps that should be following before a fair and intelligent decision is made are as follows:

We must first define the problem

Is the erosion of the cliff endangering the existence of the closest structure to it? The physical plant at UBC surveyed the cliff between the years 1973 and 1974 and found there was not one inch of erosion at the cliff top that year (only year surveyed). Dr. Mathews of geological engineering states, in his brief, that the rate of cliff top recession is approximately one foot per year. Dr. Isaacson of civil engineering indicates that the closest structure will be "destroyed" in "10 to 30 years." (This buiding is 100 feet from the cliff edge.) Who is correct?

A cost benefit analysis must be carried out

Is it worth spending $12 million or even $6 million to save a $4.5 million structure? Is the cultural and aesthetic value of the Museum of Anthropology so great, that it warrants protection regardless of cost? Maybe you feel it is. These questions must be clarified and answered.

Consult public

When and if it has been conclusively determined that something must be done to stop erosion, then the public must be consulted. As I have pointed out earlier, public meetings are not the answer. A survey must be intitiated to get a truly representative concept of what the taxpayers' wants are for this area. We are the people who will pay for it, so we should be the people consulted on how our money is spent.

Will we be killing the beach for no reason?

The survey should be conducted by an unbiased professional company. It must detail proposals and approximate costs involved. The survey must be analyzed to ensure that the proposals are clear, precise, accurate and easily understood by the layman.

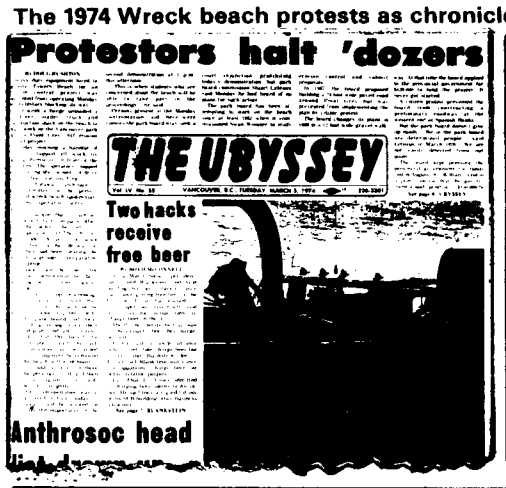
All the information, critique, and alternate proposal briefs submitted to the erosion control task force are contained in the geography library at UBC. To the best of my knowledge these are the only copies readily accessible to the public. The information is there if you want it. Please take some time and consider that this issue will not only affect your environment, but the environment of your children and grandchildren.

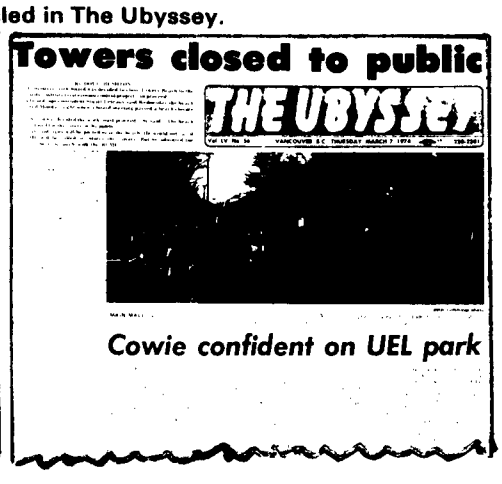
We should not leave these important decisions to a few men. We must take an active part in matters which will affect our lives. Mr. Weston can only work on the input he has received, when he makes his presentation to the board of governors. He has tried to solicit public input into this matter, but with limited success. We, the people of B.C. must be responsible for what action is taken.

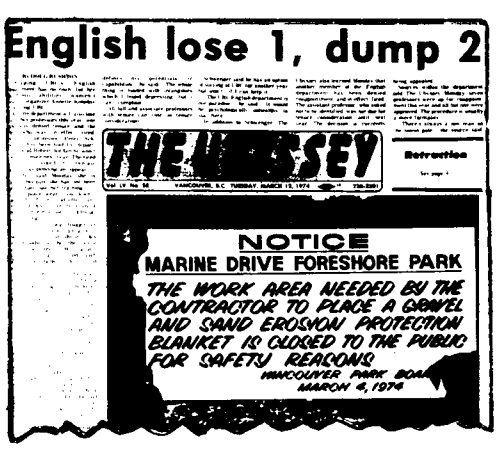
If you feel you would like to take some responsibility for your environment, then let your ideas be known. Write to the university cliff erosion task force, the newspapers or the provincial government and take an active part in determining your environment.

Greg Smith is a fourth year geography student.

The 1974 Wreck beach protests as chronicled in The Ubyssey.







Letters

'Do some work, then you bitch'

This letter refers mainly to the article Petition Will Be Upheld of Friday, Nov. 16, 1979 as well as the other letters and articles on the proposed changes to the Alma Mater Society constitution and bylaws.

The first misconception I would like to clear up is that the petition (I will call it petition #1) had some duplications. Being the person who spent three days speaking individually to people about the proposed changes and asking for their signatures on the petition, I can honestly state that no two signatures were collected from the same person.

Did you actually check over the 600 names, Valgeet, for duplication or did you just assume? I hope you realize that it only takes 500 signatures to call a referendum (by-law 9(1)(b) if you have time to look it up) and you would have to find over 100 duplications in order to invalidate petition #1.

At this time I would like to thank the few members of the student representative assembly for taking the trouble (and time) to send the petition to student court. For your information that delayed the issue for all of 24 hours.

Once again a new petition (petition #2) was taken to the students at large. The 500 valid signatures (not duplicates) were collected, and this time a copy of the constitution (the proposed one) was attached. What will you try now?

Another point that should be made is that when a student is asked to sign a petition, no matter if it refers to removing voting members from SRA, or asking for a referendum, isn't it up to the person to take the time themselves to find out what they are signing? I hope Sue, and others who may feel the same way, that I did not force you to the sign petition. After all, if you didn't want to sign, I'm sure you wouldn't.

Changing the topic slightly, I must take a moment to comment on the words of Mr. Bob Staley: "It's the people that make the AMS and the people involved should spend their time working to make the AMS work," and then he adds, "and not wasting time on constitutions." Firstly I would like to change the last part to "and not wasting SRA's valuable time trying to prevent a new constitution from going to referendum." (For the benefit of the students at large, the SRA meeting of Wednesday, Nov. 14 — the whole time was wasted by a few people. They stacked the agenda to make sure that the constitution wouldn't be put to referendum.)

Secondly, I might add, the person who has spent the last six months working on the constitution has also worked to make the AMS a better place. That person (almost single-handedly) produced the calendar, Pathfinder (which was inserted in the Insight magazine), the bus pass system, and not to mention being the coordinator for the three weeks on campus: registration week, orientation week (the first two weeks of September) and AMS week (which you all know about since The Ubyssey accurately reported on it). I always find someone is trying to stress the few minor faults among the many things Bruce Armstrong has done for this campus.

Maybe someone should take the time and stress the hundreds of things that he has worked on and succeeded on. (Bob, what have you done?) One of the major changes that Bruce has been working on for the AMS has been the constitution.

Again "he" is the one they are finding fault with. After all, if you can't find fault with the bylaws find fault with the person proposing them or if that doesn't work, try cutting down the method which they use (i.e. meetings at the same time as beer gardens.)

I hope every student will take the time to find out more about the new constitution. Maybe they will find out the changes are for their best interest (i.e. campus-at-large elections for the AMS executive).

Check with your undergraduate society for a copy — maybe you might find out they support it!

Shirley Waters
SRA home ec rep

SRA needs more mouthpieces

Any student representative assembly members out there? While perusing the issues of The Ubyssey this fall, I have come to the perhaps unjustified conclusion that there are only two members of SRA who either:

a) attend any meetings;
b) have any opinions to voice; or
c) are ever interviewed on matters of student politics.

My friends have assured me that the first two possibilities are improbable; the third raises the disturbing possibility of bias in the student press.

Though my reading of the paper is somewhat intermittent, there rarely appears a story on an SRA or senate meeting which has been covered by a staff reporter. Even more rarely do we hear anything from the members of SRA, other than The Ubyssey's two favorites. The other — apprently "second class" — members are left to air their views on the letters page. Why we the readers must rely on the comments of two members for information is a puzzling question indeed. Their dominance of "our" student paper is nothing short of phenomenal.

Aside from the mysterious problem of how two of some 46 SRA members have come to so totally dominate a student paper (without even being on staff), there arises the question: Why? Perhaps The Ubyssey is being politically astute in supporting possible candidates in next year's board of governors and presidential races, even before these candidacies are declared. I mean, look at what the U.S. press has done for Ted Kennedy.

Richard Szeliski
grad studies

We're not quite letter prefect

Oh hell, those damn little gremlins have struck again. As the legions of you who called CITR yesterday after reading their letter on these pages discovered, their phone number was wrong. It is 228-CITR. But at least we got the letters part right.

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AMS Constitutional Referendum
November 26-30, 9:30-4:30 p.m.

TUESDAY		THURSDAY	
Sedgewick	SUB	Sedgewick	SUB
Angus	Ceme	Ceme	Comp. Sci.
Home Ec	IRC	Home Ec	War Mem.
Law		McLeod	Gym
WEDNESDAY		**FRIDAY**	
Sedgewick	Buchanan	Sedgewick	SUB
MacMillan	IRC	Angus	Buchanan
Scarfe	SUB	Ceme	Comp. Sci.
Ceme	Comp Sci	Hebb Theatre	MacMillan
Hebb Theatre		McLeod	

Night Polls only: 7:00 - 9:00 p.m.
Gage Common Block (MONDAY
Totem Common Block (WEDNESDAY
Bring Your AMS Card — X VOTE

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College Pro Painters
Come and see our presentation which includes a talk by Greig Clark (winner of Canadian Entrepreneur of the Year, 1979) and a movie "The Manager" which shows a day in the life of a College Pro Manager.
Date: Nov. 26, Monday. Time: 12:30-2:00
Room: 323 Henry Angus Building

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CUSO
Tuesday
November 27, 1979
7:30 p.m.
Upper Lounge
International House
Slide Presentation on Papua New Guinea by Susan Harris and Jim Mactier
Recruitment information will be available

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'Tween classes

TODAY

RESEARCH PARK COMMITTEE
Organizational meeting, 2:30 p.m., SUB 260.
WOMEN'S COMMITTEE
Sub committee meetings, noon, SUB 130.
BAGPIPES
Weekly practice, 4 p.m. to 6 p.m., room 20, 6388 Old Orchard Road.
COMPUTER SCIENCE STUDENTS SOCIETY
Social beer night, 7 p.m. to midnight, SUB 207 and 209.
GAY PEOPLE OF UBC
Coffee house, 9:30 to 11 p.m., Theodora's.
AQUA-SOC
Sale of rental equipment, noon, cages in SUB basement.
DEBATING SOCIETY
Debaters versus women's committee on Lady Godiva issue, noon, SUB auditorium.
UBC LIBERALS
Art Phillips speaks on the west, noon, Buch. 104.
UBC WRESTLING TEAM
Two dual meets, Alberta and Western Washington teams, 3 p.m. and 7:30 p.m., Gym A unit two.
LE CLUB FRANCAIS
General meeting, noon, International House lounge.
CHINESE STUDENTS' ASSOCIATION
Mandarin class, noon to 1:30 p.m., Scarfe 200.
WUSC
General meeting, noon, Buch. 205
WOMEN'S COMMITTEE
General meeting, noon, SUB 130.
COALITION FOR A SAFE CAMPUS
Regular meeting, 1:30 p.m., SUB 130.
CHRISTIAN SCIENCE ORGANIZATION
Testimony meeting, noon, SUB 224.
FIRST YEAR COUNCIL
Organizational meeting, noon, SUB 119.
CUSO
Slides on the Papua New Guinea recruitment and information, 7:30 p.m., upper lounge, International House.
UNIVERSITY LECTURES COMMITTEE FOR BOTANY DEPARTMENT
Ledyard Stebbins speaks on biological evolution, cultural evolution and the significance of sociobiology, 4:30 p.m., Woodward IRC 2.

SUNDAY

VOC
Special presentation by Jeff Lowe on ice and rock climbing, 7:30 p.m., Woodward, IRC 2.
SAILING CLUB
Intra-club race, 10:30 a.m., Jericho sailing centre.
MUSEUM OF ANTHROPOLOGY
Top artists Robert Davidson and Bill Reid talk about Northwest Coast Indian art, 3 p.m., Museum of Anthropology.

TUESDAY

ENGLISH DEPARTMENT
Canadian poet Al Purdy will be reading, noon, Buch. 204.
RUSSIAN CLUB
Professor Reid speaking on sights of Old Russia with a slide presentation and English, Russian commentary, noon, Buch. 2230.
UBC SPORTS CAR CLUB
Novice car rally and drivers meeting, 7 p.m., SUB 215.

WEDNESDAY

WOMEN'S COMMITTEE
Fat is a feminist issue discussion group, noon, SUB 130.
TM PROGRAM
Introductory lecture on transcendental meditation program, noon, Angus 306.
VOC
General meeting and slide show on Yoho National Park, noon, Chem. 250.

THURSDAY

WOMEN'S COMMITTEE
Lesbian drop-in, 1:30 p.m., SUB 130.
CHRISTIAN SCIENCE ORGANIZATION
Questions and answers on Christian Science, noon, SUB 224.
LAW STUDENTS' ASSOCIATION FILM COMMITTEE
Fantastic Animation Festival: lighthearted shorts to relieve exam worries, noon, Law 101.

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Evening courses usually meet for three hours nightly, one evening a week. Courses begin January 7-10 and end March 30-April 3. Fees for courses between $44 and $128. Last day for registration is January 11. Courses available in the following departments:

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*For approved MBA students only.

Students interested in Off-Campus courses offered throughout the Province should contact the Field Development Office, Faculty of Education, UBC for a complete listing and schedules.

For an Extra-Sessional calendar describing courses and registration procedures, former UBC students should write or telephone:

Office of the Registrar (228-2844) or
Office of Extra-Sessional Studies (228-2657)
The University of British Columbia
6323 Cecil Green Park Road
Vancouver, B.C., V6T 1W5

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Commercial — 3 lines, 1 day $3.00; additional lines 50c. Additional days $2.75 and 45c.
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., B.C. V6T 1W5.

5 — Coming Events

SUBFILMS PRESENTATION
Thurs Sun 7:00 pm
Fri Sat 7:00 pm
9:30 pm
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GIRLS! Fantastic reductions till stock lasts! Thurs., Fri., Sat., at La Cite 2517 Alma

10 — For Sale — Commercial

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11 — For Sale — Private

15 — Found

20 — Housing

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35 — Lost

LOST LADIE'S gold bracelet. Reward. Ph. 263-4241 after 6 p.m.

TUESDAY Nov. 20 Parker Fountain Pen $5.00 Reward 263-8338 or 228-5734.

40 — Messages

ATTENTION GRANT APUSTOLIUK have a happy 22nd birthday. All my love, Sue XXOO

50 — Rentals

65 — Scandals

COFFEE HOUSE featuring "Homespun" in concert. Free admission. Tonight 8:00 p.m. basement West Point Grey Baptist Church, 11th Ave. and Sasamat. See You There.

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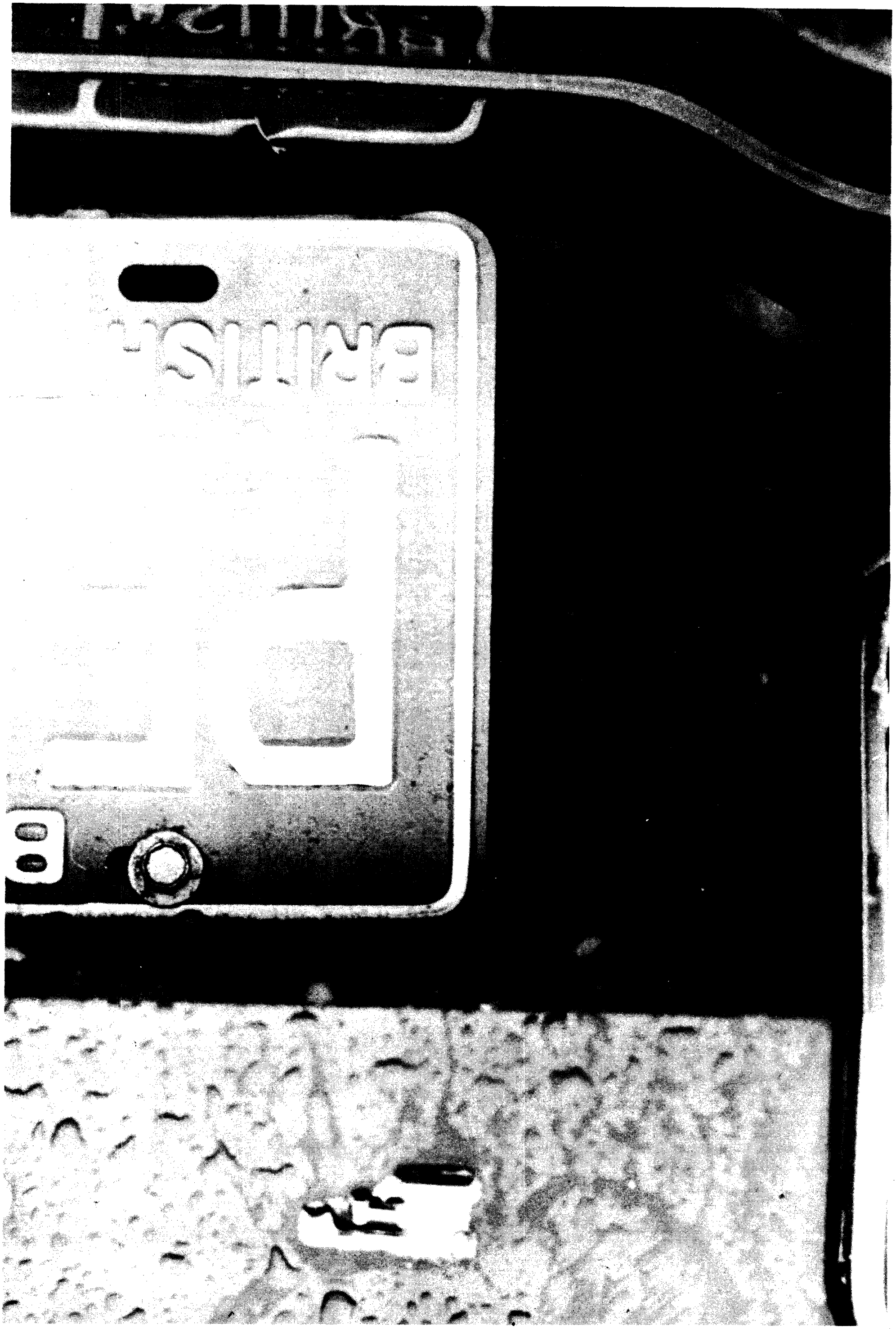

Music

MITCHELL...Art Ensemble saxophonist with off-beat humor

Nation fills Society

By DANIEL MOON

"I think this is the year we're going to make it."

Brian Nation is discussing the uphill struggle the Vancouver Jazz Society has fought to bring high quality performers to town. As president of the society, Nation has seen it grown from a handful of true believers to a vibrant voice in the local music scene with a following of more than 200 paid-up members.

"I felt there was a need for presenting jazz in a non-commercial way," he explains, "with volunteers doing the work to cut down on costs. There's a core of a dozen people who distribute handbills, pick up musicians at the airport and that sort of thing."

The four years spent laying the groundwork are beginning to pay off. Booking agents are now aware of the VJS and notify Nation of tours that are being planned for the west coast.

"It's often easier to deal with the artist," says Nation, "because there's very little bullshit involved. They want to play and we want them to play. But sometimes it's easier to work with an agent who takes care of the details involved in a tour."

Once the artist is committed to a concert there remains the problem of booking a hall. The Queen Elizabeth Playhouse, the Vancouver East Cultural Centre and the Western Front have all served as venues for the society. The VJS even briefly attempted to run its own hall but the problems outweighed the advantages.

"It was frustrating, with so much red tape with licensing and permits. As an example of ridiculous laws, the health department insisted we install a double stainless steel sink because we were serving food. At the same time we were required to serve that food in disposable plates and cups." The VJS finds it easier to book the halls and concentrate their energies on the shows themselves.

The society's batting average has been quite high considering the setbacks that plague every music promoter. In spite of last minute substitutions, postponements and cancellations over 60 evenings of music have been presented to Vancouver jazz fans.

"I hate the term avant garde," says Nation. "The people we're bringing to town will be considered the giants in 10 to 20 years."

Whatever the label, some of the biggest names in innovative music have played here. Cecil Taylor, Sam Rivers, Don Cherry and The Chicago Art Ensemble are a few of the people in the forefront of jazz that the society has brought in.

Recognizing a demand for the more established genres the VJS has sponsored musicians like Lee Konitz, Mary Lou Williams, Betty Carter and Ted Curson.

The problem of money is a perennial one and Nation describes the society as about as non-profit as you can get. "We've been losing money consistently over the years and I expected that," he says.

"We were working in a void and had to build up an audience for this kind of music. We've also had to learn some of the ins and outs of the business. We've gained a lot of experience and now know what we can and cannot do."

Last year's concert with Charlie Haden and Don Cherry is a good example of costly idealism. No one who heard it would question the quality of the specially-arranged show but the expense of flying the two musicians from New York and Los Angeles to play together here was prohibitive.

In order to put black ink onto the society's financial ledger two moves are being made. The first involves the recent change from purely provincial status as a society to a federal identity as a registered charity organization. This will allow supporters to contribute money painlessly by deducting it from their taxes. And it will also open the door to government grants.

The second strategy involves a fund-raising benefit this Sunday night at the Vancouver East Cultural Centre. Five dollars will cover admission to the show, featuring a broad spectrum of the city's jazz community. In a bid to boost the membership and raise funds for the coming season Fraser McPherson's trio, Dick Smith, the NOW quintet and Bob Murphy's trio will donate their sounds for the cause.

Betty Carter, whose performance last year overwhelmed the wildest of expectations, will kick off the new series of concerts Dec. 11 at the Queen Elizabeth Theatre.

Brian Nation strokes his beard and reflects upon the mountain of frustrations and irritations he has overcome over the years.

"The most rewarding aspect of this work is the music itself," he says. "For me music is a sustaining force in my life. Often before a concert problems arise with the hall or airplane arrivals and there's a last minute frenzy that puts me on the verge of saying to hell with this.

"No matter what I've been through to get a concert on, when the band gets on the stage the feeling is unbelievable. Having been involved in it makes it very rewarding."

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Media

Co-op radio jazzes up air waves

By DANIEL MOON

The red studio light goes on and once again Ken Pickering is on the air. Outside the Hastings Street studios of Vancouver's Co-op Radio a few rubbies meander in the cold November rain but upstairs things are hot as usual on the Thursday night jazz broadcast.

Pickering slips an Anthony Braxton album onto the vintage turntable and beams alien saxophone music to the waiting ears of thousands of invisible jazz buffs. He leans back in his chair and explains: "I inherited the Jazz Realty show from Eric Metcalfe of the Western Front. He convinced me that it was my duty to do a show."

That was four years ago and he's still at it.

Fellow jazzoholic John Orysik shares the duties of the one-hour show that runs Sundays from 7-8 p.m. as well as the Thursday night gig. That show begins at 10:30 and ends when the deejay runs out of energy not out of records.

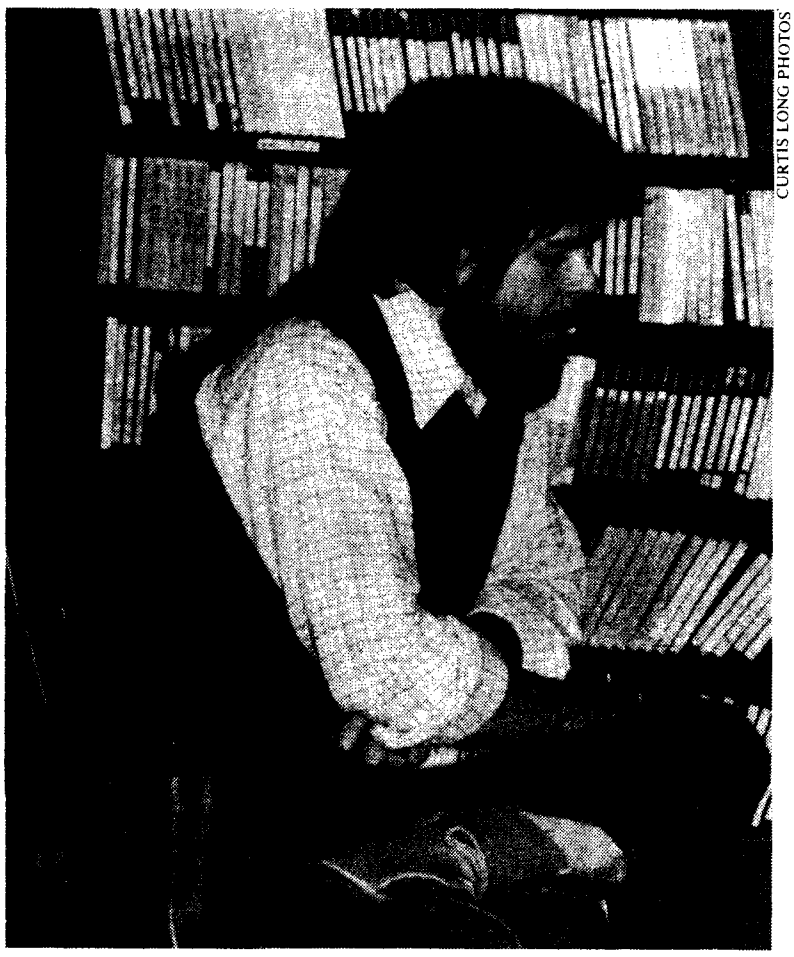
Asked why the program runs so late, Pickering answers in a slow measured voice. "It's traditional. They always stick this kind of music in the middle of the night when they figure no one is listening. Or they figure all the jazz cats are crazy and are the only people around who are awake at 3 a.m."

As the latest Muhal Richard Abrams album blasts through the monitor speakers and Barry Aschul's improvisational Another Time, Another Place is cued up for airplay, I begin to wonder whether the show consists solely of so-called avant garde jazz. Pickering assures me that it doesn't.

"We play the whole spectrum, the entire history from ragtime to no time. There's New Orleans stuff, rag time like Scott Joplin, small group swing, big band era, the whole germination of bebop, 50's hard bop, the cool era with Gerry Mulligan, the beginnings of the avant garde with Cecil Taylor through to Coltrane, the European scene, the works."

PICKERING...playing the whole jazz spectrum from New Orleans to the European scene

The show is not intended as a monument to the dead and the spotlight is on what is current and innovative. "The main emphasis in our programming," he says, "is on the living music, supporting the musicians who are trying to survive and making the music right now."



CURTIS LONG PHOTOS

PICKERING...learning to be natural on the air

Pickering doesn't have a degree in the subject but his knowledge is encyclopedic. He was a 16-year-old rock fan when he was first exposed to jazz and became, in his own words, a fanatic.

Since then he has read everything he can get his hands on that has to do with jazz and likens himself to a doctor who studies for seven years. Operating in the Black Swan Record store gives the doctor comprehensive access to the music and to the listeners who often volunteer feedback on the program.

Commenting on the local situation, Pickering betrays mixed emotions. He says he is encouraged that the scene is constantly improving with the efforts of groups like the New Orchestra Workshop. But on the other hand he says he feels some individuals are caught up in a closed bag. The band of dedicated followers is small and he stressed that a positive attitude is preferable to petty infighting. But Pickering is visibly distressed with people who are frozen in 1955.

"The scene in Vancouver is a little too parochial. They don't know what is going on in a global sense. They don't know what the European cats are doing or what the New York cats are doing, they just know what Miles Davis was doing 15 years ago. And it's not just Vancouver that has that problem."

The record ends and the veteran deejay slides an eight track blurb for Co-op's latin music program into the machine and leans forward to broadcast the station's call name and frequency as he is legally required to each half hour to satisfy federal authorities. After checking the remaining tapes on the hypnotic reel to reel log unfolding, like the universe, in accordance with governmental regulation, Pickering addresses the problems of alternative broadcasting.

"The main problems have been technical. We're dealing with antique equipment down here and we've had malfunctions. There's also the problem that part of the city can't pick up the signal. That will be rectified with time and money. Co-op Radio has proved that it can get by on its own steam on next to no funding.

"There are only two paid staff here and we are operating on a voluntary basis. We supply all the music. It's for the love of the music, that's what it's all about. We're spreading the gospel." He laughs. "The only other problem has been microphone-itis, learning to speak in a natural way."

CKWX has been given the go ahead to start a jazz FM station and Pickering has mixed feelings about that as well. Torn between the purist's love for the music and the down-to-earth acceptance of the dollars and cents realities of commercial broadcasting he can only hope for the best.

"I think it's great that Vancouver is going to get a 24-hour jazz station but I hope that they deal with jazz music in a proper and comprehensive way. I hope they deal with the history of the music. I know that they are going to be under commercial pressure and that they will have to play a lot of fusion jazz but I hope it doesn't disintegrate into a 24-hour disco jazz station."

More or less alone in Canada with his uncompromising brand of broadcasting, Pickering is far from being an isolated island in the rock, western and middle of the road ocean of sludge that dominates the airwaves. Through the likes of Radio Free Jazz, a trade paper for jazz deejays coming out of Washington D.C., he stays in touch with college stations in the U.S. He himself has recently become Vancouver correspondent for Coda, the influential Canadian jazz magazine.

It's almost 2 a.m. and Ken Pickering decides to sign off with a smoking 1961 Stockholm session featuring John Coltrane and Eric Dolphy. He awakens from the sandman's spell and weighs the problems of presenting live jazz.

"It involves a lot of prearrangement and technical coordination," he admits. "But our broadcasts of the NOW quintet and Bob Bell were extremely well received. It worked out great and we'd like to do more live shows."

The jazz scene is a delicate seedling and needs lots of water and sunlight. That's why Jazz Night strongly supports the promoters of little-known artists by exposing the audience to their music before they hit town. Pickering goes through the shutdown procedure for Co-op Radio for the thousandth time and muses about the personal satisfaction he derives from his efforts. As we step into the well-lit, deserted street he delivers a final comment.

"We're doing our duty and making our contribution to the community. Instead of sitting back and bitching we're doing our share. There are too many people who sit back and complain and never lift a finger and are always putting everybody down for what they don't do. Contribution is important, it's a sense of personal fulfillment.

"We're learning ourselves and educating other people."

Drama

Memoir of Sarah

By WENDY HUNT

For decades Sarah Bernhardt dominated the stages of "the civilized world — and America." She was Sarah the Divine. Her tempestuous nature, strong will and immense talent created a legend which, although faded with age, is not yet forgotten.

Memoir, the newest production of the Arts Club Theatre, is not an intimate look into the life of the beloved Parisienne. Rather it is Sarah cast as Everywoman. She must face death, decay and her own mortality.

The play is appropriately entitled Memoir instead of Sarah and while not a moving play, it is an intriguing one.

Memoir
By John Murrell
With Janet Wright and
Brian Torpe
At the Arts Club Theatre
on Seymour
Until Dec. 15

It is 1922, one year before Sarah Bernhardt's death at 79. She is resting at a villa on Belle-Ile-en-Mer, an island off the coast of Britanny, with her son and grandchildren.

Sarah is trying to piece enough bits of her life together to form a second volume of memoirs. In order to spur her memory on she coerces her secretary, Georges Pitou, into skits in which they act out parts of her life. These interludes are funny and interesting, but they are only the expression of a desperate desire to hold on to a life already past and find the secret to immortality.

Rather than writing her memoirs Sarah is trying to escape death. She is ill and knows she will die soon. Still it comes as a bitter disappointment and shock that she is mortal.

Janet Wright as Sarah Bernhardt is not afraid to be ugly. She does not bend the character to suit the legend, but creates a woman whose name incidentally is Sarah Bernhardt. Jaw jutting forward, Wright contorts her face as emotion flows across it.

Brian Torpe, as the gentle, straight-laced Pitou, walks a comedic tightrope. Pitou is funny but not laughable. The transformation of Pitou from himself to people from Sarah's past is amusing and believable. Torpe captures the essence of the people from the past and still allows Pitou to come through.

Director Tom Kerr has done an excellent job of bringing the polarized personalities of Sarah and Pitou together. The tension is low-key and finely balanced. Their squabbling is funny but the play remains a drama and not a comedy. The audience does not see the recreation of the life of Sarah Bernhardt but Sarah's relationship to Pitou, as each in turn picks up and relinquishes the game according to their needs.

The most involving moments of the play are those between Sarah and Pitou. They are two sides of the same human coin. She blazes her way through life like a falling star, while he plods on. She forgets she is mortal while he hides from it. Neither of them knows how to face death. As the play ends, dawn is breaking. Sarah prepares to rush into another day and Pitou seeks comfort in his morning routine.

John Murrell is a Calgary playwright. Memoir was first presented at the Guelph Spring Festival in 1977. It then went on to Dublin and London's West End. Murrell's dialogue contains forceful imagery and a distinctive wit.

Sarah, commenting on men's lack of timing, says they "eat, sleep, make love and drop dead without any sense of occasion." Later she describes her face as "grey mud which the years of time have rained down upon." The play is littered with such delectable items, but they do not seem out of place for "The Golden Voice."

Often symbols and imagery mesh. Toward the end of the play Sarah puts on a death mask while imitating a mime from the Paris stage. And even the sun suffers from mortality. Sarah points out that it will burn itself to a cinder in several billion years and questions whether it too is not a little frightened at the prospect.

Even night and day take on symbolic form as Sarah's spirits fall in the waning afternoon sun, and her deepest thoughts of death strike in the dead of night. Her despair is relieved by the rising sun.

The set looks as if it has been put together from hand-me-downs to the poor second cousin. Vancouver has its own Off-Broadway. The set looks more like a drawing room than a terrace and the backdrop is tacky. But a stark set is the right choice for a play so heavily laden with symbolism and verbal imagery.

BERNHARDT...back to life on stage

For a well-done and arresting performance, Memoir is surprisingly unmoving. The play itself seems structured to make the audience think and observe rather than feel. The symbolism, Sarah's acute awareness of her predicament and her soliloquies on the subject appeal to the head rather than the heart.

Music

ROSS BURNETT PHOTO

MARLEY...Rastafied the Coliseum crowd

Jah lives in Marley

By STEVE McCLURE

Jah live.

Bob Marley and the Wailers turned the Coliseum into the hall of the Lion of Judah Wednesday night with their powerful brand of reggae.

Building slowly at first, Marley set the band through its paces as the backwards reggae beat gradually hypnotized the crowd. Marley, who has to be seen alive to be fully appreciated, swayed back and forth, shaking his leonine dreadlocks in time to the music.

The 12-piece band worked its way through Wailer standards like I Shot the Sheriff and Rastaman Vibration with conviction and strength, bass and drums keeping the whole thing rock steady.

Marley moved as if he were in a trance between his impassioned vocals. When he sang, it was as if an Old Testament prophet had come alive in the guise of this enigmatic Jamaican man. His voice sounded as if it came from somewhere far away, straining as if every note were the last.

Marley's material deals largely with political and religious issues but also makes concessions to the more romantic side of life as he and the Wailers did No Woman No Cry and Kinky Reggae among others.

By this time the crowd was completely under Marley's control and the music became stronger and stronger as his exhortations became more and more emotional.

The staid citizens of Vancouver became Rastafized for a brief time and gave Marley what must have been one of the longest ovations ever heard in the Coliseum.

They weren't disappointed as the Wailers came back to do another hour-long set that was even better than the first. The high point of the evening came during Stand Up For Your Rights as Marley led the crowd in a call and response chant.

Marley is more than a musical performer. He plays the role of messenger and spokesman for the third world and the downtrodden in general. His denunciation of Babylon is meant as a rejection of Western materialism. Lest some read into his lyrics an anti-white racism, Marley is quite forthright in saying that all people are children of Jah, or God.

Marley's religion is no pie-in-the-sky affair. His vision of heaven on earth, of the world as it could be, as it has to be if we are to survive, is more deeply felt, as is shown by the apocalyptic tone of Rastafarianism.

But beyond this, Marley's music is really about the joy of being alive. That's why it's probably the best dance music you'll ever find. It seems to tap some deep ancestral rhythm that everyone moves to easily and naturally.

Opening for Marley was a rather boring disco chanteuse by the name of Betty Wright.

Interview

Meet the Knack

By KATHRYN THURMAN

His cheeks flush through his freckles and his pumpkin-colored curls are moist with sweat. Not from heat but from fear — fear that he'll be caught before his mission is accomplished.

So far he has successfully snuck backstage at the Coliseum after the concert. Silently he alternates furtive glances over his shoulder with vigilent stares at the dressing room door.

An eleven-year-old boy edged against the wall, seemingly trying to become part of it, would usually become a sad victim of a not so royal escort to the nearest exist, by a band's burly roadie.

But tonight no one seems to mind.

Suddenly Bruce Gary, The Knack's drummer, steps from the dressing room. The youngster gleefully dashes toward him, clutching his picture to be autographed. As he approaches the drummer his mood changes. He's rummaging through his pants pockets and he can't find his pen. Panic!

But Gary, noticing the boy's dilemma, promptly produces his own pen as he asks the boy's name.

Immediately several adolescent boys and girls appear and surround Gary, who good-naturedly asks each one his/her name as he signs their outstretched pictures. A few minutes later this scene repeats itself with the other band members.

This backstage scenario with The Knack would appear to be in direct contrast to the disparaging reputation the band has mysteriously acquired.

The Knack seem to be upsetting certain people — some press, some music critics and in particular San Francisco artist Hugh Brown, who initiated a Knuke The Knack movement soon after the enormously successful release of the band's debut album Get The Knack earlier this year. His "kit" contained a T-shirt, a button, and a "Honk if you've slept with Sharona" bumpersticker.

Brown has reputedly even sold several kits to members of The Knack. But now even the band's humorous attitude to this nonsensical campaign has worn a bit thin, as they are now aware of the somewhat unfavorable backlash effect it has had on their image.

According to The Knack's personable bassist Prescott Niles, "He (Hugh Brown) had seen us perform and he didn't like the band. When our album hit and as many people liked us as much as they did, for some reason he took it personally.

"Maybe he wanted to make money, which he's doing, and which he'll regret anyway.

"Some people tell me it's great flattery to have somebody oppose you that much. It probably is, but to be quite honest we're all sensitive to it. We don't want people to dislike us. We want everybody to like us and what we do."

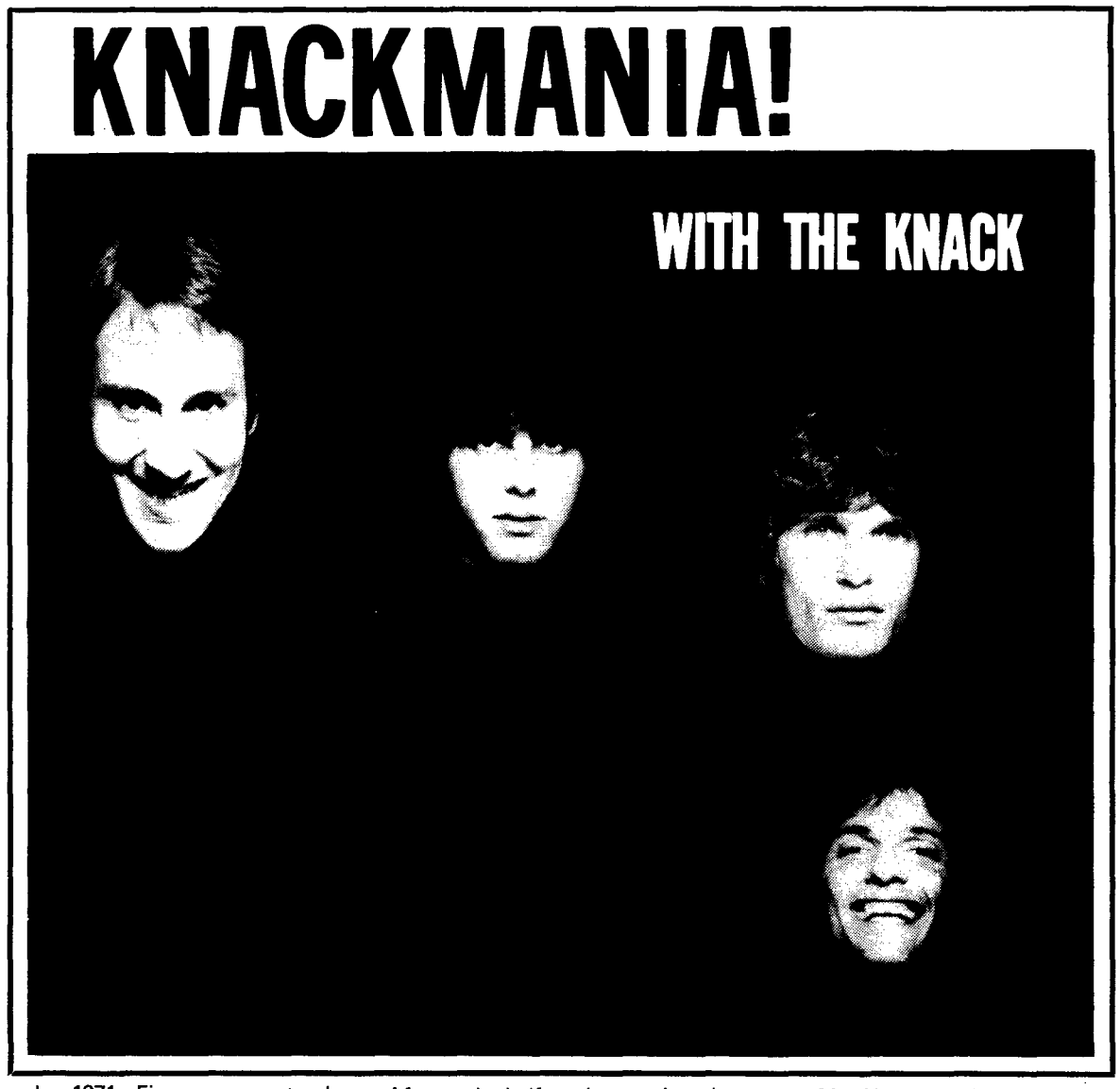
Yet Niles is optimistic and he feels the pendulum will swing back in favor of The Knack.

"I think it (Knuke The Knack) makes people question the situation. And yet it makes people more loyal, because they ask 'Hey, why do these guys not like The Knack?' And our fans really get down on 'em.

"All people have to do is come and see us perform and then if they think we're not honest then they can talk to us about it. Give us a chance. That's all we need."

The Knack didn't get much of a chance for a long time. And yet critics have falsely accused them of not having paid their dues in the music business, and of having attained sensational success overnight, for jumping on the commercial bandwagon by writing pop songs.

In actual fact Doug Fieger (lyricist, lead singer and rhythm guitarist for The Knack) had been preparing for the formation of a pop band to play his pop songs since the early 1970s when the climate for pop-oriented music was not so sunny.



In 1971 Fieger came to Los Angeles from his native Detroit with a soft-rock band called Sky. That same year he became friends with veteran session drummer Bruce Gary. In 1974 after Sky's demise, Fieger met guitarist Berton Averre (current co-writer and lead guitarist with The Knack) with whom he formed a song-writing team.

Even before meeting Averre, Fieger had already composed Good Girls Don't. And just shortly after he penned That's What The Little Girls Do, while in Germany working as a bassist in a synthesizer band called Triumvirat.

Upon returning to Los Angeles in 1976, Fieger found that the atmosphere for Beatles-like pop music had become worse. Disco and punk music were on the rise.

To pass the time he worked at the Licorice Pizza record store on Sunset Boulevard, he temporarily joined a local bar band, the Rats, and he even co-wrote a punk song (with Averre) for a punk band, the Bombers, called B.F.D. (Big Fuckin' Deal). Such amusements aside, Fieger still had strong aspirations to make his pop dream a reality.

The first step was to form a working band, so in May of 1978 Fieger and Averre teamed up with Bruce Gary. Gary suggested recruiting Prescott Niles with whom he'd played in several British bands. Niles fondly reminisces, "When everybody (the band) got together it was obvious. It was just magic!"

After rehearsing a mere six days the newly formed band, The Knack (named after a film about rockers and mods that was directed by the same man who directed A Hard Day's Night), played their first gig at the Whiskey in Los Angeles. After only half a dozen gigs the band began to dominate the local club scene playing to enthusiastic and sold out crowds.

With amusement Niles recalls the first Canadian gig they played after leaving their familiar L.A. surroundings for territories unknown.

"We played The Edge in Toronto, a very small club. And a couple of people fell asleep when we played. I don't understand why! But it must have been an off night or something. I don't know. But we got very mad. And we played a hell of a set!"

According to Billboard's recent readership ballot survey, The Knack are the number one stars on the horizon for the 1980s. And considering that their debut album (produced by Mike Chapman of Blondie fame) has sold over two million copies, this prediction appears to be proving itself already.

Even the rest of the world is experiencing The Knack attack with the single My Sharona maintaining a top ten chart position from Australia to Japan.

Under the Capitol label My Sharona became their fastest release-to-Gold debut single by a rock band since The Beatles I Want To Hold Your Hand. The same holds true for the album Get The Knack compared with Meet The Beatles.

What could cause such phenomenal success for a band barely eighteen months old? Perhaps it's the result of an expensive promotional campaign by its record label, reportedly at a cool $1 million.

But the band feels their major success factor was the enthusiasm with which numerous radio program directors playlisted the catchy tune My Sharona, giving it extensive airplay.

As Prescott Niles succinctly states, "What we do is honest. There's no hype, regardless of what people think."

An arduous globe-trotting tour which included the Far East, Europe, and Australia has given the band world-wide popularity and recognition.

But the language barrier has been a slight hinderance especially since lead vocalist Doug Fieger enjoys chatting and joking with the audiences between songs.

"They (the audience) don't catch the jokes, the little witticisms...and it affects the performances. But if people catch it, great. If people don't it's no big deal," says Niles.

Throughout the tour the band usually performed in relatively small venues.

"We did 2,000-3,000 seaters mainly because we wanted to create an intimacy with the audience. We basically started off playing small clubs just last year," Niles admits.

"I don't know what the reason was to book this hall (Pacific Coliseum).

"But even with a place like this when people can come up front, the intimacy is established. We're a very personal band and we need an audience to play to. We don't want to look at people twenty chairs back.

"We want to look at somebody right up close. We play for the audience. We play for ourselves, but the audience is obviously the key to any success.

"Mechanically we always play the same," he continues. "But you get that extra inspiration when you can see all these people giving it back to you. It rises you emotionally. When you're playing with that kind of emotion it really does get pretty intense."

The on-stage rapport between the band members exists off-stage as well.

"We're all friends. Berton and I play backgammon and pool all the time. Bruce and I play sports a lot. And Doug and I go to movies a lot. We're all real tight," says Niles.

"Even on tour we don't get tired of each other. If anything, you get to know each other better. It's only when there's difficult days and you have to wake up at 7:00 in the morning to travel for three connecting flights that you sometimes get a little bit of friction," he admits.

"And sometimes you want to be by yourself. Anybody's like that. People who are married come home after a hard day's work and don't want to see their wives. So I think that in anything in life you have opposition, a type of polarity.

"But we all like each other, basically. After all the tears and screaming come down we're all still friends."

Some music critics can't take a joke and have drawn negative attention toward the album's cover concept in the striking similarities with that of the early Beatles. The title Get The Knack resembles Meet The Beatles. The front cover photo on both albums is a basic black and white picture with head shots of the four band members. The back cover photo shows the group wearing white shirts and thin black ties standing in a television studio in Beatle-esque positions reminiscent of the Beatles' appearance on the Ed Sullivan Show.

Niles explains, "The front cover was shot by a friend of mine, Randee (St. Nicholas) who was an artist not a photographer. She had somebody's studio one day and we had no money for pictures. So I asked her if she'd shoot some pictures of the band. We got the cover picture and we also used it as a poster. And it worked out to be what it is. And the back cover is actually a tongue in cheek type of joke."

Unfair comparisons have also been made between the two groups' music. In fact The Knack's heavily pop-oriented music does contain Beatle-like harmonies. But it also contains Beach Boys' harmonies and even some Phil Spector "wall of sound" techniques.

See PF 6

Entresix pleases Bolshoi bombs

By LAWRENCE PANYCH

The Vancouver dance scene was more active than usual this past weekend with the presence of two visiting companies. Entresix, a Montreal-based modern dance group, was at the Centennial Theatre in North Vancouver Friday and Saturday. They follow a successful performance of the Anna Wyman dancers a month ago in the second of Presentation House's Canadance series. A group of Russian dancers billed as the Mini-Bolshoi was at the Queen Elizabeth Theatre Friday night.

Entresix presented three new pieces Saturday night. All demonstrated a liveliness and joie de vivre which was a pleasure to behold. The first, Proximities, was choreographed by Murray Louis and danced to the music of Brahms. The stage was flooded in bright light. The seven dancers, dressed in sunshine yellow tights, formed a playful group delighting in their collective presence.

The choreography was subtle almost to the point of transparency, giving a wonderfully natural quality to the movement. Indeed at times human volition seemed to disappear completely with direction coming only from the music itself.

The other two pieces of the evening were choreographed by the company's artistic director Lawrence Gradus. Raingarden was refreshing as a cool summer breeze. The set of hanging fibers gave the impression of a lush forest, while the light Debussy score suggested the last few drops of a revitalizing shower. The dancers made use of simple props (such as batiked fabric and umbrellas) with humor and imagination to form fantastic shapes and images.

The last number, Excursions, incorporated classical ballet into the company's modern style. A pretty visual presentation, it was also humorous. The humor, usually quite subtle, came 'out of the closet' in a hilarious pas de deux by two sympathetic macho men.

In all it was a tremendously enjoyable evening. This young Montreal company shows the fun-loving side of dance at its best.

As much as the Montreal dancers were remarkable for their vitality and exuberance the Russians, by contrast, were remarkable for their lack of it. The group of 12 dancers from several Russian companies presented a program of excerpts from such great classical ballets as Sleeping Beauty, Swan Lake, la Fille Mal Garde and Romeo and Juliet. Under the best of conditions such a collection of heavies would be difficult.

But the Russians, undoubtedly suffering the back-breaking effects of a whirlwind tour of fifty whistle stops from Montreal to Vancouver, were in no condition for the task. There were some exceptions, particularily in the final six divertissements.

If Friday's performance was any indication of the general quality of the tour one could not help but wonder just who benefitted. Certainly not the highly overworked dancers nor the short-changed audiences.

Whatever the case, given the generally high quality of this year's dance season the mini-Bolshoi was a poor investment of a student dance-lover's restricted budget. So much more has been and is being offered for the same and even lower prices. The Canadance series, represented by exciting young companies like Entresix, is a good investment.

Meeting the Knack

From PF 5

My Sharona is occasionally derivative of Bo Diddley and Buddy Holly. But these seminal rockers also inspired The Beatles.

So basically The Knack is playing simple rock 'n roll like many of it's successful contemporaries such as Nick Lowe and Dave Edmunds.

Niles feels the problem is that some people lack a sense of humour. "They try to label. People make it too serious. It's rock 'n roll! It's fun! Why be so damn negative about it?!"

The attack on The Knack has gone full circle. Even the lyrics are zealously condemned. It would be a grave error to elevate Fieger's lyrics to the status of mild misogyny.

Occasional lapses into innocent puerility perhaps, but nothing more meaningful. That is not to say that the lyrics are devoid of emotion. They are full of feelings, predominantly youthful sexual frustration's (Frustrated, What The Little Girls Do) and tender lust (Maybe Tonight). It's Fieger's satirical humour that surfaces on (She's So) Selfish, not sexism.

Niles adamantly denies any reference to sexism in Fieger's lyrics.

"It's got nothing to do with sexism. I think we all feel what we feel in our hearts and minds. If anybody's going to be honest with themselves, all they have to do is look at a girl or a guy and what they think is personal.

"What Doug sometimes does is project the personal things into lyrics which offends people because maybe they can't do it. But as far as I'm concerned they're not accepting reality. But it's all a part of it."

And all of Fieger's songs are about real people. There is a Tara, there is a Lucinda. Good Girls Don't and That's What The Little Girls Do are about girls he dated in high school. Even Sharona exists (she's an eighteen-year-old longtime Knack fan and, reportedly, one of Fieger's girlfriends).

Many bands' biographies contain little more than hype on their latest album releases. The Knack's is a refreshing and humorous contrast. Anything but hype. Their bio tells everything you ever wanted to know about The Knack but were afraid to ask.

Doug Fieger wants to conquer the world before he's thirty but in the meantime his favourite pastime is writing nasty songs about girls that he knows, especially his favourite type of girl — good and little. Does he feel there is anything distinguishable about his appearance? Yes, the smirk on his face.

Berton Averre's favourite type of girl is young and like a squab, which also happens to be his favourite food.

Prescott Niles likes cheerleaders and chocolate malts and dislikes pain and traffic jams. (He's a native New Yorker).

Under instruments played, Bruce Gary lists "drums, percussion and myself." His distinguishing birthmark is his deep navel and his favourite type of girl is one who gives deep navel.

Before Prescott Niles dashes down the staircase toward the waiting limousine he smiles.

"We're a clean band and we've got good hearts!"

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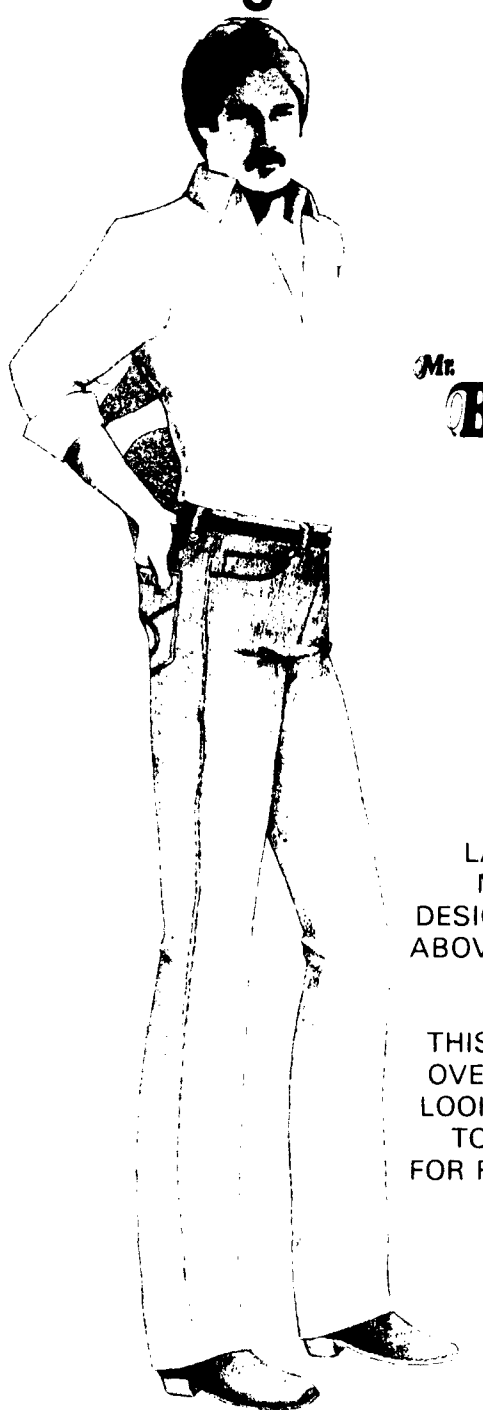

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Art

Linsley kids around with serious art

By SEAN CAHILL

One of the few reasonably acceptable forms of modern art is that style classified as expressionism. It is a much-sought-after effect which is seldom accomplished successfully. Like most types of contemporary art it can provide a comfortable and profitable refuge for incompetent artists who are able to peddle their wares simply because they are good entrepreneurs.

On the other hand, there are some individuals with a genuine desire to pursue expressionism as a legitimate medium for their ideas. Seemingly, Ian Linsley is one such artist.

An exhibition by Robert Linsley
Of drawings, oils and pastels.
In the SUB art gallery
Until Nov. 30

Most of his artwork displayed in the SUB art gallery is marred by an inability on his part to separate childish scribblings from serious artistry. But he has unquestionable potential.

Linsley is a local artist who studied languages at UBC before pursuing art as a career. Although he has received some formal art instruction, he is basically self-taught. His fascination with primitive art has led him to develop a rather unpolished and somewhat unorthodox technique in his attempt at the expressionist style.

Many of his drawings and paintings display a disregard for detail. He often resorts to the multi-stroke, mixed pastel technique that children use in elementary school to cover up their errors during rudimentary art classes.

Although Linsley may appreciate children's art, it isn't necessary for him to utilize children's techniques in otherwise legitimate art work.

When one ignores the flaws, it is possible to see Linsley's almost professional ability to introduce primitive ideas and movement into his paintings. Some of the works are almost emotionally indifferent while others display an overwhelming feeling of violence, particularly those paintings which attempt to incorporate the styles of Matisse and Picasso.

Linsley's use of bright, vivid colors and harsh outlines provides a stimulating contrast to the calm and austere environment inside the gallery and the minimal, somewhat tawdry display techniques used by the gallery staff.

Altogether, the exhibition provides a refreshing change from the often depressing displays to which UBC students are usually exposed. Linsley is trying to become a genuine artist rather than a good entrepreneur, which is heartening in itself.

CURTIS LONG PHOTO

EXHIBITION...childlike works of struggling artist

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Bands left in Pit fog

By ROSS BURNETT

Monday nights are really dead around this place, right? Don't be so sure. If you haven't noticed every Monday night the Pit hosts an amateur talent show called the Fog Show. The first prize of two cases of brew draws only the best competitors.

The idea of the Fog Show, according to Pit supervisor Graham Smythe, is to provide a place where amateur bands can play and to allow the crowd to let off steam at the beginning of the week.

"I'd like to see stand-up comedy happening on Fog night or interfaculty competitions," said Smythe. "That's why last Monday's show was so good. One of the groups was made up of engineers and a few of their supporters came in and started things going."

Last Monday's show was one of the better ones. The Vegetables opened the show and covered music by a wide variety of groups' from The Clash (Tommy Gun) to The Rolling Stones (Shattered). The band also performed some original music.

Rob the Nob and the Knotheads took to the floor after a break and were warmly received by a somewhat inebriated audience. The band ran into a slight problem after they played the six songs they know. Undaunted they returned to repeat two of the songs as an encore but no one in the boisterous dancing audience seemed to mind.

The group, made up of six UBC students, most of whom live in Gage residence, has been together for all of a month. Their aim is to get girls and expend their karma, said lead singer Rob Hall. They're just out to have fun bv playing early and present day rock and roll. They performed Chuck Berry's Carol quite well.

The audience is not always as kind as it was to the two groups last Monday. Smythe said, "The Pulse, a band that won the finals of last year's Fog Show equivalent, was invited by Perryscope Concerts to open one of their Commodore shows. After that they played two nights at the Pit last summer. The first night they brought the house down but two nights later they were booed out. The audiences are often very non-receptive."

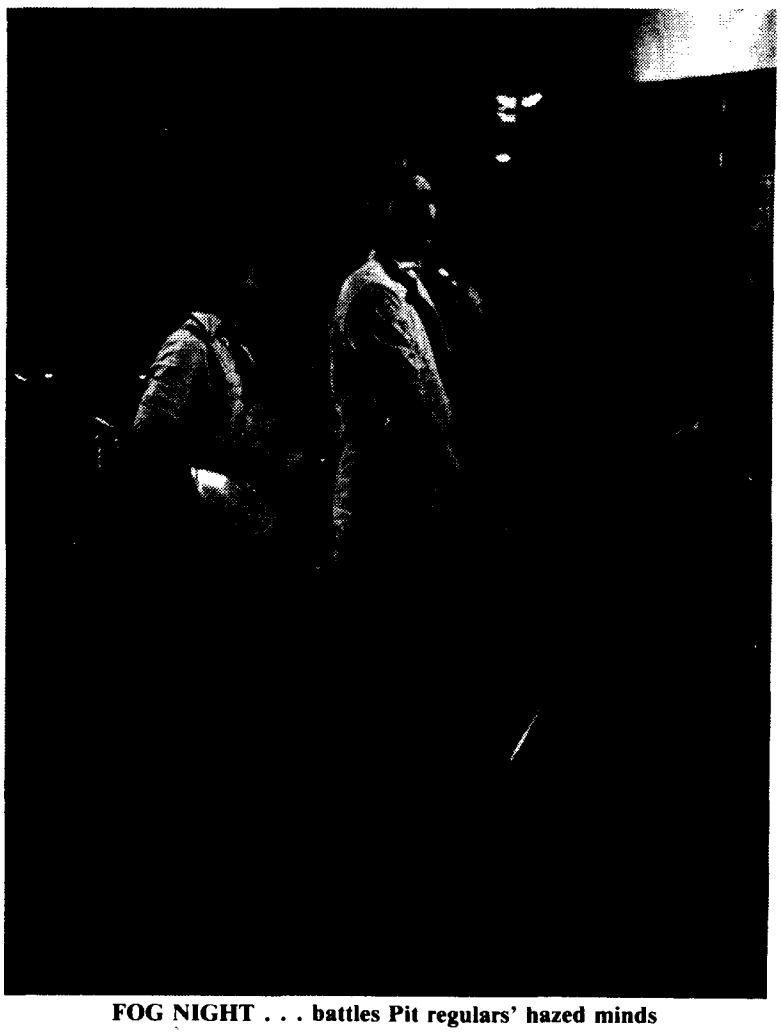
The Fog Show is held on Monday night to draw in crowds. Smythe suggests this is the best night for it.

"Friday is traditionally a beer drinking night. Most people don't want a loud rock band imposing on this. Saturday CITR holds its disco which alot of people like. A live band playing takes up 50 per cent of the dance floor."

Smythe would like to see something different happening each night, including folk singers and acoustic guitarists. They would not interfere with groups of students who like to talk and drink quietly.

"How do you please the whole of the diverse student body," wondered Smythe. "Not all 23,000 students want to hear loud rock and roll every night."

On December 3 there will be a semi-finals contest and another will probably be held at the end of next term before a final. A splendid time is guaranteed for all.



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Sneak preview of "KRAMER vs KRAMER" with Dustin Hoffman Friday, Nov. 23 at 7:30 only.
AND JUSTICE FOR ALL

MATURE
WARNING: Some coarse language, occasional nudity and suggestive scenes. — B.C. Dir.
ODEON
881 GRANVILLE
682-7468
YANKS
Showtimes: 2:00 4:30 7:00 9:30 daily.

MATURE
DAVE MASON
Showtimes: 1:30 3:30 5:30 7:30 9:30 daily.
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851 GRANVILLE
685-6828
SKATETOWN

RESTRICTED
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MATURE
JOHN BELUSHI
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broadway 2
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—Andrew Sarris, Village Voice

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VARSITY
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THE B.C. COLTS.

Vista

Iggy Pop comes to the SUB ballroom Friday, Nov. 23 at 8 p.m.

IGGY POP...leaps into SUB

The **fine arts gallery** sequestered in the basement of the main library is hosting a selection of **European Old Master drawings** from the collection of the Art Gallery of Greater Victoria. The gallery is open Tuesday to Saturday from 10 a.m. to 5 p.m. and the show lasts until Dec. 21.

The **AMS art gallery** is sponsoring two shows between now and the end of term. The first is of drawings, oils pastels by **Robert Linsley** which will run until Nov. 3. The second is entitled **As the Child Sees It,** art work by students from University Hill Elementary school. It opens Dec. 3 and runs until Dec. 7. The house for the AMS gallery are from 10:30 a.m. to 3:30 p.m.

Stevie is the newest production from Langara's **Studio 58.** A Canadian premiere, the play presents the life of English poetess Stevie Smith. Glenda Jackson played the lead role in the London stage version. Opening night is Wednesday, Nov. 28. The production runs until Dec. 15. Curtain 8 p.m.

The **Great Cultural Revolution** opened this past week at the **Arts Club Theatre on Granville Island** and is part of the celebration for China Month. It runs until Dec. 22, curtain at 8:30 p.m.

Pat Benatar, a rising star on the rock 'n roll horizon, arrives in the **SUB ballroom** Sunday, Nov. 25 at 8 p.m. Tickets are $4.99 and are available from the AMS business office.

The Ne Chi Zu Guild presents **Pied Pear** Friday, Nov. 30 at 9 p.m. at **Ne Chi Zu Works,** 864 Seymour Street. Tickets are $2.75.

Massenkoff Russian Folk Festival is at the **Queen Elizabeth Theatre** Tuesday, Nov. 27 at 8 p.m. Folk songs, dancing and balalaika and domra solos are all part of the program. Tickets are available from the box office in the Bay downtown.

MacLean & MacLean come to the **SUB ballroom** Wednesday, Nov. 28 at 12:30. Presented by UBC's own CITR the Canadian comedy team mixes raunchy humor with Atlantic folk music.

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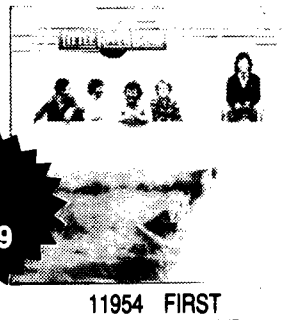

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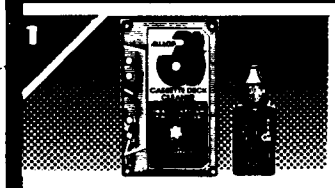

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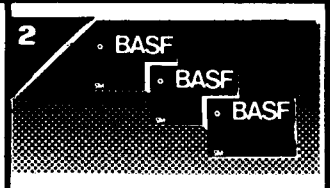

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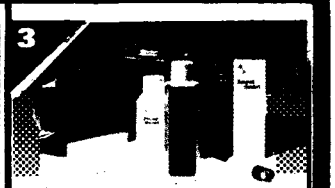

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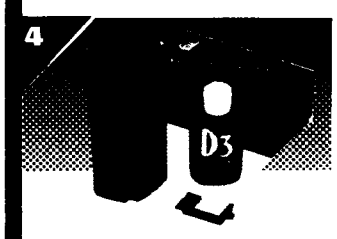

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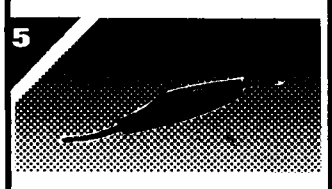

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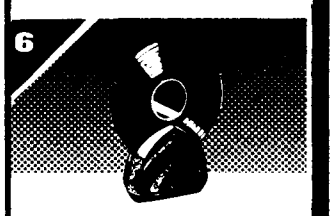

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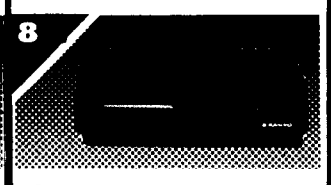

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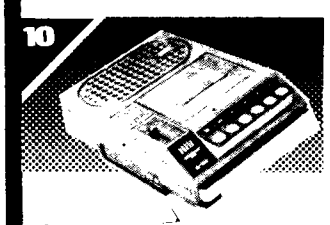

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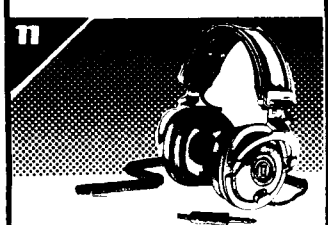

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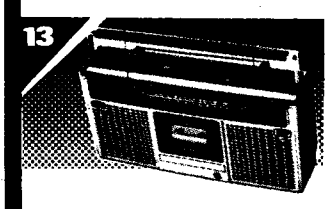

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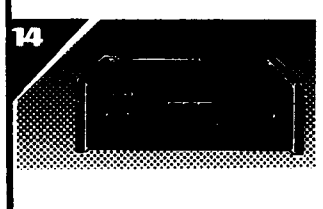

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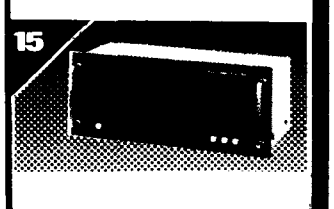

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