UBC chaplains scorn selling of the messiah '78

Campus chaplains are outraged at a slick, hard-sell Christian presentation made at UBC Thursday.

The heavily-promoted presentation, featuring a film called How's Your Love Life?, was sponsored by the Campus Crusade for Christ.

"I believe the film is anti-Christian," said Lutheran campus chaplain Don Johnson.

The show presented Christ as the answer to life's dilemmas. Three consecutive performances played to capacity crowds in the SUB auditorium.

"Christ is being made into a commodity like Coca-Cola or Oil of Olay," said Johnson.

The film offers "goodies" but Christ offered a cross, a hard life and truth, he said. Christianity involved pain and suffering, he added, but these elements were not sufficiently portrayed in the film.

"In this film there is no call to repentance, which means a change in one's lifestyle."

The presentation was the object of a large-scale promotion on campus.

In addition to subjecting students to a widespread poster campaign, Campus Crusade representatives personally distributed How's Your Love Life? handouts to students in UBC residences.

And on Thursday, four people dressed as rabbits and Raggedy Ann dolls wandered about the campus carrying signs advertising the film.

The posters and handouts described the film as "an explosive wide-screen experience dealing with the emotionally provocative and the sometimes confounding issue of love."

The posters, which show a young man and woman kissing above a double-barrelled shotgun, state in small print at the bottom that the film is "a touring production of Campus Crusade for Christ."

In the past, people such as Martin Luther King, have suffered for their faith, Johnson said, and they came in conflict with their society. But the Campus Crusade presentation ignores these aspects of Christianity, he said.

George Hermanson, United Church and Anglican chaplain, said Thursday the presentation made him angry.

It trivialized his concept of Christianity and used slogans similar to "things go better with Coke," he said.

Human relationships appear on a trivial level, aimed at some "psychiatrist in the sky," Hermanson added.

Today's society is superficially and unrealistically presented in the film as a world without wars, he said.

"Society is depicted as a white, middle-class, carefree successful North American culture," Hermanson said.

See page 3: HARD-SELL

THE UBYSSEY

Vol. LX, No. 46 VANCOUVER, B.C., FRIDAY, FEBRUARY 3, 1978 48 228-2301

—craig heale

CREATURES FOR CHRIST wave suggestive placards at innocent students in SUB cafeteria Thursday, hoping to convert masses to their creed. Members of Campus Crusade for Christ employed high-powered hype including posters, handbills and costumed hucksters to lure students to schlocky film presentation in SUB auditorium.

Student reps face vote nix

By MIKE BOCKING

Allegations of improper voting procedure in January's senate and board of governors election might prevent student members from voting in board meetings until the controversy is resolved, the board's chairman said Thursday.

George Morfitt said in a prepared statement that the status of Basil Peters and Paul Sandhu on the board is unclear because of the election scandal.

"The UBC board of governors will discuss the status of its two student members as a first order of business when it meets next Thursday," he said.

The controversy centres on charges of improper voting procedures at the polling station in the civil and mechanical engineering building.

At an emergency meeting of the student representative assembly Tuesday, Alma Mater Society president John DeMarco said he had conclusive evidence that engineering students signed voting sheets giving their votes away by proxy to other students.

Peters said Thursday he would recommend to the board that he and Sandhu not vote on board matters.

"I think that we shouldn't vote because if, in the unlikely outcome that we aren't bona fide board members, the possibility might exist that someone could challenge the board's decision on the grounds that Paul and I are not bona fide members."

Sandhu said Thursday he recognizes the board's legal position and that if Peters and he voted the board's decisions could be declared invalid. But he said the board should also recognize the student members' position.

"They must recognize that we represent students and must voice concerns on their behalf," he said.

"If anything really contentious comes up concerning students I'm hoping they (the board) will recognize our position as student representatives and delay such matters until our status as board reps is clarified."

Peters said that although student board members might not be able to vote they can still voice opinions.

"The greatest value of student reps is not as a voting block but as a source of opinion," he said.

Morfitt said allegations of voting irregularities will be referred to the senate committee on implementation of the Universities Act.

University administration spokesman Jim Banham said Thursday that the committee might be able to present its report to senate Feb. 15.

Another board member whose status is in doubt is former chairman Thomas Dohm.

According to the Universities Act board appointees are allowed to sit on the board for a maximum of six years, or two terms.

Dohm was originally appointed to the board Sept. 1, 1972. But when the act was amended in 1974 all board terms appointed prior to Jan. 1, 1975 were ended.

In this case, Dohm's term would have ended last month.

But the issue is further complicated because the act states that current members may remain on the board until new government appointees are announced.

Banham said there might be legal difficulties relating to Dohm's position.

"The Dohm case might provide hours of struggle in the courts if someone challenged the act," he said.

Students win bucks in award lottery

About 600 UBC students are $250 richer this term thanks to a UBC awards office program.

The program is designed to reduce discrepancies in the number of awards given in each faculty, awards director Byron Hender said Thursday.

"There are a lot of students in faculties who are doing good work and not getting recognized," Hender said.

"Using some university money and some money from undesignated scholarships we've been able to give some of them a break."

Under the new program, which went into operation at the beginning of this term, the top five per cent of students in each faculty received a scholarship.

"We tried to make sure that they got something," Hender said.

"A lot of them don't know what they're getting it (the money) for.

"Most of them were pretty pleased (when they found out why)."

The program arose as a result of a report submitted to senate in November by Hender. Although the report focuses on discrepancies between awards to men and women, the program concentrates on reducing over-all award discrepancies between faculties.

Among the more glaring differences are:

- 25.7 per cent of men and 18.3 per cent of women in medicine won scholarships in 1976-77 compared to .6 per cent of men and 1.1 per cent of women in education;
- 11 per cent of men and 38 per cent of women in forestry won scholarships compared to 2.7 per cent of men and 2.8 per cent of women in arts;
- 17.3 per cent of men and 8.7 per cent of women in dentistry compared to .5 per cent of men and one per cent of women in physical education and recreation.

Hender said about $100,000 of university money was used for the 600 awards, in addition to money from undesignated scholarships.

Details of all scholarships are in the back of the university calendar.

Hender said the office is also planning to make bursaries available to graduate, unclassified and qualifying students.

"And we're planning on opening up scholarship and bursary regulations a lot to allow more students to compete for them."

Hender said the office will also try to simplify the scholarship application process for students transferring into third year at UBC from regional colleges by making more information available to these students.

The awards office is also organizing various programs to help students get information and to show them how to manage their money better.

Cullen's job promise empty

OTTAWA (CUP) — The federal government's summer youth employment program has been unveiled and despite public outcry over last summer's crisis jobless levels, the only thing that has changed is the name.

The Canada Summer Youth Employment Program, announced Wednesday by employment minister Bud Cullen, will create the same 60,000 direct jobs the government created last year and cost for the program will increase by only $1.2 million to $96.2 million.

Unemployment has risen 17 per cent over the period.

The program also boasts that it will place 250,000 students through Canada Manpower Centres for students, an increase of 15,000 over 1977. But an employment ministry spokesperson was unable to account for the increase.

The spokesperson also admitted Thursday that at least 40,000 jobs had been counted twice in Cullen's announcement. Many of the government-created jobs will be placed through the Manpower centres and therefore are included in the 250,000 placement figure.

Half the government-created jobs are generated by the Young Canada Works Program. The National Union of Students has demanded 80,000 more jobs to prevent a recurrence of last summer's crisis in which 165,000 students were without work.

NUS also demands that the principle of massive direct job creation be extended to general unemployment. But Cullen has insisted that the government must rely on the private sector to create employment.

"At least 200,000 students can expect a jobless summer — when they look for work there will be nothing from either the private sector or government," says NUS executive secretary Dan O'Connor.

Cullen downplayed comparisons with last year in his announcement preferring to dwell on his appeal to business.

"Despite this major program we are still relying on the private sector to provide the largest number of summer jobs for students."

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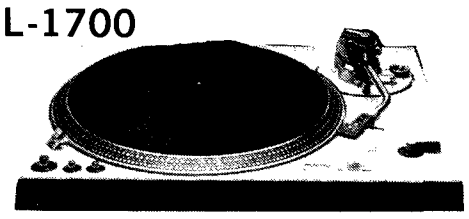

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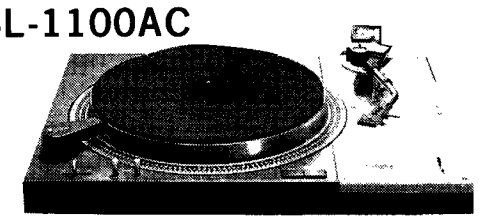

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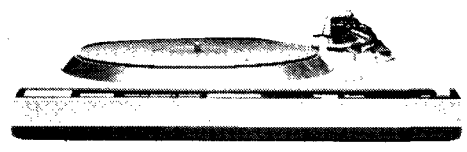

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"THE FINEST FOR LESS"

—matt king photo

UBYSSEY PUBLISHER Lord Irving Fetish, L.L.B., Ph.D., CUP, surveys recent edition of fine campus rag as obsequious lackeys look on in awe. Hacks were liberated later in afternoon when rain dissolved tyrannical boss and paper returned to usual enlightened democratic state. All was sweetness and light once again in land of Ubyssia.

Namibia in S.A. clutches

By CHRIS ELENIAK

Attempts to obtain independence in Namibia have been thwarted by South African domination, an African freedom-fighter said Thursday.

"There are three main reasons for the continued success of South Africa's dominance over Namibia," said Hiuanua Shihelp.

"The heavy concentration of South African troops, the political mobilization and the present illegal racist regime all attribute to the constant crush of Namibia's attempts for independence."

Namibia is a South African protectorate.

"The present regime has been long terminated by the United Nations and yet they are able to maintain their position by the consistent support from allies," he said. "They are thus able to defy all decisions of the United Nations."

"The recent recognition by the world of the oppression of Namibian people has not come about because of love for other nations but because companies have heavily invested there and now feel a need for a solution."

The speaker, sponsored by the Canadian University Service Overseas, said five western countries are giving support to South Africa, including Canada.

"Countries heavily investing in South Africa are Canada, United States, Britain, France and West Germany. Such investments give South Africa the necessary power to continue their present domination," he said.

"The Canadian Hudson Bay Company has a monopoly for world products in Namibia. Also Falconbridge invests heavily in copper as Namibia is the fifth copper producer in the world. Oil companies from France are exploiting petroleum resources. The U.S. owns the largest copper mill and West Germany invests in electrical construction," he said.

"Arms, ammunitions and even helicopters have been captured from enemy troops. They have all been clearly marked as having been obtained from the NATO countries," said Shihepo.

Efforts to control Namibia's attempts for liberation have led to the arrest of leaders of Soweto, Johannesburg's suburb. However, this has not discouraged the Soweto group.

"Leaders of Soweto have been arrested in the process. However with every arrest someone the very next hour or day will accept new leadership and perform the same functions," said Shihepo.

Successful attempts of the Namibian people have included a strike which was felt throughout the country.

"In 1971 the Namibia workers launched an effective strike which paralyzed all sectors within the country," he said. "This was followed by other strikes in different areas."

"Other attempts for liberation have included students boycotting classes and youths persistently refusing to be dominated. Some of these youths were publicly flogged."

Tuition hike threatened at U of M

WINNIPEG (CUP) — If the University of Manitoba administration's darkest predictions are realized, tuition fees will go up by 18 per cent next year and 65 faculty, 100 support staff and 27 per cent of teaching assistants will be eliminated.

That will happen, according to a paper prepared late last month by administration president Ralph Campbell, if Manitoba's new Progressive Conservative government gives the university two per cent more funding than last year and if salaries and benefits to staff increase by eight per cent.

If funding is increased by more than six per cent and salaries and benefits increase by only four per cent there will be a tuition fee increase of 13 per cent and no staff cutbacks, says Campbell's paper.

Speculation on government funding has put it anywhere from two per cent lower to eight per cent higher than last year.

Hard-sell Christian film hit

From page 1

Hermanson said the causes of human alienation are never addressed in the presentation.

People are led to believe that Jesus will deal with them alone and solve their personal problems, he said.

"It is unfair to tell people Jesus will solve their problems."

Johnson said the presentation is "a method of peddling the faith."

The shows accepts the American culture and society's ascribed values, which are in direct opposition to biblical values, he said.

Anyone accepting Christianity on the basis of the presentation would be living an illusion reinforced by television and media advertising, he said.

Bill Bright, the founder of the Campus Crusade, recently held a press conference with top millionaires in North America to get the necessary funds for his projects, said Hermanson. The money he uses comes from "conservative, rich business people in a multi-affair," he added.

"He's known for his right-wing support."

Gordon Volkman, the Canadian Campus Crusade director,said Thursday the beginning of the film typified the "narrow and warped definition of love" in today's society.

Statements like "kiss me I'm willing," "being looked over is better than being overlooked" and "dig that crazy chick" reflected society's shallow attitude towards love and its sexual overtones, he said.

But students were to go beyond this point and find real love with God, he added.

He said our society is "way out in left field" in its concepts of love, presenting it in a very frustrating view. Volkman said his concept of love is an interpersonal relationship with God.

The presentation captured the essence of love in presenting a very positive solution — a love relationship between God and man, he said.

Volkman said the show is a positive answer to the realities that face students, such as love relationships, breaking up and loneliness.

He cited the show's topic of suicide as a major issue of concern to students. Suicide is the second highest killer of students in our society, Volkman said.

The Crusade director said he had seen people's lives changed after viewing such a presentation. Many students had approached him to discuss the change within themselves as a result of the show.

The comment cards of student audiences across the country generally showed a "very positive response," he said.

Tories would lower wages—Sinclair

If the Progressive Conservative party gains power in a federal election the wages of the average person will probably decrease, the Tory finance critic said Thursday.

Sinclair Stevens said the Tories would implement temporary restraints on the economy to facilitate economic recovery.

"We're in a very competitive world today. We've got to bite the bullet and be more responsible with our finances," he said.

Stevens told about 50 students in Buchanan 2225 that Canadians have to give greater incentives to get the economy moving.

"Too long has this country been run in indecision," he said.

Stevens said he would like to see wage and price controls ended right away. "They're probably inflationary anyway," he said.

"How can you justify wage and price controls when the United States, who do not have controls, had an inflation rate of six per cent compared to 9.5 per cent for us," said Stevens.

"Inflation is an entirely manageable problem. Since April of 1968 we have had close to 100 per cent inflation," he said.

Inflation is simply printing too much money as compared to real economic growth, said Stevens.

"Our real growth last year was only 55 per cent," he said.

Stevens said federal government spending has gone out of control.

"In 1968 the federal government spent $10 billion. Now that same government spends close to $45 billion a year. You ran raise this money in three ways: by taxing the people, borrowing it, or by printing more money," said Stevens.

In the past Canada has borrowed more money than any other country, he said.

"The deficit in Ottawa is at $19 billion now."

Canadians are paying 20 per cent more tax than American citizens, said Stevens.

During 1975-76 Canada ran up a colossal trade deficit, Stevens claimed.

"Our trade deficit exceeds that of the U.S., England, Italy, West Germany, Japan and France all put together."

In 1967 Canada was second in the world for per capita wealth and now it is 10th, he said.

"Our unemployment level is the highest in the world. That is totally unacceptable in a country like Canada."

About 25,000 public servants leave the civil service each year because of retirement, death and other reasons, Stevens said.

"Trudeau has been hiring that number plus one or two per cent more per year. He calls that restraint."

The Conservatives propose to let those vacancies stay vacant, he said.

"We could save $500 million a year in that area alone."

The Conservatives would also like to cut back on consulting fees, he said.

"That is simply window dressing, and sometimes involves paying money to old retired Liberal hacks now in business," Stevens said.

Government does not know how to run a business well, he said.

"We'd like to put some crown corporation businesses on the block. We'd make them profits instead of living off the pig trough at Ottawa."

There are too many federal programs initiated in Ottawa, he said.

"It's as easy to kill a program as it is to start one up."

Stevens said Great Britain has shown that government expenses can be cut despite the effects of inflation on the budget.

STEVENS . . . Tory finance critic

The cross and the bunny

"Hey Fred, waddya want to drink?"

"Ah, I'll have a blue."

"How about that new beer Jesus? They've been promoting it upstairs, you know, with bunny rabbits? You must be tired of blue anyways."

"Ya, okay, let's have a round of Jesus."

Actually, those rabbits weren't even advertising Jesus, but running around SUB Thursday with inane signs asking, "How is your love life?" As most Christians consider Christ to be part of their love lives, those signs weren't total deceptions, nor was the slick presentation the bunnies were promoting. But they were bending the facts.

The acceptance of a religious belief is a serious and profound thing, something too important to be pushed with sex, violence or trickery. Slick ad campaigns sell beer, but shouldn't be used to sell God. After all, most people only commit themselves to a bottle or a case or two of beer. With a religious belief, the commitment is theoretically more permanent.

The Campus Crusade for Christ is confusing Jesus with beer.

Campus chaplains George Hermanson and Don Johnson were understandably furious after taking in the show. They believe in a more relevant Christianity, remembering that Christ and his followers suffered greatly and made no secret of the fact that Christianity is a hard road.

The campus crusade is funded by a bunch of millionaires who prefer it if people are docile and go to church on Sunday. Never mind the fact that these millionaires made their money off the backs of others — after all, that's free enterprise. Christ showed his displeasure with such people, for example, when he turned over moneychangers' tables at the temple.

But these millionaires believe that the product can be sold if it is packaged well enough. If Christ had thought the same way, he'd have come down from heaven (and gone back again) on a golden chariot, and no doubt brought along his own multi-media presentation and bunny rabbits.

Christ was born poor, lived poor and died a condemned man. He didn't use slick devices to sell his faith, and he urged his followers to think of other people as much as themselves.

Not all of us are Christians, but we believe his life and teachings contain relevant messages about how society was and is wrong, and how it can be improved.

The purveyors of Thursday's escapade should read their Bibles and start from scratch—just like Jesus.

Only students can start changes

A statement by members of UBC Young Socialists.

In the upcoming election for chancellor of UBC, the only basis of support for either candidate must stem from their program. If you accept this simple criteria for determining who should be the next chancellor, choosing between J. V. Clyne and Stan Persky becomes a mere formality.

J. V. Clyne, former chairman of MacMillan Bloedel, has not exposed his strategy to date. However, if we examine some of his views in 1972, perhaps we can assist Mr. Clyne with pulling together some basic ideas about education and more specifically the problems facing students at UBC.

In an interview that appeared in the Jan. 27, 1972 issue of the Vancouver Sun, Clyne states his basic philosophy on society and how the education system fits into it. "Capitalism," he says, "revolves around profit, an ugly word, but if you do away with the profit motive you are acting in a manner totally contrary to the human instinct."

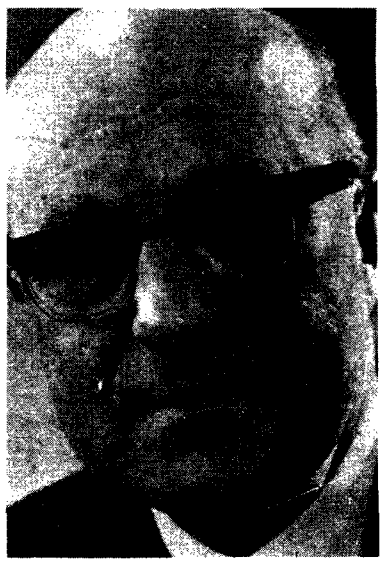
So as Clyne sees it the motive force behind getting an education is an insatiable hunger for profit which of course is instinctive. Perhaps Clyne could explain why this instinct rewards only the wealthy. The thousands of graduates sweeping floors or driving taxicabs might also question Clyne's theory.

But Clyne qualifies this instinctive process by adding that, "if you do whatever you are doing, as hard as you can you're going to improve your lot. It's as simple as that." In one line Clyne is able to sum up what he feels to be all the problems facing humanity in capitalist society — laziness.

Clyne's thoughts are not solely his property, but belong to a class of people that sit at the top — a ruling elite. In 1971, Clyne ranked 31 in Canada's top 100 bank directors. It is true that Clyne has come a long way, from a strike-breaker in the Fly Squad in Britain in the 1920s until today when he can hire his own goons. But not all are destined to success, such as that which has befallen Clyne.

As Stan Persky sees it the problems facing students and people in general are rooted in the capitalist system. He objects to the notion that universities should be factories churning out professionals and managers who will maintain the status quo.

perspectives



CLYNE . . . in elite

Persky is opposed to the big business control of universities. In his six-point program he challenges the present leadership and administration of UBC. Just to outline a few points, Persky favors greater student representation on the governing bodies, and he believes an investigation into corrupt practices on the part of the administration should be done immediately.

Recognizing the discrimination against women and racial minorities he poses equal opportunities at the university. He supports the right of faculty members to organize unions so that they may bargain more effectively. Having outlined only a few of Persky's proposals, it is clear that he views things from a different perspective.

While Clyne would like to see big business get a stronger foothold in the university, so that it might pedal its dog-eat-dog ideology, Persky takes the responsibility from students and places it where it belongs, on the corporate elite.

Persky alone cannot bring about the kind of change necessary, that lies with the thousands of students who are affected every day by high tuition, overcrowded classes, and so on.

While we support Persky in this election we must be aware of the limitations. The position of chancellor is basically a high-ranking administrator with a seat on both the senate and board of governors.

To expect to institute significant change through these business-dominated bodies is somewhat naive. Any voice on such a body would mean little to a group whose class interests are directly opposed to those of students and working people.

The only effective voice and the only power on the university is from those who work and study here — students, faculty and staff. Only the masses of students and working people can fundamentally change the present system to put human needs before profits.

THE UBYSSEY

FEBRUARY 3, 1978

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Editor: Chris Gainor

In the beginning there was God in the form of Eric Clapton, but Bruce Baught changed his mind after being attacked by six love-starved rabbits in SUB. "But the rabbit died," lamented Paisley Woodward, as Baugh fainted Nicholas Read, Robert Jordan, George Huey, Marta Marton and Grey Kyles giggled in harmonious unison, while all holding hands under the pooftah table. "It's orgy time," chortled Ralph Maurer and Kathy Ford who beckoned the innocent forces of Chris Elenlak, Craig Heale, Matt King, Gabriella Botteselle and Graeme Foster to join in their decadent delights. Golden Ager Lloyanne Hurd seduced a meek David Morton, and the love-struck pair disappeared behind closed doors. Will Wheeler followed them into the darkroom with fellow voyeurs Eric Promislow, Verne McDonald and Chris Bocking. "Hey big fella, wanna come up and see me some time?" cooed Heather Conn to a smiling Tom Hawthorn. Surveying the display of titillating sex before him, Chris Gainor sighed and dreamed of Beluga whales. The frustrated trio of Mike Bocking, Marcus Gee and Bill Tieleman who were excluded from the love-making festivities, sat enviously writing passionate notes to one another. Dave Hancock drew detailed porno pics of the writhing masses before him, as an experienced but bored Maureen Curtis refereed the activities. The overwhelmed import Nancy McRitchie noted the staff's progress and said, "This has been quite a reproduction night at The Ubyssey."

Letters

SRA shouldn't hurt our ally

In order to display its disagreement with apartheid, our student representative assembly has deemed it necessary to make more miserable the lot of the South African people.

By withdrawing our monies from the Bank of Montreal, the SRA has jumped onto a currently popular ideological bandwagon: economic sanctions and arms embargoes, unenforceable resolutions by the United Nations, forced expulsion from international sporting events, eviction from the British Commonwealth and censorship by the world press.

This trend extends to idolization and support of black guerrillas, whose every action should repulse the civilized mind. Such measures are perceived by all South Africans as a threat to their country and their way of life.

Within the foreseeable future, no military force unleashed by black-ruled countries could ever hope to overthrow South Africa. Why? Because South Africa is infinitely more powerful, wealthy and organized than any other African country, and its white citizens, with the help of many blacks, would put up an incredible fight to protect their land — land one must be reminded, which they have inhabited for centuries. Little will it matter to them if they are morally wrong and if world opinion is against them.

As in all communities, a danger common to all of its members engenders a dismissal of internal squabbles, an acceptance of leadership and a powerful, unified desire to protect that community. Israel and Rhodesia are prime examples of this behavioral fact.

The two broad groups of South African whites, the Afrikaners and the British, began their joint tenancy of the country by warring with each other. Until recently they have seldom seen eye to eye.

They have joined to face the common enemy by overwhelmingly endorsing the leadership of prime minister John Vorster and the policies of his party. These policies include apartheid, repression of liberalism and increased military spending.

This, then, is the result of the world's actions against South African whites: a strengthening of their resolve to preserve their country and its system.

Secure in the knowledge that an overthrow of South Africa cannot come about, I can point to two ways in which economic sanctions will reduce the well-being of black South Africans. Firstly, any reduction in the wealth of South Africa will affect blacks as well as whites. If the government is in economic difficulty it will be considerably less apt to provide for the blacks the health care, education and housing which we all believe they should have.

Secondly, it is apparent to me that a growth of liberalism, such as has been experienced in northern Europe and North America in the last quarter-century, occurs only in times of prosperity. If we wish to encourage liberal thinking among South Africans, I suggest that we dispense with economic sanctions which can only reduce this prosperity.

Finally, a point which the legions of halo-polishing government leaders and media persons fail to consider: in a world of regrettably increasing polarization between communist and capitalist alliances, we would do well to harbor our allies, especially ones as geographically strategic and resource rich as South Africa. To wish economic instability upon an ally is unwise.

The SRA, in pulling student funds out of the Bank of Montreal, has acted on emotions rather than pragmatism. I suggest they return the money forthwith.

Gilbert Raynard
civil engineering 4

Partial

I cannot unfortunately agree with your contention that the student representative assembly has "firmly established its position" with regard to banking in South Africa.

While I strongly support the withdrawal of funds from the Bank of Montreal, the action of the SRA can only be termed a partial and ineffective measure in light of the decision of the SRA to continue day-to-day transactions with the bank. Evidently, morality in the eyes of the SRA is a matter of convenience.

Surely now reason must prevail, if this protest against the activities of the bank in South Africa is to be effective, all dealings with the Bank of Montreal must be terminated.

C. L. Bickford
geology 4

AMS should suffer a bit

The student representative assembly plans to remove all term deposits from the Bank of Montreal, but will continue to deal with the bank for day-to-day services.

Since this move is calculated to express the AMS's opinion of the Bank of Montreal's lending practices, I ask if the AMS doesn't feel a little hypocritical? Why not remove all funds, stop dealing with the bank for day-to-day services; in short, sever all business with the Bank of Montreal.

Since the bank is so conveniently located, I suppose it would be too much trouble to go off campus for the daily services. If the AMS is truly against the Bank of Montreal lending funds to South Africa, one would think that it could show support for the "cause" by suffering a little too.

As a matter of interest, the Bank of Montreal controls $20 billion. I don't think that a loss of a deposit in the tens of thousands is going to hurt at all.

A. Maloney
arts 2

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'Tween classes

TODAY

CSA
Chinese painting class, 5:30 p.m., SUB 125.

MacKENZIE HOUSE
Graffiti garden (dance, beer garden), 8:30 p.m. to 12:30, Place Vanier ballroom.

UBC DEBATING SOCIETY
General meeting, noon, SUB 113.

YOUNG SOCIALISTS
The Canadian economy: The long decline.' Speaker: Robert Sims, 8 p.m., 1208 Granville St.

ATA
Meeting with reps of SFU TA Assoc., their experiences with administration, comparable stipend rates and working conditions, noon, Garden room, Graduate Student Centre.

UBC T'BIRD HOCKEY TEAM
Game against University of Saskatchewan Huskies, students free, 7:30 p.m., Thunderbird arena.

UBC SKYDIVING CLUB
General meeting, everyone welcome, noon, SUB 212.

UBC SAILING CLUB
Executive meeting, noon, SUB 216F.

FINE ARTS DEPT.
A concert by Al Neil — legendary jazz pianist and shaker and mover of the Vancouver music scene in the 50's and 60's, 8:30 p.m., Music Building recital hall.

BAHA'I CLUB
Informal talk on the Baha'i faith, noon, SUB 115.

WOMEN'S COMMITTEE
Women's committee meeting, noon, SUB 130.

LE CLUB FRANCAIS
Une conference avec Jacques Baillaut de la radio francaise a CBC, ce soir patiner a T'bird et voir J. A. Martin Photographe a Bunbar, noon, La Maison Internationale.

HANG GLIDING CLUB
General meeting. Those interested in lessons should attend, noon, SUE 215.

PSYCHOLOGY STUDENTS' ASSOCIATION
Guest speaker: Dr. D. Putton, noon, Angus 321.

CHINESE VARSITY CLUB
General meeting, noon, SUB 119.

SATURDAY

UBC T'BIRD HOCKEY TEAM
Game against U. of Sask., 7:30 p.m., T'bird arena.

CSA
Volleyball team practice, 8:30 p.m., Thunderbird Gym A.

MARDI GRAS
Tickets available at SUB ticket office, 8 p.m., Commodore, Granville St.

PHOTOSOC
Day trip to Whidbey Island, 8 a.m., meet at the loop behind SUB.

MONDAY

WOMEN'S COMMITTEE
Women' s drop-in, noon, SUB 130.

TUESDAY

CHINESE CHRISTIAN FELLOWSHIP
Bible studying, noon, SUB 213.

CSA
Choir practice, 6:30 p.m., International House.
Chinese New Year social gathering — members free, 7:30 p.m., International House.

CAMPUS MINISTRY
Project ploughshares: Murray Thomson, noon, Buch. 319.

HOMOSOC
Homophile meeting, noon, SUB 113.

CHARISMATIC CHRISTIAN FELLOWSHIP
Weekly student fellowship, noon, SUB 205.

WOMEN'S COMMITTEE
Women's committee meeting, noon, SUB 130.

UBC SKI CLUB
General meeting — important, noon, SUB party room.

WORLD UNIVERSITY SERVICE OF CANADA
Slide show on China, 8 p.m., committee room, grad centre.

WEDNESDAY

CAMPUS CHRISTIAN COALITION
Film series on "How should we then live?" noon, Scarf 100.

CAMPUS MINISTRY
Ash Wednesday service, 7:30 p.m., Lutheran Campus Centre.
Films on food and development, 10:30 a.m. SUB party room.

CONTEMPORARY DANCE CLUB
Exploring dance technique and improvisation, 3:30 p.m., SUB 212.

WOMEN'S COMMITTEE
Lesbian drop-in, noon, SUB 130.

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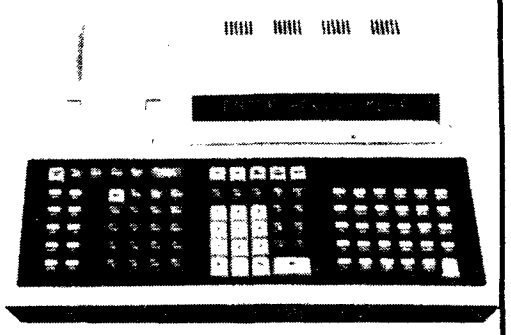

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Hot flashes

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There are a number of university graduate fellowships awarded to students beginning or continuing grad studies at UBC in September, 1978. The fellowships are $5,000 for master's programs and $5,500 for doctoral programs.

Students must be nominated for the fellowships by their department, and department nominations must be in to UBC's Awards Office by Feb. 14.

Also available are a number of grad summer scholarships of $1,500 or less for the summer of 1978.

Department recommendations must be received by the awards office by March 1.

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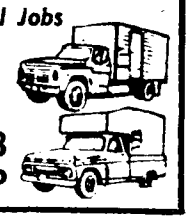

NURSING UNDERGRADUATE STUDENTS

Nominations are open for:

1. N.U.S. President
2. N.U.S. Treasurer
3. N.U.S. Representative to the S.R.A.

Nominations close Feb. 6th

ELECTIONS ARE FEB. 13th

GRAD CLASS OF '78

The deadline for applications for Grad Class Gifts and Projects is February 10, 1978. Submit Applications and Questions to:

SUB Box 118

No late applications will be accepted.

OFF-CAMPUS HOUSING OFFICE
Main Floor SUB

SOME REMINDERS:

—Landlord and Tenant Law I and II
These two special programs of the Vancouver People's Law School will be shown on Vancouver Channel 10 on February 6 and 13 at 8:00 p.m. Also in other localities through February; call 734-1126 for further information.

—Income Tax: "RentAid" and Moving Expenses
As a renter you have the right to a RentAid grant even if you have no taxable income. Also, you can claim an income tax deduction for moving expenses to summer or permanent work. Full info available at the Off-Campus Housing Office, or call 689-5411.

LAST CHANCE - (ARTS STUDENTS)
to have a say in the A.U.S.

NOMINATIONS CLOSE ON FEB. 6th FOR

1. ARTS PRESIDENT — Liason between students and Admin., Chair. of Arts Council, Arts Rep. to S.R.A.
2. ARTS VICE-PRESIDENT — Social Coordinator and assists president.
3. ARTS TREASURER — Looks after all financial matters.
4. ARTS SECRETARY — Correspondence and Chief Returning Officer (Positions 1-4 — attend Arts meetings and Arts Council Meetings.)
5. 4 ARTS REPS to the Student Representative Assembly (SRA) (attend Arts Meetings, Arts Council Meetings & SRA Meetings.)

ELECTIONS ARE FEB. 15th
Advice, Information and Nomination Forms Available at Arts Office (Buch. 107)

10 DAYS FOR DEVELOPMENT

Feb. 7: Buchanan 319 12:30
Murray Thomson, Education Secretary
Project Ploughshares Development and Disarmament

Ash Wed.
SUB Party Room 10:30 - 3:30
A series of films & slides on Food & 3rd World Issues
— on the hour —
("Bottle babies"; "Puerta Rico Invaded"; "Solidarity"; "Sharing Daily Bread"; "Fort Good Hope"; "The Sahel")

Ash Wednesday Service 7:30
Chapel Lutheran Campus Centre
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THE CLASSIFIEDS

RATES: Campus — 3 lines, 1 day $1.50; additional lines 35c. Commercial — 3 lines, 1 day $2.50; additional lines 50c. Additional days $2.25 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

FREE VANCOUVER INSTITUTE LECTURE. Prof. John Dirks, head of the Department of Medicine in UBC's medical school, speaks on "Salt in Health and Disease", Saturday (Feb. 4) at 8:15 p.m. in Lecture Hall No. 2 of the Woodward IRC.

10 — For Sale — Commercial

WINTER SPECIALS. Bauer Black Panther skates, $53.50; Down ski jackets, $36.95 up; Ladies figure skates, $27.95; Adidas Roms, $19.95; Squash racquets, $12.95 up; Racquet-ball racquets, $6.95 up. Community Sports, 3616 West 4th Ave., 733-1612.

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11 — For Sale — Private

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35 — Lost

LADIES SEIKO WATCH — Silver with purple face. Phone 874-1286.

WATCH — Home Ec. Building. Phone 228-9379 evenings.

40 — Messages

FRANCOPHILES and FRANCOPHONES! Come to Subfilms' presentation of Francois Truffaut's "Small Change" at only 75c!

65 — Scandals

WHO WILL Commodore Shelly Pringle take to the UBC Sailing Club dance Friday, Feb. 3rd? Come and see. Grad Centre. Live Band. Tickets $2. AMS Office.

IMPORTANT GENERAL MEETING for UBC Ski Club members! Tues., Feb. 7th, SUB Party Room, 12:30 p.m.

HAPPY BIRTHDAY STICKY BUNS! From Popsicle Toes.

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PAGE FRIDAY

UBC photographers display their works

This week's Page Friday cover features a photography by T. K. Chu, who along with A. C. Soudack and Jim Gansner had his photographs displayed in the SUB art gallery this month. More pictures by these three UBC photographers and an assessment of the show appear on PF 2 and PF 3.

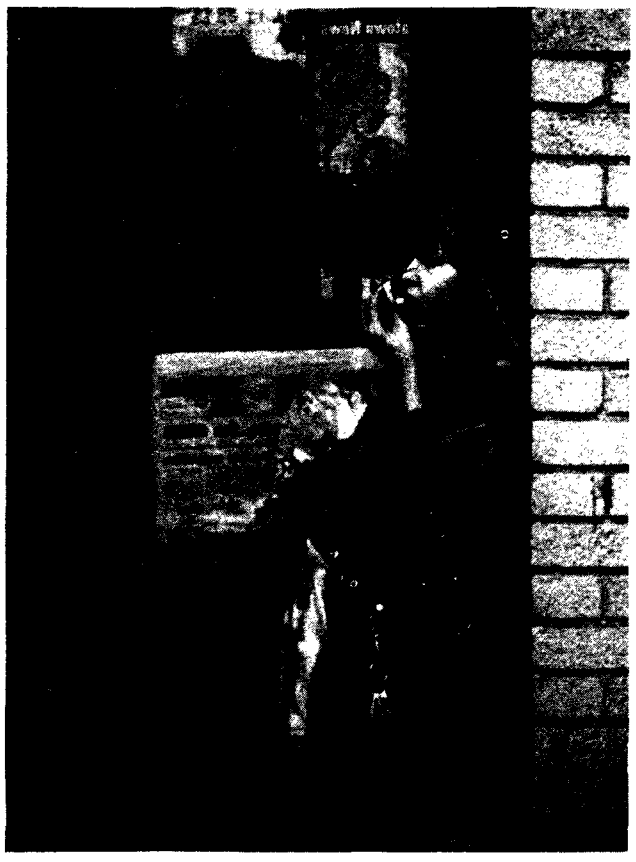
The habits of Italian drivers are scrutinized on PF 4. On the same page appear reviews of the book Ecotopia and the musical Jacques Brel is Alive and Well and Living in Paris.

Vancouver's growing recording industry is the subject of a feature on PF 5. Also on the music scene, the University Singers and the VSO are reviewed on PF 6, and Angel Parra is reviewed on PF 7.

Vista appears on PF 8 and a review of the film Short Eyes closes the issue on PF 9.

Varied images of the world captured l

—t. k. chu photo



—t. k. chu photo

—t. k. chu photo

—t. k. chu photo

By DAVID MORTON

Despite the foreboding atmosphere of the AMS Art Gallery, one of the most pleasant and accessible photography shows to appear on campus for years, was presented there last week.

". . .belong" features color and black and white prints of local Vancouver photographers, T. K. Chu, A. C. Soudack and Jim Gansner. The pictures are all high in technical and compositional quality but much of their effect is interfered with by the AMS Gallery space.

The nature of the individual photographs and the exhibit in general demanded a simple layout in order to communicate the show's statement. In order to achieve this simplicity the number of pictures were kept to a minimum, but the large sickly white walls and the excrement-colored carpet made the exhibit look bare and sparse which substantially reduced the show's strength.

Nevertheless, it was quite clear what the show was attempting. Great pains were taken to guide the viewer through the show looking at pictures in a specific order. The pictures followed the procession of human beings through the celebration of life, moving through time chronologically, and the accompanying growth of the conscious mind.

Starting with childhood, the pictures capture the momentary images and the primal innocence of that period. Children from Third World countries as well as Western nations are shown in a variety of social conditions ranging from sheer poverty to upper middle class.

The children are captured in spontaneous moments, almost always in happy conditions despite their social context.

The show moves through youth admittedly avoiding the trauma that begins to descend on the individual during this period of life. But the serenity of landscapes and the soothing colors of the exotic countries that are photographed create a strong impression that the show is a retrospective of images from life rather than a forward progression.

There is a peaceful harmony in the pictures which could only come from the reminiscences of the aging mind. The show definitely appeals to the Romantic viewer. It is not for hard-core realists who enjoy being assaulted with waves of pain.

Age is represented by pictures of older people, again from both third-world and Western countries. The accompanying state of mind is portrayed by a series of ethereal, almost surrealistic, images of people with painted faces, darkly lit landscapes and other abstract compositions. The pictures reflect the sense of impending death and of what may or may not be beyond life.

The show is well articulated by the individual

y unusual skill of UBC photographers

photographers. Each of the three has something unique to offer.

T. K. Chu, who co-ordinated the show is particularly astute at the difficult task of photographing children. They demand a good deal of patience on the part of the photographer because of the rapidly changing emotional expressions. The photographer must be quick on the shutter to capture the unpredictable movements.

Chu's understanding of the child's mind is clear. He captures the spontaneity and innocence intrinsic in children with a light, sensitive mood. The children are seen in a variety of situations, most particularly one which shows the momentary shyness that overcomes the child's mind when he is confronted with strange faces of the same age.

Chu, a graduate student in engineering at UBC has received some recognition as a photographer. His pictures have been published in the locally-based Photo Life magazine which circulates nationally. He was featured in one issue with his children photos as well as writing the accompanying article.

A. C. Soudack, also with UBC's engineering faculty, but as a professor in electrical engineering, is particularly adept with his use of the fish eye lens.

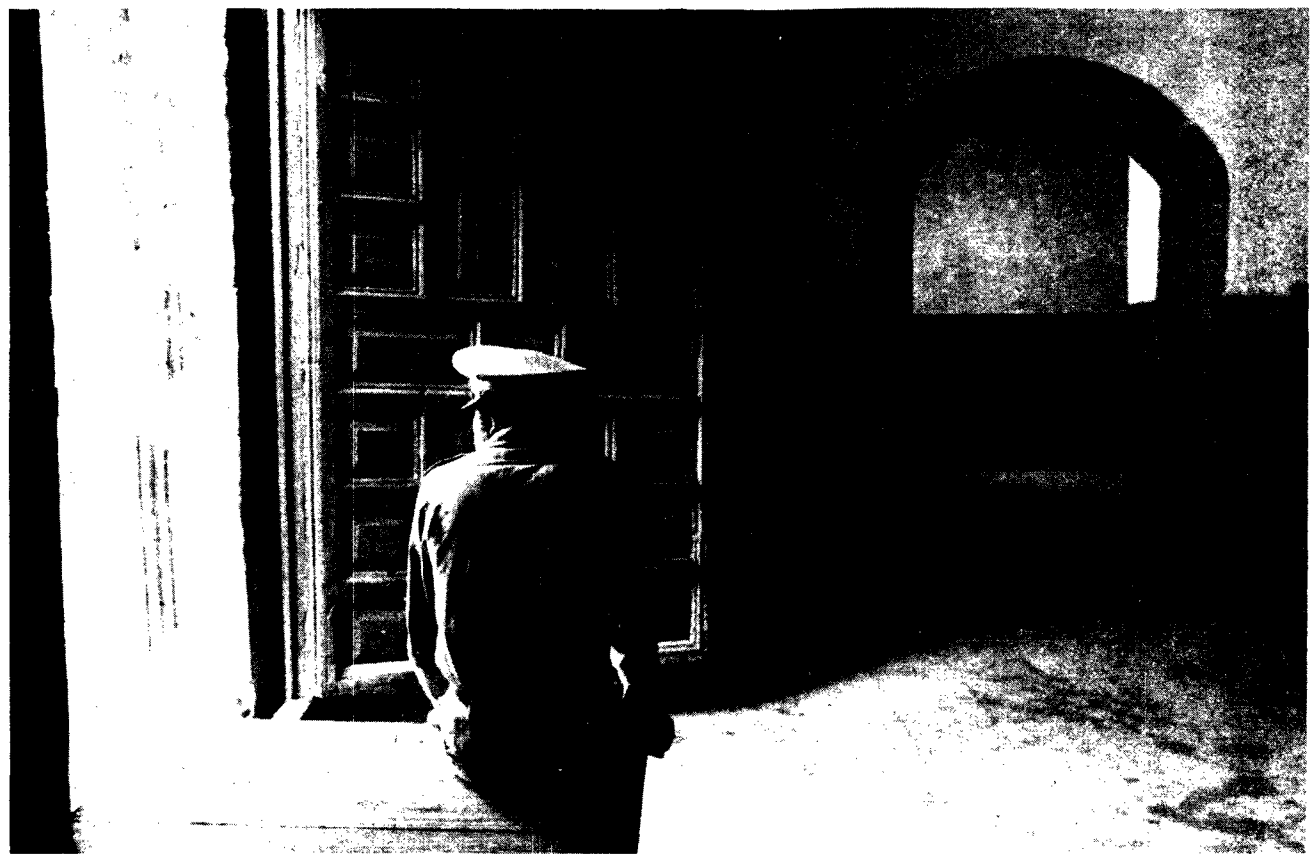
The fish eye is a super wide-angle lens which presents its image in circular perspective rather than linear. It is often a gimmicky device used by rich amateur photographers with little respect for its full potential.

Soudack, however, uses the fish eye with unusual skill. His best subjects are landscapes. Several of his pictures show wide Israeli landscapes which are rich in texture, curving gently from side to side. Thick stone walls with striking texture curve like rubber giving an ironic abstraction to something that would appear to be immovable.

Jim Gansner, a former anthropology student at UBC, is responsible for the images from India's Punjab region. Gansner's former academic pursuits are evident in his work. His subjects are the people, and his feeling for the Punjabi enable him to portray them in a unique manner. Despite the impoverished conditions in which many of the people live, life seems to go on. Happiness is evident everywhere in the beggars, workers and even the richer people.

What is particularly striking about Gansner's work is his use of color. His subjects enable him to use it to strong advantage. One picture shows three women working in a red pepper field. The women are small against the sea of red peppers and the blue sky above provides a beautiful color contrast.

The strengths of all three photographers combine to present a widely varied photography exhibit. The only regret is the Gallery in which it was shown. Perhaps ". . .belong" would belong better in the Fine Arts Gallery which is for some reason more conducive to art shows.

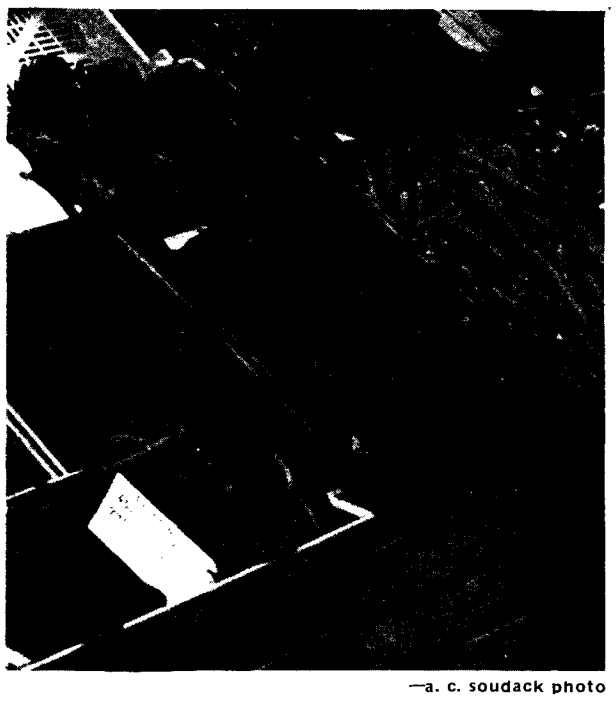


—jim gansner photo

—t. k. chu photo

—jim gansner photo

—a. c. soudack photo



—a. c. soudack photo

—t. k. chu photo

Honor, anger hold up Italian traffic

By GABRIELLA BOTTESELLE

The traffic in Italy was something completely unexpected for a Canadian accustomed to believing with naive faith in the sanctity of the law. In Italy, people deal with traffic in a way that can only be described as intuitive.

**Author's note: This piece is not in any way intended to slander or defame the Italian Polizia, the Italian judiciary system, the Italian Department of Highways or the Italian people.*

At an intersection, the cars would bunch up on the stop line, ominously inching forward. Swarming crowds of pedestrians would overflow the crossing until the cars broke line in a single force before which the pedestrians would scatter. Then the pedestrians would slowly press on the edge of the curb until, by an unseen force, they flooded the street, pushing the cars back. And so it went, this cold war, all day long, every day.

As far as laws were concerned, there were no laws. There was no point in striking up immaterial arguments about the traffic lights that continued to eke out their oblivious, meaningless existences above the roar of humanity, especially when a horde of glistening steel machines bore mercilessly down upon you with singular, unflinching intent.

WHO

Who would you argue with? A member of the notoriously indolent Italia Polizia? They solicited from me a feeling of dismay rather than one of trust. Their moral convictions invariably lay firmly in bias of those who greased their palms most generously.

One day, walking home from a fruitful afternoon spent at the Biblioteca Nazionale in Florence, I came upon a charming thing: an Italian traffic jam.

Now, you may say at this point that I am exaggerating, that there is nothing that distinguishes an Italian traffic jam from any other, and that in any case, traffic jams are not charming. But you are quite wrong.

Let us consider the afternoon in question. Although the sun wouldn't set for another hour, it cast long shadows between the cramped, medieval buildings and on the narrow, cobbled streets of the city. Traffic was inching along the Alta Viale at a deadening pace, as it usually does at that hour. The occasional curse was hurled out of a window at regular intervals, and the Alta Viale accommodated its two-lane road to four-lane traffic, as usual. (As a result of this, cars drive partly on the sidewalks, jeopardizing the safety of pedestrians somewhat, but in Italy, people make do.) It is not the sort of situation in which one wants to rock the boat, however.

A young woman driving a small, open truck tried to make a left-hand turn, but she wasn't in the left-hand lane, so she blocked the cars in her lane and the other as she tried to turn. Then, as with ruthless concentration she advanced steadily forward, she deftly positioned her truck so that it blocked traffic in all lanes of the intersection.

Because of the way Italians drive, I should think that a small incident like that wouldn't have upset anyone. But Italians tend to be a little unreasonable when held from their supper for too long. And they were supper-bound, and this woman was preventing them from getting there.

A man, in his overzealous race to get to his destination resentfully nicked her truck on the side. Well.

As quickly as a tensed spring, she jumped up, started waving her arms and yelling at the man that he was a stupid, fascist road hog. The man wouldn't have said anything, except that calling a person a hog is one of the most stinging insults in the Italian language. He stuck his head out of his window, hurling a string of expletive-adjectives at her and at the crowd in general, which I blush to repeat here, orchestrated by appropriate hand gestures, which I also blush to describe.

Chivalry being the cornerstone of Italian male chauvinism, another driver behind the lady jumped up to her defence, hurling a string of abuse at the man worse than those that he'd hurled at the lady.

Some Italians are known for their gimlet-like tongues and see themselves as frustrated lawyers, so soon the air was thick with attacks, counterattacks, and attacks to the counterattacks resounding from the walls of the ancient buildings. Those who didn't defend each case according to its merits went on the jury. And those who couldn't remain impartial jurors broke into fist fights.

Some people had forgotten what the original fight was about and started dredging up old political and family feuds. Some never knew that there was an original fight — they were merely trying to get home to supper — a God-given right and unquestionable priority as far as an Italian is concerned.

Meanwhile, the pedestrian traffic had stopped completely. This was not for any lack of athletic agility in dodging cars on their part, but because they liked a free show. They weren't as orderly a crowd as that which attends the Wimbledom finals, it is true. But on the other hand, neither were they as malignant as the crowd at an Italian soccer game. They followed the volleys, turning their heads from side to side in a collective motion, alternately clapping, cheering, booing and interjecting rude suggestions when it seemed necessary.

Young boys who hawk newspapers and gelati become street-wise at a very tender age, and it seems that most of the ones in Florence had been lured by the delicious scent of economic enterprise. They swooped down on the crowd, flogging their wares, regardless of factional prejudices.

No one had noticed that the original sinners had, after expressing their feelings adequately, made their peace and somehow disentangled themselves from the mess. Perhaps no one would have cared.

Yet just as the riot had been caused because the people were hungry, so it ended because of the same fact. Just as it had seemed logical to fight one hour earlier, so did it seem, one hour later, only logical to shake hands, slap backs, get sensibly back into cars and go home. Don't ask me to explain. This sort of complex logic is far beyond the simple reasoning of a Canadian like me.

The People's Justice (Giustizia del Popolo) had once again triumphed over the problems of modern industrial life without unnecessary recourse to the hopelessly backed-up Italian judiciary system, and everyone was satisfied and refreshed. That was pretty well the end of the incident except that next day, there appeared in the evening paper this small item: "In response to increasing traffic problems on the Alta Viale, the Ministry of Highways has initiated the construction of a shrine there, dedicated to St. Christopher, patron saint of travellers."

Ecotopia advocates unrealistic Society for future

By ERIC PROMISLOW

The idea that people can live together and enjoy both unlimited happiness and liberty has always fascinated humankind. Utopian societies have been described in works ranging from Brave New World to the Whole Earth Catalog. None of the "classic" utopias has been considered possible. Sir Thomas More coined the word, which means something that can't exist.

Ecotopia
By Ernest Callenbach
Bantam Books
213 pages, $1.95 paperback

In 1970 Charles A. Reich optimistically announced in The Greening of America that the U.S. was on the verge of a major transformation. The humanitarian values of the idealistic young were about to become universally accepted, he said.

His treatise on the coming "green revolution" was quickly adopted by thousands of college students. They were disillusioned by Vietnam, the Nixon administration, and the plain, old middle class routine. Reich's book became their manifesto, the Walden of the 1970s.

But the demonstrators of the 1960s became the insurance agents of today. Reich was just as quickly forgotten.

Somebody forgot to tell one Ernest Callenbach that the ecological revolution was dead. Ecotopia, published in 1974, was his good-natured attempt to continue from where Reich had left off.

Ecotopia never caught on, and it doesn't have a chance of skyrocketing Callenbach to fame today. One reason could be that the readership Callenbach is aiming at is more interested in MBA's than an ecologically sound world.

On the other hand, it could be that Ecotopia just isn't much more than a cute work of speculative fiction and deserves as much attention.

The facts the author gives are ludicrous. The situations he describes reach absurdity. For someone who is describing a new, revolutionary society, it takes uncanny incompetence to lose the reader's attention every few pages. Callenbach may have foreseen this. Much of the book revolves around the protagonist's sexual awakening while he's visiting Ecotopia.

The most irritating part of the book is Callenbach's actual conception of Ecotopia.

Ecotopia is the country that Washington, Oregon and northern California form after they secede from the United States in 1980.

It's a cross of the ecological aspirations of Greenpeace with the ideology of Esalen, TM, est and other notable human potential movements.

The Ecotopians have nothing to do with the United States. They all have their shit together. They faithfully toss their garbage into the proper recycling bins. They're perfect, and they know it.

Reading the book, one wonders if Callenbach knows what he is talking about.

He seems to have no knowledge of the geography of his country. There are plenty of redwood forests, but he never mentions the rain forests of the northwest or the deserts, which cover almost all of eastern Washington and Oregon. It seems most likely that he was inspired by that postcard of a car driving through a hollow sequoia.

His ignorance of the people who inhabit the northwest is even more conspicuous. A few communes near Grants Pass and Eugene have managed to endure the wave of indifference that has destroyed most alternate communities in the U.S., but most young people in the region are interested in finding work and joining the system.

In the rural areas, ecological consciousness is nearly dead. The make-a-buck philosophy that Ken Kesey described in Sometimes A Great Notion prevails. The Tacoma-based Weyerhauser company is making only token measures to preserve the environment, and very few people care.

It is beyond me how the attitudes of the essentially conservative Washingtonians could be transformed in six years to the point where, when two stranges meet on the street, they hug each other and have a good sincere conversation before moving on.

When American reporter William Weston visits the president, Vera Allwen, she puts her hand on his knee and asks what's troubling him. She tells him not to hide his true feelings.

I'm not knocking the idea of a society that would allow people to act like humans, but Callenbach makes it trite and predictable.

The format of the book is a victim of the same problem. It's interesting, but repetitive. Weston's personal diary of his trip is interspersed with his columns that extol the wonders of an ecological utopia.

It's all there. Friendly, sincere people. Clean cities. No crime. No pollution. No sexual or psychological hang-ups. Zero population growth. The mass-transit system runs on time. A perfect Keynesian economy and a Marxist labor system, with none of the problems usually associated with them. The shows on television are worth watching and the newspapers have the best international contacts.

Callenbach's Ecotopia offers everything that any human who has achieved a state of fullness could want.

And it comes off as a waste of ink.

Callenbach makes no attempt to put all those beautiful pieces of his utopia together into a logically designed machine. Worst of all, he never bothers to explain how Ecotopia came to be the great place that it is. He assumes that the reader has as much insight as he does, and doesn't need to be convinced that Ecotopia is possible.

The press release proudly proclaims that Ecotopia has become required reading for some couples at the Universities of Washington and Oregon, not to mention the University of California's Berkeley campus. Perhaps these students should temporarily set aside their desire for a utopian society and start demanding a decent education in order to cope with the society that exists now.

Brel play has warm magical feeling

By MARTA MARTON

Jacques Brel's songs tell of love, pain, loneliness, and hope in a perceptive and unique way. They have a poignant quality which is both innocent and bitter. The Studio 58 company offers a fresh approach to this popular musical of Brel's songs which celebrates life with love and passion.

Jaques Brel is Alive and Well and Living in Paris
Directed by Anna Hagan
Studio 58

Jacques Brel is a Belgian singer and writer who retired from performing in 1967 to devote his energies to write. Twenty-three of his songs have been arranged and translated by two Americans, Eric Blau and Mort Shuman. These songs form Jacques Brel is Alive and Well and Living in Paris.

Although some of these songs depict a mood prevalent in the 1960s, they are also timeless. Songs such as The Desperate Ones, Alone, and No Love present the disillusion and alienation of contemporary society. People are victims of their material pursuits and empty lives and relationships.

In spite of the bitter perceptions in these songs, Brel also tells us that the world is filled with beauty and humor. The Bachelor Dance, Amsterdam, and The Bulls convey this positive view.

Anna Hagan, the director, presents a simple yet tightly organized production. Her simple staging enables the performers and audience to concentrate on the meaning and beauty of the songs.

The set is a shabby bar in which the six singers take turns presenting the songs. Although the performers vary in ability ranging from weak to excellent, Hagan has chosen a cast well suited to the songs they present.

Heidi Archibald provides the highlights of the evening with her performances of If You Go Away, My Death, and Carousel. Her voice is passionate and powerful. She conveys Brel's cynical yet, paradoxically, hopeful view of life.

Deborah Tennant, though her voice requires more discipline, expresses innocence and youth. She is especially appealing in her humorous, sensitive performance of Timid Frieda.

Suzanne Berg, the musical director, sings four songs. She reveals a mature understanding of Brel's lyrics.

The Langara singers perform with enthusiasm to create a stimulating evening. They join to sing the final number, If We Only Have Love. This song contains Brel's most important message.

Brel's lyrics depict the dualities of life. They are funny and sad, cynical and idealistic.

Brel's music and lyrics will leave you with a warm magical feeling and make you wish for more songwriters with such talents.

Vancouver recording studios emerge

By GEORGE HUEY

After a decade of dreams and aspirations that went largely unrealized, Vancouver's recording industry has finally gotten off the ground. But whether it remains aloft is another matter. Yet the indications are that it will indeed persevere and thrive, thanks to the emergence of modern recording facilities and the recruitment of able technical personnel.

In the past the lack of good technical personnel and adequate recording facilities has put a damper on the professional recording of music. Vancouver musicians, not suffering from any lack of talent, were inevitably frustrated in their attempts to put their sounds down on acetate, and putting them down on vinyl seemed out of the question. Vancouver Musicians were blind men and women in search of seeing-eye dogs which could lead them out and away from the obscurity of playing in downtown streets, claustrophobic coffeehouses and clubs, and at high school dances.

That situation has since been rectified somewhat. Vancouver is still far from being the recording capital of the world, but now that initial glimmer of hope, after some erratic flickering over the years, has intensified.

Vancouver is now the home of some very presigious recording studios, which entice internationally renowned artists as well as servicing the local yokels. Among these are Little Mountain Sound, Mushroom, Pinewood Studios, Total Sound, and Ocean Sound in North Vancouver.

Little Mountain Sound is located at 201 West 7th Avenue, nestled in anonymity among similar drab and colorless commercially-based buildings. The exterior of the building conceals what is the largest recording complex (in area space) in Canada. Management at Little Mountain claims that their facilities are technically as good as any of the worldwide studios, equipped with the latest in recording hardware.

There are a total of four studios at Little Mountain, two of which are major studios. The largest is Studio A, which is considered 'live' by acoustical standards and is used primarily for orchestral sounds. (A live sound means that the sound of the notes fades away slowly.) The walls can be tuned and the area is littered with baffles, available for subtle adjustments in the acoustical properties of the studio. Within Studio A is a drum booth, a small (12'x20') room used specifically for percussion. The floor of this room is sand-filled and there are sand-traps in the ceiling. There are two 'in-house' drum kits.

The size of the studio itself is monstrous, capable of holding an entire orchestra at one time. As a matter of fact, Australian pop star Olivia Newton John did employ a 78-piece orchestra when she recorded a few songs at Little Mountain not too long ago. In addition to the drum kits, there are other instruments owned by the studio, which include several keyboard instruments such as a concert piano, a Howard rock piano, and several synthesizers.

Little Mountain Sound is one of the few, if not the only, recording studio complexes with matching control rooms. Across the hall from Studio A is Studio B which is essentially the same set-up, but has 24 tracks in comparison to the 16 tracks of Studio A. Studio B is also 'dead', tuned specifically for rock. (A dead sound is one with almost no reverberation so sounds do not linger.)

Studio C is Little Mountain Sound's production studio, where jingles and commercials are produced for various advertising agencies across Canada and the United States. A plexiglass partition separates the 4-track control console from a relatively small booth where all the actresses, actors, and singers actively participate in the production of ads.

The production company which works in conjunction with Little Mountain Sound has its offices upstairs in the same building. Although it has been operating for over a decade and a half, the fruits of its labour have gone relatively unnoticed. Yet, despite its obscurity among the locals, Griffiths-Gibsons services many of the major advertising agencies in North America. In the past, it has collaborated with agencies with such reputable clients as Kodak Cameras and Buick Autos.

In comparison to the other studios, Studio D is not terribly exciting, containing a few tape machines, a typewriter, and a file cabinet.

Parallel to the operation of the recording studios has been the recent establishment of the Panda Record Company, involved specifically in the production of L.P. records. Bighorn, a rock combo from Seattle has been its first client and was in the process of adding the finishing touches to their first album when I was visiting Little Mountain. Bob Brooks, the general manager at Little Mountain, readily expressed enthusiasm for the new company.

"We're hoping that we'll be able to lease Bighorn to a major. We've had overtures from four of the top majors . . . quite a lot of excitement as a matter of fact. 1978 could be the year of the Panda."

In the past, such luminaries in the music industry as Dionne Warwick, George Martin (former producer of the Beatles), and of course, the Bay City Rollers, whose arrival was heralded by much fanfare, have either used the facilities at Little Mountain Sound or were given tours and had contemplated using the studios.

Among some of the artists that Little Mountain has booked for this year are Valdy, who is now in the process of recording an album for A&M records, Bobby Curtola (yes, he's still around), and the Hometown Band in the Spring. There were some other artists, but the agreements with them were still tentative and Brooks refused to disclose who they were.

Over on 1234 West 6th, only about a mile away from Little Mountain, lies Mushroom Recording Studio, formerly called Can-Base. In comparison to the facilities at Little Mountain, the facilities at Mushroom seem archaic, remnants from the Dark Ages in studio recording. Much of the hardware which still remains had been purchased second-hand during Mushroom's inception.

And in contrast to Little Mountain's four studios, Mushroom has only one. The control board itself is a 20-year-old Universal Audio tube board. Sixteen tracks are used instead of the 24 which are favoured by the major recording studios these days.

Mushroom's chief engineer Keith Stein is quick to point out the advantages of what appear to be the drawbacks of these facilities at Mushroom. The tube console has been kept because the resultant sound quality more than compensates for the overheating, burning-out, and the need for replacement of tubes. Sixteen tracks are favoured over 24 because each individual track is wider and consequently provides a quieter (less distortion), bigger, and punchier sound.

Mushroom has restricted its main business to the production of L.P. records these days. Initially, the company had also been involved in the production of commercials and jingles as well. But now, Mushroom focuses its energies in the production of music with some measure of artistic value.

For promotion and advancement of the music industry in Vancouver, Mushroom's track record is impressive. Some of the major artists who have used the facilities are Bachman Turner Overdrive, Chilliwack, and of course, Heart, who recorded their first album Dreamboat Annie at Mushroom. Among the new artists recording at Mushroom and who show some initial promise are Jerry Doucette, formerly guitarist for the Rocket Norton Band and Prism, some of whose members used to play for the Seeds of Time (remember them?).

In terms of catering to the big-name international artists, Mushroom has corralled such notables as Ringo Starr, who made a rather unobtrusive visit to Vancouver a few months ago. Ringo brought some reputable session men with him, including bassist Dee Murray (ex-member of the Elton John Band) and Stanley Schwartz on keyboards. However Ringo and his crew became disenchanted with Vancouver's grey skies and consequently left for the Bahamas to do the vocals for eleven songs they recorded at Mushroom.

—matt king photo

KEITH STEIN . . . chief engineer at Mushroom Recording Studio, making music at the console

Both Brooks of Little Mountain Sound and Stein of Mushroom have made some interesting observations about the recording industry in Vancouver as it stands now, and predictions about the course it will take in the near future. From the standpoint of a chief engineer, Stein foresees concrete technological changes taking place. Digital recording, still being developed, will render existing recording techniques obsolete. Instead of the cumbersome two-inch tape now used, digital recording will encode musical sounds on quarter-inch tape. Despite these speculations, Stein sits content with what equipment he has now.

In terms of the music industry as a conglomeration of commercial ventures, Brooks foresees the infiltration of more international artists into Canada, primarily because the withholding tax here is substantially less than in the United Kingdom and the United States. In addition, the quality of the recording facilities in Canada, constantly improving, provides a strong incentive. Canadian technical personnel will become more adept at their craft, gleaning a great deal of knowledge from the engineering staff brought by the international artists.

"I think we're going to see more and more international activity: it's going to become almost a common thing," said Brooks.

"The industry's growing: there's a feeling of togetherness that's happening that hadn't existed three or four years ago . . . I think we're growing up."

The professional recording of music is a complex, time consuming, and arduous task. It would be an injustice to summarize what goes on in a studio during the recording of an album in a few paragraphs. But because of the shortage of column space here, we are going to do just that.

The individuals involved in any recording session are the producer, the recording engineer and the musicians themselves.

The role of the producer is perhaps the most nebulous in the recording industry. He can be almost anyone and does not have to have any particularly outstanding qualities or technical skills. Paradoxically, he is also the the individual who is the most highly touted and receives the most credit for the 'production' of an album.

The key figure in the recording session is the recording engineer, who is essentially the overseer or person who ensures that everything is operating smoothly. A detailed knowledge about electronics is not a requisite, but the engineer must know what the available facilities can do. Knowledge about music is a definite asset if not essential. The engineer should be aware of what each of the instruments can do and of what types of sounds they produce. He should also have more than a mere acquaintance with the science of acoustics. The engineer himself may be the producer.

See PF 8: MIXING

—matt king photo

PRISM . . . who, along with Chilliwack and Jerry Doucette, are among Mushroom's new artists

UBC choir returns triumphantly

By ROBERT JORDAN

UBC Music Department's University Singers presented a homecoming concert last week in St. John's (Shaughnessy) Church. They were conducted by their director James Fankhauser in an extremely attractive, well balanced programme of varied choral music.

The "homecoming" tag came as a result of the choir's return after a successful five-day tour of Vancouver Island. This concert was to give the choir's home town (Vancouver) a chance to hear what it has missed while the choir was on tour.

Lamentably few people (in proportion to the excellence of the concert presented) bothered to attend. This was a shame. Despite some lapses in the first half of the concert, the second half was so tremendous in comparison that it erased any doubts raised earlier.

Antonio Lotti's Crucifixus and J. S. Bach's motet, Singet dem Herrn were the culprits, preventing total enjoyment of the first half.

Some wonderful chromatic writing and close dissonances pervade the Crucifixus. However, intonation in the choir had a tendency to meander and turn sour a little too often. The Bach was rhythmically rather loose and the choir curiously reticent in enthusiasm and joi de vivre.

Was this due to nerves? Anxiety? Over-eagerness to do well? All of the above? Anyway, things began a decided turn for the better in contemporary Finnish composer Joonas Kokkonen's Laudatio Domini. With just enough avant-garde choral gimmickry to effectively suit his expressive musical purpose, Kokkonen's work was always interested and often lovely.

The choir's interpretation of it was very well executed and gave a most favourable first impression of the work.

The programme's second half consisted of a great many more pieces than the first half.

From Haydn's Abendlied zu Gott to a rousing negro spiritual, John Saw Duh Numbuh, this half of the concert was a series of varied and delightful music, delightfully sung in every way.

UNIVERSITY SINGERS . . . varied repertoire plus impressive technical and interpretive skill

It included music from the Renaissance to the Modern eras as well as a beautiful Appalachian carol called As Joseph Was A-walking. In these works the choir began to demonstrate the truly admirable interpretive and technical qualities of which it is indeed capable.

Tight technical control and sure intonation were wedded to gentle expression and bountiful exuberance as the occasion required. What more need be said? This was choral singing of a very high calibre indeed.

Several soloists from the choir proved their deftness of touch as did piano accompanist Karen Pozzi. Worthy of mention among the other soloists were Ben Heppner, triangle, Pat Cavanagh, alto absurdo and Gordon Boothe, basso blotto, all in local composer Peter Bjerring's "lollipop" number, specially written for the choir, called Can You Lend Me A Friend?

The choir "just happened to have" a couple of encores prepared "just in case". They consisted of another rhythmically vibrant spiritual, Good News, a real tour de force, and a lovely concert peacefully concluded with the placid and contemplative My Lord, What A Morning.

The University Singers et al will be giving many more concerts in the music building recital hall before the term is over. The price is right (the concerts are free), so keep an eye on The Ubyssey for details and . . . be there.

VSO disappoints

By ROBERT JORDAN

Rumors began circulating several weeks ago that guest pianist Christoph Eschenbach's terminal egotism would prevent him from performing Faure's Ballade, opus 19, as originally advertised.

The rumors proved true, and a symphony spokesman announced that "internationally acclaimed" Julie Holtzman would take his place. "She's a fine gal," he said. "We're sure she'll do okay."

Her performance of the Faure turned out to be a qualified success. The Ballade is a gentle, wispy piece of pastel orchestral shades and ripply piano passage work. Holtzman was given a bouquet of roses as a token of esteem for her efforts.

Preceding the Faure work was Haydn's Symphony No. 88 in G major. Kazuyoshi Akiyama conducted a rather lacklustre performance. This only revealed the orchestra's need for more performances of music from the classic era.

Boredom with the work could not have been a factor in the mediocre performance because the VSO has played practically no Haydn music for at least five years. Surmisals for the performance's drabness were running amok through the dense crowd in the Orpheum lobby at intermission. But Akiyama was not available for comment.

Bewildered, yet curious concertgoers returned to watch VSO principal violist Leslie Malowany stand up at the front of the stage while the orchestra played Berlioz' Harold in Italy, opus 16.

Admittedly Malowany played the occasional viola solo in the work with average professional competence, no more. But the need for him to have been standing in front of the orchestra to do so has not yet been determined. Investigators have launched a study of the situation and details will be made available as soon as the results of the study are known.

The work as a whole ranks on some concertgoers' personal preference lists as being one of the most dull and shallow ever written.

"Well, Berlioz is famous for some other things and there aren't too many viola concertos around, so we thought we'd give Malowany a chance to play concert soloist," said VSO program planners. "We admit he (Malowany) looked a little silly up there with almost nothing to do, but what the hell — the crowd loved it, didn't they?"

Apparently. Applause continued loud and long after all the non-partisan-Berlioz persons had discreetly left the hall. What all the clapping was in aid of was anybody's guess as the preceding concert had been the most wretchedly dull of the season so far.

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Music decries Chile

By MAUREEN CURTIS

"Bloody dictatorship," "the loss of the right to hear artists," "the loss of freedom and sometimes life," "barbed wire and guns." These were the words, not of Alexander Solzhenitsyn, but alderman Harry Rankin, who introduced Chilean folksinger Angel Parra at the Playhouse last Sunday.

Rankin spoke condemningly of the fascist junta, placed in Chile, he said, by "United States imperialism." He criticized Canada for being among the first to recognize the recent junta. But then Canada had the same distinction in the case of Vietnam.

Rankin encouraged the audience to boycott Chilean goods. This, he claimed, would help the Chileans in the same way the boycott of South African wines has aided the blacks.

Angel Parra himself appeared and received a standing ovation.

For the past 15 years he has sung, taught guitar, given free concerts for the workers and the poor and composed music for several documentary films extolling the virtues of socialism.

After the military coup of 1973 Parra was imprisoned for a few months, during which he formed a prisoners' singing group.

Now he lives in exile, singing and performing as he did Sunday, sponsored by the Canadians for Democracy in Chile.

On stage, Parra was accompanied by an interpreter and two persons who recited the English translation of every song. This was hardly necessary as it turned out. When Parra encouraged the audience to sing along they responded exuberantly and with very convincing accents. Most of the hair in the audience was black, and most of the eyes were brown.

The purpose of the concert was to raise funds to accelerate and facilitate the removal of the junta in Chile.

Angel Parra spared no energy. He thrashed and stroked his guitar. He wailed and screamed the lyrics. Had not one person in the audience understood Spanish it would still be evident to all that Parra passionately felt every word in his songs.

Many of the songs, such as Preguntas y Respuestas, were of the pleasant but typical 'ay-yay-yay-yay' genre. Others were violent and furious protest songs, of little melodic merit. The audience obviously enjoyed some of the older folksongs and polkas.

But the Tango in 'Colombes' (exile) was the favorite and showed Parra's real artistic ability to write and perform songs that can be happy, sad, angry or hopeful. He expresses his view of the whole of life, and that is one of the jobs of an artist.

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THE SEARCH OF AN ATHEIST

When I first came to the University in the fall of 1970, I considered myself to be a "hardcore"atheist. As a youth I had spent many religious Sundays in "church" but the hypocrisy and shallowness I found there caused me to seriously doubt the reliability of the teachings of Christianity. About that time I became intrigued by the logic of scientific deduction and plunged whole-heartedly into Darwin's Origin of Species and other basic biological studies. Darwin's work seemed so reasonable that I no longer saw the need for a creator, so, casting off religion I began to construct my own ideas of reality, this time using only what was scientifically demonstrable. Intent upon knowing what was real in life, I came to the University mainly to seek out the knowledge that I hoped would give some meaning to my existence, "Ye shall know the Truth, and the Truth shall make you free." Ironically, I remember standing before this provoking quotation on the Main Building and swearing to myself that I would not leave this University until I had found "the Truth".

At that time I still had great faith in the scientific method, "empirical validation". Believing that the mysteries of the universe could best be explained through an understanding of the molecular organization and dynamics of biological systems, I began to study cell biology, bio-chemistry, and neurophysiology. As I considered the subtle interrelationships of biochemical and metabolic pathways and the mind-boggling complexities and organization of the human brain, I began to wonder how it all came into being. The geneticists' speculation that all of nature developed from haphazard mutations in the chromosomes bordered on the absurd – even to an atheist. Variations within species are one thing, but to claim that these random mistakes in the genetic code could account for the difference between a bacterium and a man was a mighty long stretch of the facts.

These questions took me beyond the limited realm of science, and I began reading the Western philosophers. After considerable study, I became disillusioned with their strictly "rational", mentalistic approach. It seemed futile and vain to assume that realities of an infinite universe could be grasped by a finite mind, or that the deep mysteries of life and nature could be really known through abstract, mental concepts. Consequently, I began reading more experiential works such as those of Sartre, Camus and other existentialists. I also began to explore other avenues of consciousness such as mind-altering drugs and Eastern philosophies and religions, hoping that these esoteric approaches might provide the handles to come to grips with the fundamental dilemma of existence. I even began to practice meditation in hopes of getting "deeper" than my mentality.

Eventually I came to realize that the descriptions of "nothingness" and the "great void" characteristic of Eastern religions bore a familiar resemblance to the terms of "absurdity" and "meaninglessness" used to describe life by the Western existentialists. Even the practice of meditation left me acutely aware of a great void, an emptiness, at the center of my being; and the type of "peace" I experienced while meditating was like the "peace"found in a tomb – silent and empty. In fact, many of the yogis and gurus I read about were outstanding because they had attained a state of passivity which closely resembled death. This definitely was not what I was looking for. What I wanted was to experience a flow of life filling my being. What I wanted was purpose and meaning and content, not emptiness and passivity. I needed something that would take me beyond my own self-bound soul, not deeper into it.

By this time I was clear about three things:

1) I was an empty man, without purpose in a seemingly meaningless universe.
2) For all I knew there could very well be a God who was beyond my ability to conceive of him.
3) There was something strangely attractive about the life and person of Jesus of Nazareth.

It was about this time that I began to recognize an intense inward conflict between mind and body. It seemed that whenever my mind was trying to lead in a positive, reasonable direction, there was another "life" in my flesh dragging me down. Deep-rooted questions concerning the purpose and value of my existence became naggingly intense. I became increasingly preoccupied with fleeting pleasures that failed to bring any lasting satisfaction.

Then the day finally came when I decided that if there was a living God who was the source of life, then I had better find out if He could be experienced. I remember being alone in my room that night and feeling very empty and very heavy. Out of desperation I spoke out loug and said something like, "Oh God, if you are real, then you know that I want to know the truth. So if you are real, somehow let me know." Immediately, some great gap within me was being filled. I knew that God himself was very wonderfully making Himself known to me. Spontaneously I wept. It was too real. I felt as if there was some sort of divine ointment saturating my inner being with joy and peace. Right away I had the realization that this God must be a forgiving God, because I had been an outspoken enemy of His for so long for some reason I couldn't quit thinking of Christ.

Hoping to be able to better take in what was happening inside me, I got into a yoga position and tried to meditate. As I did I remembered a verse from the Bible where Jesus had said something about a man who would find God "must deny himself, take up his cross, and follow ME." Suddenly, from deep within, I had the realization that Jesus Christ was very real and that it was His Son who was filling and regenerating me. The light hit me so suddenly that I fell out of the yoga position flat on my back onto the floor and exclaimed, "Oh, my God, it's true." Again I wept as I felt a huge weight of guilt and condemnation lifted. I realized that the death and resurrection of this Jesus had opened the way for me to come to God. Now I knew that His sinless blood had been shed for me. New life was surging through my spirit, and it seemed that eternity was opened before me. Eastern religions and practices were forever terminated along with the rest of my past.

From that day in February 1973 until now Christ has become more real and my experience of Him more full. To all others who have embarked on a seeker's journey, I commend you to the words of Jesus, which are quoted on the tower, "Ye shall know the Truth, and the Truth shall make you free." This same Jesus said, "I am the truth."

The testimony of a Christian from the University of Texas (Reprinted by permission).

Address all correspondence to:
CHRISTIANS ON CAMPUS
2174 Western Parkway
Vancouver, B.C.
V6T 1V6
Phone 228-1543 or 224-5277
Officers:
Dean Camfferman
Dave Sisson

GRADUATE STUDENT ASSOCIATION EXECUTIVE ELECTIONS

Nominations open Feb. 7th for the following positions:

President	Internal Affairs
Treasurer	External Affairs
Secretary	Assembly Co-ordinator
Social Co-ordinator	SRA Reps (3)

Nominations close Feb. 17th and elections, (if required) will be held Feb. 28th. Nomination forms available from Grad Centre Office.

AMS JOB OPPORTUNITY EDITOR INSIGHT 78

DUTIES: To produce the editorial content of the student handbook.

PERIOD: Contract basis for approximately 8 weeks.

COMMENCING: February 20, 1978.

QUALIFICATIONS:
1) Must be familiar with A.M.S. Structure
2) Knowledge of campus activities
3) Ability to write and communicate effectively

APPLICATIONS AVAILABLE
S.U.B. 266 – 246
DEADLINE
February 10, 4:00 p.m. – S.U.B. 266
INTERVIEWS
To Be Arranged

THINKING OF TEACHING?

The University of Victoria is offering a Secondary Internship Teacher Education Programme in 1978-79.

ELIGIBILITY

Candidates must have an acceptable undergraduate degree from a recognized University, have the necessary subject preparation in two approved teaching areas for secondary schools, be prepared to work in Alberni, Nanaimo, Courtenay or Campbell River Districts, and show evidence of commitment and skill in working with young people. Applications are encouraged from individuals with life experiences in addition to their formal education.

PROGRAMME

Academically admissible candidates will be interviewed by University and participating School District Personnel in early May. Selected candidates will then attend a week's orientation in their school district in late May, attend UVic for July and August course work, train in their school district from September 1978 to April, 1979, and complete their academic work on UVic campus during May/June, 1979. Successful candidates are then recommended for a Teaching Certificate.

FINANCIAL AID

Interns will be eligible for existing student aid as administered by the University's Financial Aid Office. Some financial assistance in the summer months is anticipated. In addition school districts will provide a stipend to Interns during their 8-month residency.

TO APPLY

For detailed information and application forms, Phone 477-6911 ext. 6636 or write immediately to:

The Co-ordinator,
Secondary Internship Programme,
Faculty of Education,
University of Victoria,
P.O. Box 1700,
Victoria, B.C.
V8W 2Y2

APPLICATIONS POST-MARKED AFTER MIDNIGHT MARCH 31, 1978 WILL NOT BE ACCEPTED.

UNIVERSITY OF VICTORIA

VISTA

By NICHOLAS READ

The Vancouver East Cultural Centre, 1895 Venables, will be presenting a **Festival of Experimental Dance** beginning on Feb. 7 and concluding the following evening. Tuesday evening will feature Contact Improvisation, a dance based on the union of two people through a point of constant physical contact. Originated by Steve Paxton, a former dancer with Merce Cunninghem, Contact Improvisation will showcase the talents of Michael Lineham, Helen Clarke, Andrew Harwood, Peter Ryan, Nancy Stark Smith and Mr. Paxton himself.

Wednesday's performance will feature a selection of recent works by four local choreographers: Judith Marcuse, Savannah Walling, Karen Rimmer and Peggy Florin. Both performances commence at 8:30 p.m. and tickets are available at the door.

Cultural Funk is presenting **Alexis** in her farewell concert to Vancouver this weekend at the Vancouver East Cultural Centre. Her programme will include a wide range of material from contemporary to classical compositions. Alexis will receive musical support from Harris Van Berkel on guitar, Mike Kalanj on keyboards, Doug Lui on fender and synthesizer, Doug Edwards on bass, Geoff Eyre on percussion and from vocalist Jane Mortifee. Curtain time is 8:30 p.m. on both Feb. 4 and 5.

The Burnaby Arts Council is presenting Montreal pianist **Henri Brassard** for one performance only on Sunday Feb. 5 at the James Cowan Theatre in Burnaby's Century Park, Canada Way at Gilpin. Brassard's programme will include works by Mozart, Debussey and Schubert. Concert time is 8 p.m. and tickets are available from the Burnaby Arts Council office or from the theatre box office.

The Vancouver Planetarium will present the fourth in a series of slide-lectures entitled **From History's Locker** on Feb. 7 at 8 p.m. The series is being presented by author-photographer Anthony Carter, and is based on themes from his Indian Heritage books which explore the people and places of Vancouver Island's west coast.

This week's edition of the Burnaby Art Gallery's series of free Sunday afternoon concerts will feature the jazz sounds of **Jeff Ridley** and his trio. The music starts at 2:30 p.m. in the gallery, 6344 Gilpin, and admission is of course, free.

It appears that the engineers are not the only thieves on campus. This time the itchy fingers belong to our illustrious administration. It seems that drawings which originally appeared on brochures advertising the upcoming performance of Henri Brassard have mysteriously turned up in the UBC Centre for Continuing Education Calendar. The designs were done by graphic artist Gordon Pritchard and were of course, copyrighted. But the perpetrators of the crime will not go unpunished as **David Huiston**, Co-ordinator of the Burnaby Arts Council, is threatening to challenge UBC president **Doug Kenney** to pistols at dawn or toasted muffins at four o'clock.

Mixing it down

From PF 5

The recording of the basic track constitutes the first phase in the recording process. Only four or five instruments are recorded on the basic track and these usually include the drums, bass guitar and guitar. About six or seven basic tracks are done and from these the best one is chosen. The recording of a basic track takes anywhere from an hour to two days.

After the basic track and possibly some of the vocals have been recorded, the next step is the overdubbing of the instruments which complement the basic track. Additionalrhythm may be added at this point, as well as horns and strings.

The final and most extraneous phase in the recording process is what is called 'sweetening' which is merely the application of the finishing touches.

After the sweetening, the recording process itself has been finished. However, the sounds which have been recorded onto the 16 or 24-track machines must then be 'mixed down' to two tracks. This is the most critical and difficult part of production.

The resulting 2-track tape from this mixing process is then ready for the cutting of the master disc from which thousands of stereo record albums may be reproduced.

Easy.

RESTAURANT GUIDE

WHERE TO GO DINING

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BREAKFAST SPECIAL
2 Eggs, Pancakes with Bacon or Sausage
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STEAK SPECIAL
Top Sirloin Steak, Fries, Salad and Garlic Bread
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Fri, Sat 8:30-12:30
Sun 9-10 Holidays 9-10
2741 West 4th Avenue
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UNIVERSITY VILLAGE
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Authentic Greek Cuisine
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1450 S.W. Marine Dr.

Entertainment

the Spinning Wheel
FEATURING THIS WEEK!
"SMILIN JACK SMITH & FRIENDS"
MONDAY NIGHT FEB. 6th
Jazz with Michael Guild Quartet
"Open Tues. to Sat. 9-2"
212 Carrall St., Gastown
681-2814

Prison film offers nothing new

By GRAEME FOSTER

Short Eyes is jail jargon for a child molester; low man in the pecking order and target for anyone's violence in the tight prison world. Short Eyes is also the apt title of this film about the claustrophobia of cell life and the blind, instant justice that inmates deal out amongst themselves.

It is a direct adaption of the play by Miguel Pinero, a hugely successful Broadway production, acclaimed by the critics and now opening at the Odeon York Theatre in Toronto.

Robert M. Young has directed the film version with a vengeance in a series of close-ups and confrontations with very little breathing space in between. Shot in New York's former Manhattan House of Detention, known as The Tombs, there is no room for sweeping pans and very little field to have any depth in. What Short Eyes necessarily lacks in cinematography it makes up for in forceful dialogue and very concrete characters that are always present at point-blank range.

Bruce Davidson is a perfect Short Eyes, Clark, the wimpish child molester they all love to hate. Jose Perez plays a solid, attentive Juan; quiet, uncompromising and the only Devil's Advocate Clark can find in the hell he has ended up in.

The density of the visuals is matched by a sound track that never lets up. Jungle noises prevade and there are no silent scenes of the midnight cell block broken only by the guard's clicking heels. The zoo doesn't stop and even during a very heavy verbal confrontation some clown off in the distance is yelling, 'Man, that's fuckin heay-y'.

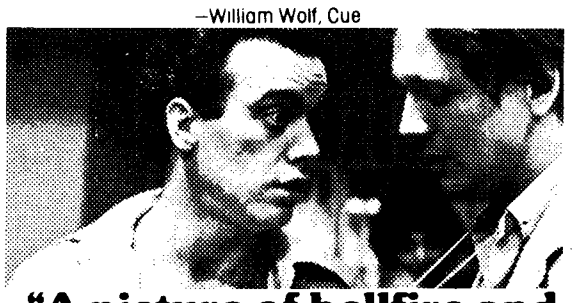
Curtis Mayfield and Freddy Fender make brief appearances and add their individual brands of jailhouse blues to the action. The pudgy Fender seems misplaced beside his lean and hungry cell mates but his plaintive music fits in well with the beating of tin cans and hand-clapping. Halfway through the film Mayfield disappears into solitary confinement and Fender disappears completely, probably bailed out of the script.

For all its fine content and characters, Short Eyes makes no new statements or revelations; 'Prisons are a reflection of society', 'Let he among you who is without sin', etc. This heavy vehicle makes the same comments as plays like Marat/Sade and The Brig; but they have already been well-stated and come across here only as harsh platitudes.

Ten years ago this film would have bowled over any audience and might even have served as a catalyst for change within the system it describes. As an image of prison it is very valid and hard-edged but in this medium it gives the audience nothing more than a slice of the action. It is known that prisons are rife with violence, homosexuality and dope, that pecking orders exist with their in-groups and outcasts and that the hard core of inmates is made up of racial minorities. The reiteration of these hard truths reveals nothing and only emphasizes that the locking away of individuals is the state's sole deterrant for its social misfits.

In the end Short Eyes is a keyhole view of the inside and only brings to mind David Fry's impersonation of a cigarette wielding Truman Capote on Johnny Carson declaring, 'I was in pwison last week. It was tewibble, weally tewibble'.

"A POWERHOUSE."
—William Wolf, Cue



"A picture of hellfire and brimstone."
—Archer Winsten, N.Y. Post

Short eyes

Starring Bruce Davison and Jose Perez
Directed by Robert M. Young
A Cinema Today Inc. Release
Based on the New York Award Play by Miguel Pinero
RESTRICTED
Warning: Coarse language throughout, some violence. B.C. Dir.

Show Times: 12:20 2:15 4:15 6:10 8:05 10:00
Sunday 2:15 4:15 6:10 8:05 10:00

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Warning: Occasional sex, coarse language throughout.—B.C. Dir.
From the outrageous No.1 Best-Seller
LORIMAR PRODUCTIONS PRESENTS
THE CHOIRBOYS
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Show Times: Coronet 12:20, 2:40, 4:45, 7:05, 9:25
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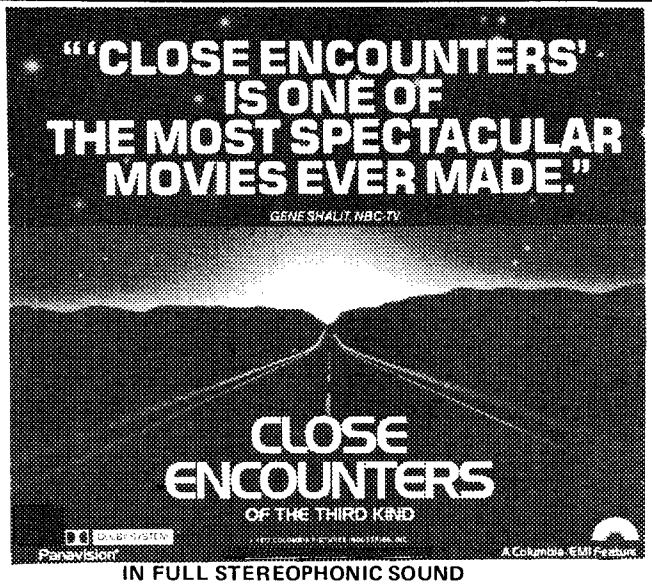
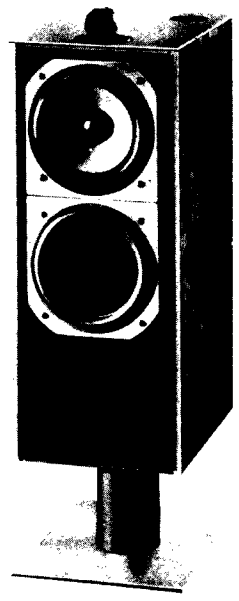
Starring MARK HAMILL HARRISON FORD CARRIE FISHER PETER CUSHING and ALEC GUINNESS
GENERAL
CORONET 2
851 GRANVILLE
685-6828
SHOW TIMES: 12:25, 2:45, 5:05, 7:30, 9:45
Sunday: 2:45, 5:05, 7:30, 9:45
STAR WARS

"'CLOSE ENCOUNTERS' IS ONE OF THE MOST SPECTACULAR MOVIES EVER MADE."
GENE SHALIT, NBC-TV



IN FULL STEREOPHONIC SOUND
Show Times: Vogue 12:00, 2:20, 4:35, 7:10, 9:45
Sunday 2:20, 4:35, 7:10, 9:45
GENERAL
VOGUE
918 GRANVILLE
685-5434

STOP!



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outrageous!
Starring CRAIG RUSSELL & HOLLIS McLAREN
Warning: Occasional suggestive scenes & dialogue. B.C. Dir.
MATURE
SHOWS AT: 7:15, 9:15
broadway 1
707 W. BROADWAY
874-1927

J.A. Martin photographer
A film by Jean Beaudin
with Monique Mercure and Marcel Sabourin
Produced by the National Film Board.
Released by New Cinema
SHOW TIMES: 7:30, 9:30
ENGLISH SUB-TITLES
MATURE
dunbar
DUNBAR at 30th
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TWENTIETH CENTURY-FOX Presents A HERBERT ROSS FILM
ANNE BANCROFT SHIRLEY MacLAINE
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MATURE
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Gene Shalit, NBC-TV, Vincent Canby N.Y. Times, National Board of Review
Molly Haskell New York Magazine

"A man women cannot resist in a film that I find irresistible."
—Gene Shalit, NBC-TV

François Truffaut's
The man who loved women
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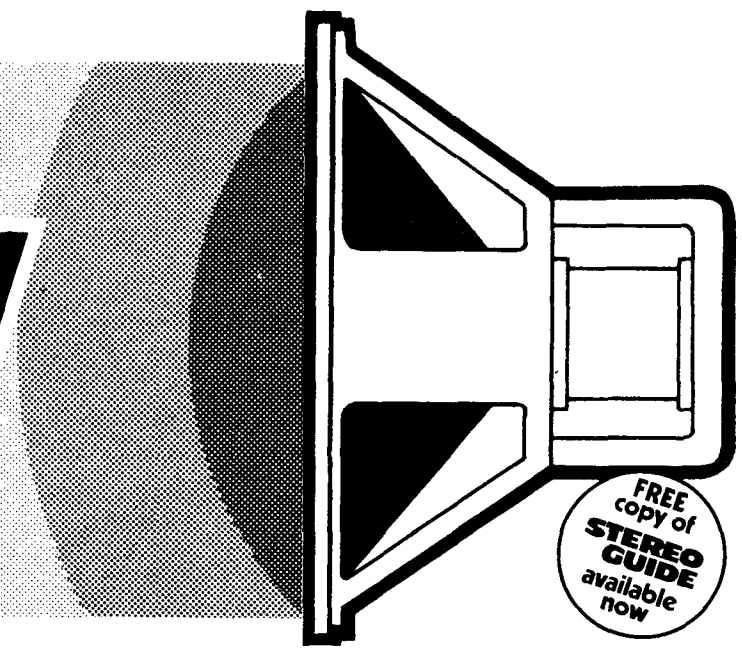

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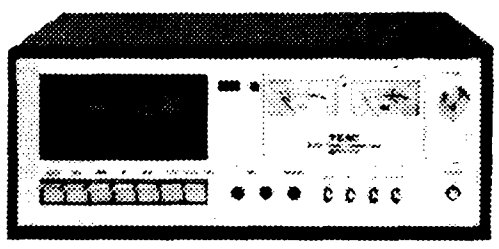

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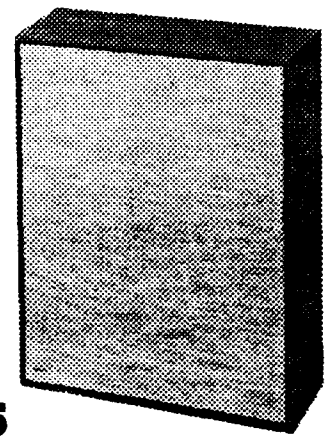

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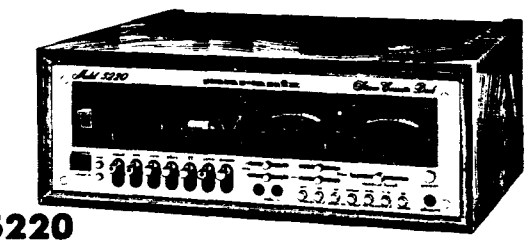

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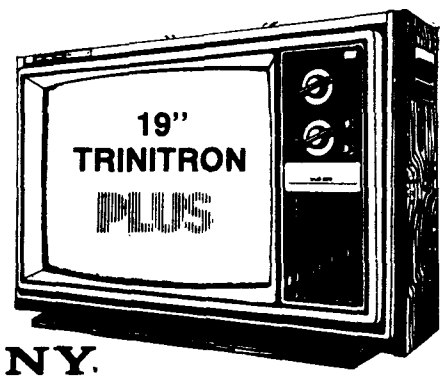

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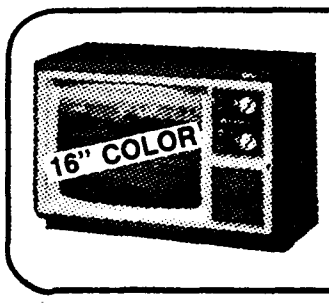

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