

# STUDENTS' UNION AWARDS

## Do You Qualify?



In order to qualify for any Students' Union award, an applicant must:  
- have a minimum GPA of 5.5 (unless otherwise specified); and  
- be a member of the Students' Union

### LORNE CALHOUN AWARD

In memory of Lorne Calhoun, who was active in the U of A Debate Society, the Gateway, and other clubs on campus.

- Award:**
- \$100 gift certificate redeemable at the book store of the winner's choice
  - \$300 cash award
  - silver shield

**Qualifications:**  
- be an active member in a University of Alberta club or faculty association

### MAIMIE SHAW SIMPSON BOOK PRIZE

In honour of Miss Maimie Shaw Simpson, first Dean of Women at the U of A.

- Award:**
- \$100 gift certificate redeemable at the book store of the winner's choice
  - \$300 cash award
  - plaque

**Qualifications:**  
- made an outstanding contribution to campus life through hard work and leadership

### EUGENE L. BRODY AWARD

In memory of Eugene L. Brody, a student at the U of A for 23 years who had cerebral palsy, and made outstanding contributions in extra-curricular activities.

- Award:**
- Cash award (interest from the Eugene L. Brody Fund)

**Qualifications:**  
- made a valuable contribution in extra-curricular campus activities.

### WALTER A. DINWOODIE AWARD

In memory of Walter A. Dinwoodie, Students' Union Business Manager (1949-1962).

- Award:**
- \$100 gift certificate redeemable at the book store of the winner's choice
  - \$300 cash award
  - plaque

**Qualifications:**  
- made an outstanding contribution to student life through active involvement in public service clubs registered with the Students' Union and/or Students' Union services.

### STUDENTS' UNION AWARD FOR EXCELLENCE

- Award:**
- \$1000 cash award
  - medallion

**Qualifications:**  
- a minimum GPA of 7.5  
- be in the graduating year of his/her most recent degree program  
- be involved in extra-curricular activities in the University and/or community activities  
- be able to work well with students, staff and the general public

### ANNE LOUISE MUNDELL HUMANITARIAN AWARD

In memory of Anne Louise Mundell, student at the U of A (1915-1919), and involved in various campus clubs.

- Award:**
- \$100 gift certificate redeemable at the book store of the winner's choice
  - \$300 cash award
  - plaque

**Qualifications:**  
- be involved in charity/volunteer work  
- contribute to the development of the arts and culture on campus

### BISHOP'S UNIVERSITY SCHOLARSHIP EXCHANGE PROGRAM

Bishop's University is a small, predominantly residential university located in Lennoxville, Quebec. Its academic programmes (arts, sciences, business administration) are broadly based and stress the inter-relationships of disciplines rather than their specializations.

- Award:**
- remission of tuition and fees at Bishop's University for the 1989-90 academic year

**Qualifications:**  
- completed one year of a 3 or 4 year degree  
- must return to the U of A for final year  
- be a full-time undergrad student in good standing  
- be a Canadian citizen or landed immigrant residing in Alberta a minimum of 5 years.

Additional information and applications available from the Receptionist, Students' Union Executive Offices, 259 SUB. (VP Academic Charles Vethan)

**APPLICATION DEADLINE:**  
**March 3, 1989 4:30 p.m.**



## Les Portes Tournantes

Quebec cinema continues to show up the rest of Canada with Francis Mankiewicz's latest film.

## Vive le cinema Quebecois!

*Les Portes Tournantes* ★★ 1/2  
Princess Theatre  
February 10-14

review by Kevin Law

The state of Canadian film is often mourned for such problems as lack of identity, lack of funding, lack of talent, and lack of just about everything in between. While those issues usually apply to English Canadian cinema, rarely do they apply to Quebecois films produced by Quebecois film makers.

The latest Princess screening, of *Les Portes Tournantes* (The Revolving Doors), is another in a growing list of fine Quebec cinema. While not without flaws, *Les Portes Tournantes* is an intelligent and interesting story about the vivid life of Celeste Beaumont, a Jazz Era pianist. Her story is told through a series of remembrances described in her letters to her son. The film, in fact, is explicated on two different plot levels: a present day subplot involving Celeste's son and grandson interjected with central scenes from her life around which the movie revolves.

There are several parallels involved between the life stories in two different time frames (hence the title). The screenplay deserves credit for attempting such a

bold and difficult weaving of stories, and director Francis Mankiewicz nearly manages to pull it off for the entire film.

Mankiewicz's scenes, and his direction, are at their best when describing Celeste's colorful life as a jazz pianist. The cinematography becomes sumptuous and hazy, invoking a fantasy image of times past, and the sets and period costumes are exact. Monique Spaziani is excellent as Celeste; her wide, expressive eyes transmit emotions with wistful demeanor.

It is the drama of the present day scenes that are somewhat lacking in a deeper interpretation, and it is unfortunate considering the well drawn characterizations of Celeste's long abandoned son, his wife from whom he is divorced, and their own mature and independent son. All the roles were well acted (particularly Francois Methe as the adolescent grandson) but one wishes there was greater exploration of their motives and family history.

Perhaps the difficulty of trying to consolidate two related yet different family stories required a longer length to develop them both equally. The film is still rich and historically sentimental with good performances and production values. *Les Portes Tournantes* (with subtitles) is another good lesson in regional filmmaking from the French.

## Orchesis

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that was performed with enthusiasm and grace. However, the costumes were disjointed and brought attention to the arms, which were stuck in repetitive static patterns. A more suitable top and a less tense upper body would have set this dance free.

In "Can't Stand The Rain," Janet Cummings, Jeanine Classford and Denise Wagner danced up a storm. The opening had the three women seated on chairs, ala Flash Dance, but without the cheesy flash (thank you), just very good ensemble work and some real expression from those performers. Dancing to Tina Turner, they needed a touch of funk in their bodies to really make this number cook.

The Victoria Comp Dancers performed the magical "Crystal Visions," a piece by Hilary Hunt that made snow feel gentler after the storm we just lived through. Wind chimes and sleigh bells punctuated the music by Kitaro, with costumes that included silver hair ribbons and mysterious eye makeup in frozen blue light (which I would have liked to see more of). A peaceful feeling pervaded as this ensemble created moving patterns like snow drifts and then beautiful geometric snow flakes and crystals. As a dancer what pleased me the most was the much improved technique of these students, and their performance ability.

Vanessa Harris' dance class performed

two works: "Make A Change" (to Michael Jackson's "Man in the Mirror") and "Mobile." This group has it together and is well versed in Harris' style. Both pieces were well crafted and fast paced. To bring home the first piece, the dancers needed to stretch in terms of emotional characterization and focus, which in turn might loosen up those torsos. "Mobile" had some exciting moments, but stopped building mid-stream. The piece had the six dancers in bicycle outfits and various distracting headgear going through the motions of mobile people, with fun choreography punctuating the problems of mobile society.

Vicki Thoms also showed a great sense of humor in "Polar Bonding #2," a modern dance drama, which opened with the poem "I must down to the Sea" being recited in front of the curtain while three swings were being hung behind it. As the curtain opened, bodies pushed their way onto the stage to the sounds of the tide, then in unison with the bodies lying on the swings, their knees opened and closed like clams. The taped collage of music and sound enabled Vicki to mix various elements to create a good long drink of a dance.

With all the different contributions to Dance Motif '89 it's hard to summarize, but overall I'd say that the usual distinction between beginners and advanced dancers has evened out, leaving a production with a feeling that matched its mostly M.O.R. music: it lacked punch.