

# Second Wind

by Jim Miller

An alchemy of sweat, smoke and alcohol engulfed our senses as we pushed our way through the mostly male crowd and into the dark, low-ceilinged room.

Suddenly, a waitress, naked to the waist strode past, her trim small breasts bobbing as she balanced a tray of drinks in her hand. A male waiter, naked except for g-string, passed the other way. We pushed on, drawn like moths to the light and activity near the back of the room. It took several minutes for my eyes to adjust and for me to fully comprehend the scene before me. I finally realized that two very attractive females in a ring were trying their best to see how much mud could be shoved down a bikini. I felt a...

I'm sorry but this story can not be continued. First, because I made it all up and second because this newspaper does not allow material or advertising that is sexist in nature.

Now we switch to a second scene. Press night. We've gathered for dinner in HUB. This is our brief moment of reflection before the last, long hours of writing, editing and layout begin. Tonight debated is the 7-5 decision to refuse a display ad which offered the services described in the first three paragraphs.

There are many stories at the Gateway. This is one of them. Only the names have been changed to protect the guilty.

Fred leans forward, "You're all just a bunch of bleeding heart liberals. I say it's censorship. You stop this kind of advertising and next you'll be saying those places should be outlawed. It's not our position as a newspaper to make those kind of decisions."

"Maybe for some newspapers, but the Gateway is different. The paper is dedicated to human rights and the dignity of the sexes," says Susan.

"That's just my point. By refusing the

opinion column for Gateway staff

ad you're denying the human rights of those who would like to attend those things, plus keeping employment away from those on campus who would like to earn \$40 an hour as waiters or waitresses," says Fred.

"Listen you guys, Walter had the right idea when he said: 'We should only refuse to print that which presents and immediate and pressing danger,'" says Joe.

"Come on," says John, "that's the biggest cop-out ever. It's time to stop this sort of thing. I'm sure the women's movement feels the issue immediate and pressing; that now is the time to begin a new relationship between the sexes based on mutual respect."

Dinner ends and debate continues. Violence has entered the discussion. Not that we were getting physical but rather that sex and violence and their mutual relationship was the topic. No firm decisions have been made as we return to

SUB and the business at hand. The issue fades to become only the faint gleam of a future story.

Well, what do you think? Should we print anything advertisers submit that is legal or should we continue to decide how much the student body should be shown? Please reply, and be sure to type legibly. You may begin.

As it is 'Big Brother Gateway' will continue to look out for your interests. An investigative team of staff will be dispatched to one of those 'hot beds' of dehumanization to render and impartial report- if we can find a couple of staffers who would accept such a disgusting assignment. And you thought reporters had it easy.

Oh, and by the way, if you're interested in the \$40 an hour job as waiter or waitress give Robert a call in production. But be sure to take lots of vitamin C; you wouldn't want to catch a cold before final exams.

## Reader loves Nolte's fresh boyish style in Cannery Row

There is nothing I enjoy more than reading the overstated ramblings of a reviewer who doesn't even feel obliged to support his opinions with evidence. I am of course referring to that offensive little piece of filler that appeared in Tuesdays Gateway condemning the movie version of John Steinbeck's Cannery Row.

While it is certainly no

masterpiece, Cannery Row is a simply delightful film that does more than justice to the mood of Steinbeck's writing.

With good symbolic characterization by Debra Winger and company, the actors effectively portray people living on the fringe of society in that rational wasteland that was the thirties-depression.

All this is topped off by a

magnificent performance from Nick Nolte. I've been enjoying Nolte's fresh, boyish, up-front acting style for some time now (as in North Dallas 40) and it is superbly expressed in this film.



Mr. West has obviously missed the entire purpose behind the surrealistic nature of this movie. Its fantasy like atmosphere was designed to convey a lifestyle that was without direction or promise, especially if you lived it alone.

Finally, the movie commits the pen ultimate sin of having a happy ending. I can understand

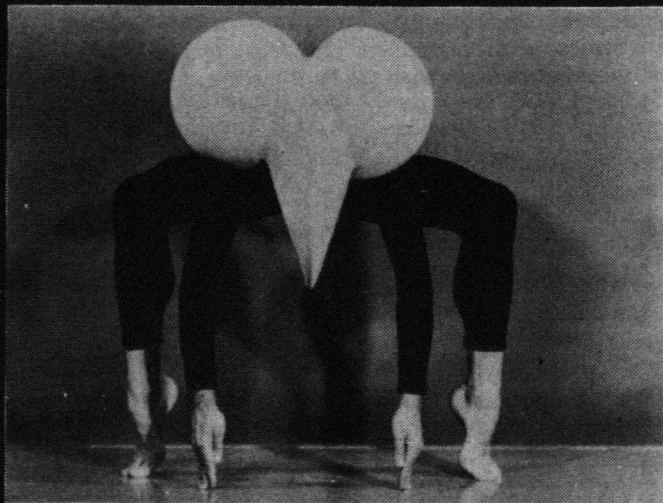
how this would have distressed our critic who prefers the constant depression of films like Breaker Morant or Gallipoli.

To conclude, I realize that your arts department is desperate for material but if its coming to this kind of slipshod writing I would rather see a smaller paper.

Darcy C. Kenne  
Political Science II

# sub theatre

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