

the Gateway

EDITORIAL

Let's talk

Two important things happened at Students' Council Tuesday night that students might find of passing interest.

One was the approval of the 1981-82 final budget. It says the SU will generate a surplus of over \$150,000 in the next six months. The budget is general manager George Ivanisko's brain-child, and it will be a miracle if in the next five months before year end, Ivanisko can force management to meet his expenditure control guidelines.

In the words of one old-time insider:

"I haven't seen an honest budget in all the years I've been here and I haven't seen one yet."

Second was a much more important occurrence - that of the SU Music Store closure and the whole issue of how decisions are made in the SU.

SU president Phil Soper might have remembered his own performance at about this time last year, when he thwarted an SU exec-management decision to restrict the hours of the SUB Information Desk.

"It's the cut, cut, cut syndrome," Soper said last year. "They just didn't analyze it."

Everyone congratulated Soper last year for his initiative. If, however, he and others had known of the plans to close the Info Desk before the executive and management made up its own mind, we all might have saved a lot of trouble.

Tuesday night was in many ways a replay of events, sans Soper. Council found itself deciding on very short notice and without thorough input whether it should close the Students' Union Music Store in HUB, a valued retailer of sheet music and textbooks for music students and musicians in Edmonton.

Whether or not the Music Store is a service or a business misses the point. The absence of dialogue is the issue, as Soper acknowledges.

The *Gateway* deserves some of the blame for not breaking the story about the Music Store. However, the nature of our problem - staff - is different from the SU's problem.

Their problem is a tendency too much towards input, analysis, and decision making only at the executive and board levels, with an almost obligatory ratification of their actions by Students' Council every two weeks. They are extremely adept at giving Council no choice but to ratify executive recommendations.

This is why we are uncomfortable and not a little suspicious of rumors that the Student Union Record Store in HUB is being considered for possible sale by the executive and management.

At Tuesday's Council meeting a councillor asked vp finance Elise Gaudet if the Record Store was being considered for sale.

Gaudet responded by saying that the Student's Union had to look at any and all areas where cuts or revenues could be made, and that presently the Record Store was being independently appraised.

"I think if we are considering selling it (the Record Store) Council will hear about it first," she said.

I should think so.

Peter Michalyszyn

How to get out of debt painlessly - Lesson One - supply side theory.

Economist Arthur Laffer - of Laffer Curve fame - theorizes that as taxes rise from zero, revenues increase. But at some point, excessive tax rates take too much capital away from individuals; high rates discourage consumer spending, investing, and saving, thus in the long run reducing revenues.

Students at the University of Alberta pay \$40.50 (full-time) in fees to the Students' Union. That is essentially a 'tax' on every individual, for which, in return he-she receives certain services.

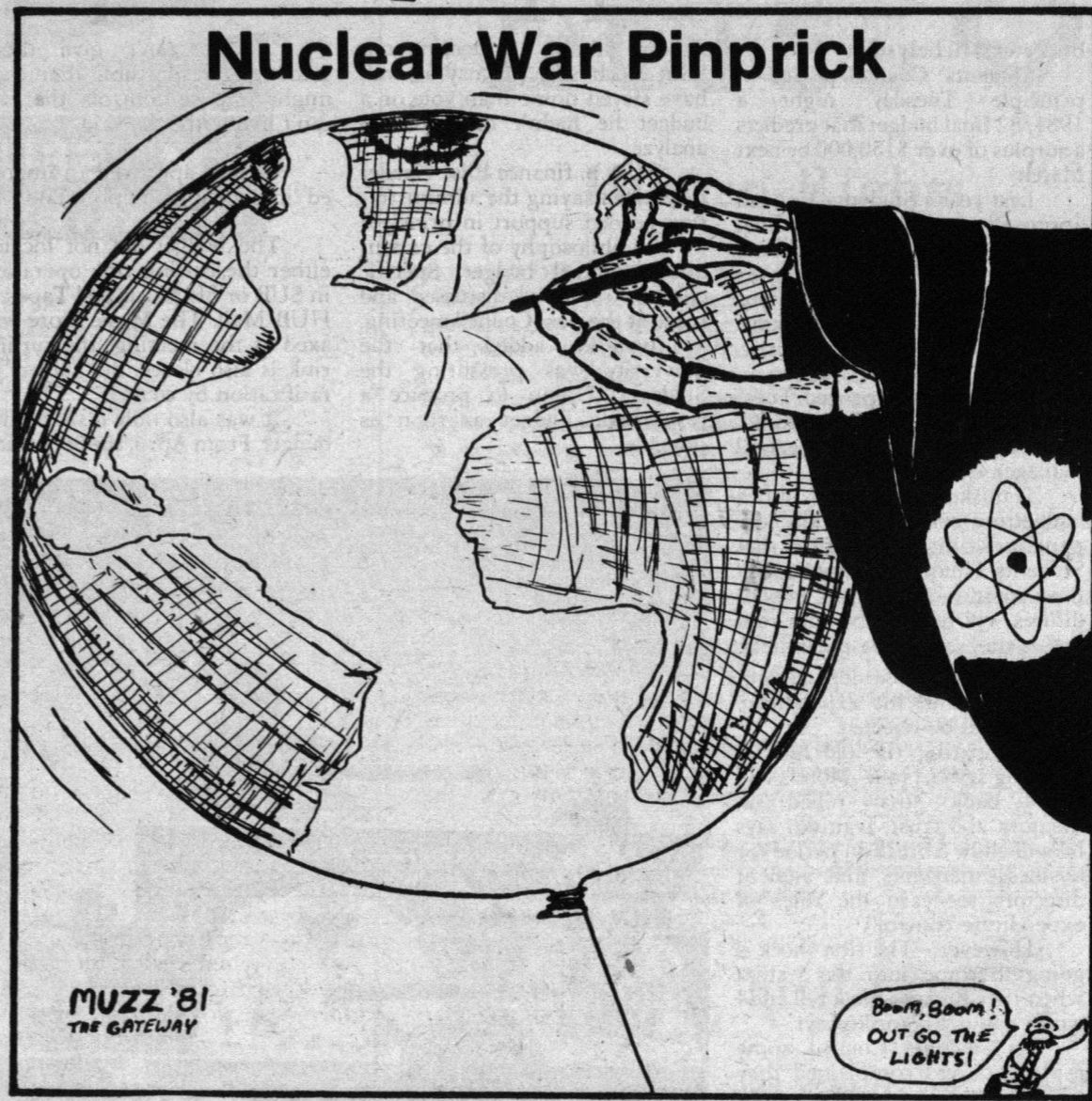
If students - whose incomes are lower than the average - were given a 25 percent fee cut, the SU would lose about \$160,000 - or \$10 per student.

But, because students tend not to save money, they would spend freely the \$10 windfall at places like RATT, Dewey's, SU records, and L'Express, the SU's main businesses. Thus a \$10 fee cut would be offset by increased business revenues. The SU could continue to offer the same level of services without charging as much for them. Now that's good government.

Next: how to make a 'tax' credit system work.

P.M.

Nuclear War Pinprick



LETTERS TO THE EDITOR

Reader reviews the arts page

Enough is enough. In most cases, I would shrug of this insult to my intelligence as the mindless egotism of an over-anxious cynic of the eighties. But now...

What, you may ask, has so irritated me out of my mid-term apathy to pen a note to the *Gateway*? It's the arrogance that was displayed by the so-called "arts" editor of the *Gateway*, Jens Andersen, when he decided to grace our minds with what amounted to a counter-review of the Art performance "Brides and Opening Ceremonies" now showing at the SUB Gallery. Why? Why would someone go so far out of their way to call into question a review written by a quite capable writer, Donna McAlear - someone who liked the show.

Ah, but this is not just a question of the relative merits of one particular show that so displeased Andersen. It should be clear to most of the readers of the *Gateway* who may have followed the Arts Page that Andersen has little sympathy with the SUB Gallery and those who work there.

Under the guise of editorial control, (the prerogative: who controls the press, controls the ideas) he has, for the most part, either ignored the gallery's activities or provided negative and non-constructive reviews.

This amazing fellow actually believes that the "Arts Page" in the *Gateway* is his to do with as he wishes. Well my little dictator, there are a lot more opinions out in the world than your feeble anti-intellectual scratchings.

Your responsibility to us, the university community, is not to

provide a column on culture according to Jens. An alternative newspaper, which I suspect many of the *Gateway* staff would like to see themselves as, should be supportive of the elements that exist in that community, whether its the cutbacks committee, the football team or the gallery.

Positive criticism? Sure there is a place for that from the rare writer who understands what that means. But what about those struggling young artists and

performers? The Arts page has failed to provide such support to them.

Listen Andersen. You're never going to make it as a journalist. That's already clear. Why drag the rest of us down with your pretensions. Do the sensible thing. Resign. Let the *Gateway* begin to accept applications from someone who is prepared to be more responsible in their approach (sic) to the Arts Page.

Peter Matilainen
Computing Sciences III

Amnesty clarified

Dear Editor:

I would like to clarify some misinformation about Amnesty International which has arisen due to a letter to the *Gateway* (October 20, 1981) by Howard Cooper.

In his letter Mr. Cooper, responding to an earlier article which appeared in the *Gateway* in which an Amnesty International report ("Report of an Amnesty International Mission to Israel and the Syrian Arab Republic to Investigate Allegations of Ill-Treatment and Torture") was (correctly) cited, states that the report was "commissioned by Amnesty International and the Syrian Arab Republic." This is entirely inaccurate. Amnesty International is an apolitical organization which works for the release of "prisoners of conscience" - those individual-imprisoned for their beliefs provided they have never used nor advocated violence.

Under no circumstances does

Amnesty identify itself with any political ideology, religious creed, or government.

As the Chairperson of AI's International Executive Committee, Jose Zalaquett, states: "We (AI) neither oppose nor support any government or political system. We are committed to carrying out our mandate regardless of politics, universally and impartially."

I hope this clarifies Amnesty International's method of operation for Mr. Cooper.

Sincerely,
Mary Joy Aitken
Director
Amnesty International
(Edmonton)



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Staff this issue: They were a young and carefree crowd. And oh, so foolish. They thought there skins would be saved by the time-worn maxim, "safety in numbers." But not one soul survived that terrifying night, in... (violins swell in the background) The Haunted House. It all started when Brent Jeffrey and Dave Oginski thought they heard a frightening noise upstairs. Liz Hunt, Peter Durovic, and Murray Whitby went up to investigate. All that was heard of them were shrieks of utter terror. Then... silence. Mike Ekelund, Cindy Oxley, Garnet DuGray, Dave Cox, Jordan Peterson and Don Millar were visibly shaken. What vile thing could be up there? Mike Walker, Dave Chan, Vic Marchiel, and Michael Skeet summoned up the courage to ascend the stairs. And then the house blew up, because of a gas leak. Isn't that horrifying?