

In some parallel universe...

The Gateway

Thursday, October 4, 1984

...This issue of The Gateway is perfect.

Gilbert Bouchard

SU creates lobbying monopoly

by Kent Cochrane and Greg Owens

Students' Council has decided to do all provincial government lobbying through the External Affairs Board (EAB) and to eliminate lobbying by private members.

Council met for a marathon three and a half hours Tuesday night and decided to co-ordinate all lobbying efforts in the EAB to avoid different SU members issuing contradictory statements.

Council also voted to study the feasibility and desirability of hiring a full-time professional lobbyist.

VP Internal Gord Stamp opposed the motion, saying it would restrict SU President Floyd Hodgins ability to "meet with government officials on a day-to-day basis from time to time."

Hodgins agreed the measure would obstruct lobbying by executive members.

VP External Paul Alpern said the motion wasn't meant to "muzzle" anyone, but only to co-ordinate SU lobbying strategy.

"It should cut down on gobble-dygook from the mouths of babes," said Alpern.

When reached for comment yesterday, Alpern explained the motion

by saying, "We've been frustrated by efforts that were too broad with too many people. With a more concise effort we can be more hard hitting with the presentations."

According to Alpern, his office and the External Affairs Board, which he chairs, will become the liaison office between the council and government bodies.

He said, "the 'gobbledygook' statement was a cliché at a heated moment."

"I'm not going to point a finger at any one person or office. What's done is done. This way we'll hopefully be able to avoid future contradictions."

In other business, Council voted to give \$500 to the Unemployment Action Centre (UAC).

This money will enable the UAC to continue operating after federal government funding expires on Nov. 2.

The \$500 given to the UAC will help it to continue such services as assisting people with Welfare and UIC claims and distributing food for the Food Bank.

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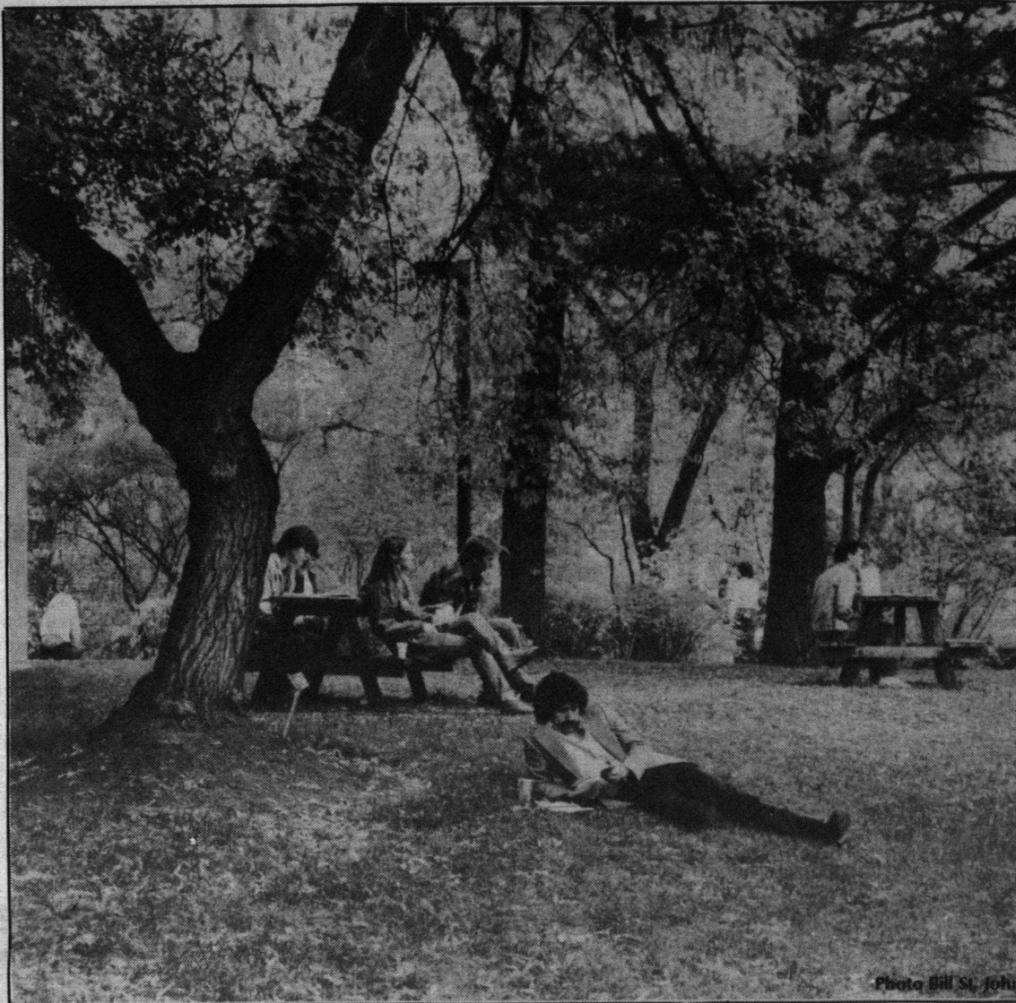
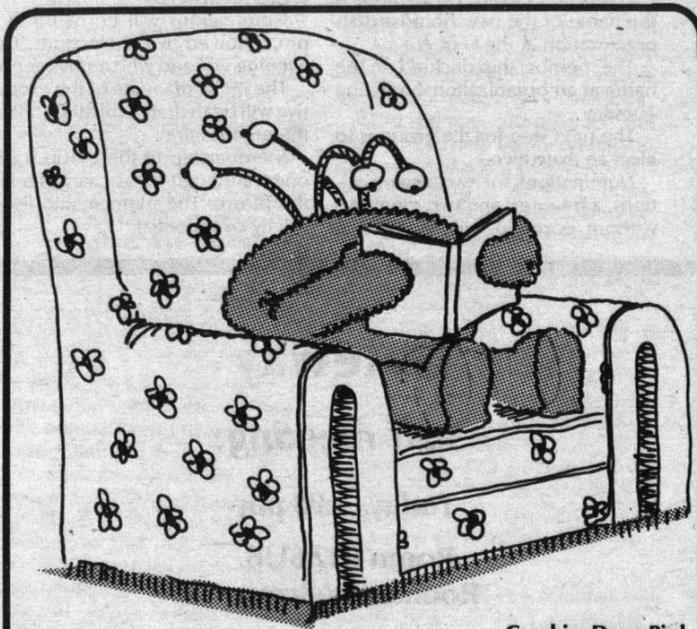


Photo Bill St. John



Graphic: Doug Bird

NonCon is on

The seventh annual Alberta science fiction convention takes place in Edmonton this weekend.

The NonCon is a non-profit organization for people interested in all aspects of the science fiction/fantasy genre.

The special guest of honour at this year's NonCon is Alan Dean Foster, author of the novelizations of *Alien* and *Star Wars* and numerous other original works of his own.

Foster, a former writing instructor, will be conducting writing workshops throughout the weekend. He will be judging the entries in the short story competition at the convention.

For the more imaginative collectors there will be a show and auc-

tion of science fiction/fantasy artwork.

Registration for the convention starts at 5 pm Friday, October 5 at the Regency Hotel. A membership fee of \$15 will admit persons to all schedule events. Day memberships will be available but these will expire at 6 pm, not entitling the member to the evening activities.

Tickets for a tour of the Space Science Centre and the Sunday Brunch will cost extra and will be available upon registration.

For more information, call Marianne Wilson (433-9971), or Mary Karen Reed (477-4382 or 469-9911).

The mailing address for NonCon VII is P.O. Box 1740, Edmonton T5J 2P1.

Ontario wing quits

LONDON, Ont. (CUP)—The Ontario Federation of Students has broken its official ties with Canada's national student lobby group, leaving national student leaders worried about their organization's future.

"The hastiness of a decision like this is dangerous," said Beth Olley, Canadian Federation of Students chair, at the Sept. 22 to 23 conference of the Canadian Federation of Students-Ontario/Ontario Federation of Students.

"A national organization without Ontario will go down the tubes," Olley said.

The move means students in Ontario can now focus their efforts solely on provincial concerns. Olley said it will weaken CFS and might prompt other provinces to pull out.

But many conference delegates said the move was necessary to simplify the organization's structure and constitution.

"If we're both strangling each other with by-laws, we'll never reach our full potential," said Monika Turner, CFS-O/OFS chair. The Ontario Federation will simply become OFS when the change occurs - the CFS-O name will be dropped from the title.

Turner said the move is not "anti-CFS" but an attempt by Ontario students to recognize the problems facing their own organization and the national group.

"It's no secret that CFS is undergoing financial difficulties," Turner added. "The National Federation currently has a \$65,000 deficit."

"(But) I think what OFS is saying is 'let us do provincial development growth, and that way CFS can benefit'."

The decision to end ties means

the provincial organization will likely be more appealing to some institutions, such as the University of Toronto, Brock, Laurier and Windsor universities, Turner said.

Under the old policy, a new member had to join OFS, CFS-O, CFS and CFS Services, which provides a variety of services to members. This meant a levy of \$7 per student: \$3 for CFS-O, \$3 for CFS and \$1 for CFS-S.

Other conference delegates, however, said the decision represents a clear motion of non-confidence in the national student federation.

"What we did by passing that motion was basically dump CFS," said Robert Butcher, representing graduate students at the University of Western Ontario. "I don't think anyone would suggest that CFS is perfect, but you won't get the changes that you want by pulling

out."

Butcher said these problems include regional splits and the view among Ontario members that the national organization is more radical than the provincial one.

Walter Myktyshyn, CFS/CFS-S link, said the pull-out will have a ripple effect on other provinces, some of which think the national organization is too conservative and lobby-oriented.

"Already at a conference there is a regionalism apparent, and this is really going to bring it to the forefront," he said.

Ontario federation representatives will meet in Ottawa in November to discuss the details of the pull-out and to maintain a working relationship with CFS. Delegates voted to co-operate with the national organization at least until the January 1985 regional conference.

Campaign ends

by Neal Watson and Ross Gordon
A lack of money and the pressures of being students has forced impeachment campaign organizers to abandon their efforts.

Todd Rutter, an Arts rep. on council and a late joiner to the campaign, says the organizers couldn't afford the time or the money to continue the campaign.

The students collected approximately 675 signatures for the impeachment of SU President Floyd Hodgins, 700 for VP Internal Gord Stamp and 625 for VP External Paul Alpern.

The SU constitution states that 12,000 signatures must be collected on a petition before any member of the SU Executive may be im-

peached.

Students Danica Frazer and Lorraine Mitchell started the campaign on the first day of classes by circulating a leaflet calling for the impeachment of Hodgins, Alpern and Stamp. The campaigners felt the executive members had failed to live up to their stated goals. The executive members were "playing political games," according to Frazer and Mitchell.

Rutter said, "it was beyond our wildest dreams that we would collect the necessary signatures to impeach." He said the campaign did a lot to make students aware of

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New centre first for Canada

by Suzette C. Chan

A unique centre for accounting education opens officially today.

The Centre for the Advancement of Professional Accounting Education is a joint undertaking of the University of Alberta Accounting Department and the Accounting Education Foundation of Alberta.

Mike Gibbins, the centre's director, says it will serve as a resource for the business and commerce faculty.

"We have a mandate to develop curricula and audio-visual materials to be used in class," he said.

He added that the centre does not have a staff as yet. "It's not really a physical centre, it's just an idea," he said.

Gibbins hopes the centre will eventually act as "a liaison between educators and institutes, and as a catalyst for all sorts of things, such as on-going curriculum development."

But Gibbins is also interested to know what students would like to see in the centre.

"Our ultimate goal is to help students," Gibbins said. "I've been meeting with campus accounting clubs to see what they think."

Gibbins said the centre is the only one in Canada specifically devoted to curriculum development.

"There are several in the U.S. but they are usually associated with educational centres", he said. "This one is very much a joint effort between professionals and the university."

Gibbins said he is very enthusiastic about the centre. "The university environment has been so discouraged lately, it's nice to be among optimists."

The opening reception of the accounting education centre is in University House at 4:30 pm today.

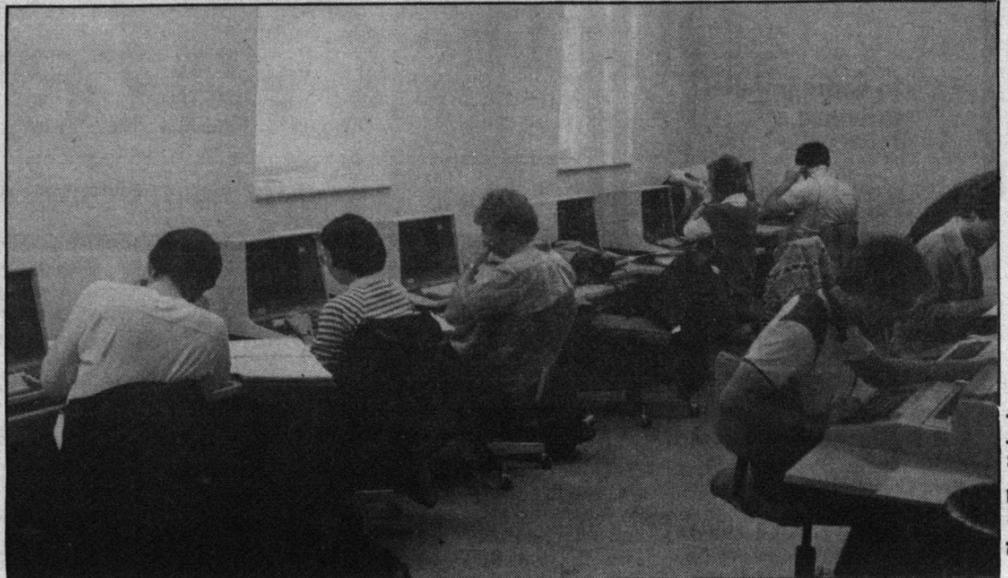


Photo Tim Kubash

would-be computer wizards prepare for a brave new high-tech world.

Society open to all

by Neal Watson

One of the most popular clubs on campus, the Computing Society, offers a service that is increasingly important to students: an opportunity to learn about computers.

When a student joins the Society, he receives a computer account and a personal password that enables him to gain access to the university's main computer system.

With that access, the student can use the system to learn programming, write essays play games or for whatever purpose the student may

have.

Jim Laycock of the Society says the club will be conducting seminars. The seminars are useful for the student who has little knowledge of computers.

Laycock said the society had close to 400 members last year, including many students from Arts and other faculties not normally associated with the use of computers. "A lot of students from Arts use the service for writing essays," said Laycock.

Another important part of the society is the annual programming contest. Students compete in teams

of four in an effort to solve programming problems.

Last year the U of A team placed third in the internationals held in Philadelphia. The road to the internationals begins this year on Oct. 13 when the locals are held.

All students are encouraged to drop in to the Computing Society office located in Assiniboia Hall 136, said Laycock.

The Society will be holding its "Come as your favorite drink or computer component Dance tomorrow in the SUB basement.

SU credibility hurt

continued from page 1

important issues and the failure of this year's executive to live up to campaign promises.

President Floyd Hodgins called the campaign unsuccessful and said the whole issue only contributed to destroying the credibility of the students' union.

VP External Paul Alpern said, "in my opinion, they had no reason to start the campaign and I'll try my best not to give them a reason."

Rutter charged that Hodgins and the executive had not delivered on

the hard line they promised in dealing with the provincial government.

Rutter called for a new initiative on the part of the executive saying, "now more than ever what council should be doing is having massive awareness campaign whether it's a post card campaign or a march."

Although the impeachment campaign is over Rutter said the campaigners would channel their energies in a different direction. Rutter said his group may call for the formation of an "action committee" to lobby the provincial government.

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Club chooses name

by Suzette C. Chan

Gays and Lesbians on Campus is the name of the new homosexuals organization at the U of A.

The membership decided on the name at an organizational meeting Tuesday.

The next step for the group is to elect an executive.

Nominations for two chair positions, a treasurer, and two members without portfolio will be taken at

the next meeting of the group on Oct. 9 in SUB 034.

Nominations will be heard at 5 pm, followed by the elections. The evening will end with a small social.

The initial mandate of the executive will be to draft a constitution for the organization.

Membership to the group is still open, although it may charge fees in the future. The membership list is strictly confidential.

Gateway

Staff meeting:

Today, 4:00 pm

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Hate lit under protective custody

by Jens Andersen

The controversial book *The Hoax of the 20th Century* has been moved from the main stacks of the U of A library system.

The *Hoax* is now in the Special Collections library, along with Henry Ford's anti-semitic book *The International Jews* and a copy of the fraudulent *Protocols of the Elders of Zion*.

All are still available to readers but only under supervision.

In August, RCMP officers seized two copies of *The Hoax* from the University of Calgary. They were quietly returned two weeks ago.

The book argues in dry, academic style, that the number of Jews killed

during the Holocaust is greatly over-estimated.

The University's policy is to put material like this into Special Collections since it may suffer degradation at the hands of library users. Also included are such things as rare, expensive or limited-edition books, some art books containing erotica, and other special-interest publications.

"Any illustration from the film *Psycho* has been cut out of our books," says John Charles, the Special Collections librarian who selects the items which are taken into the area's protective custody. Humphrey Bogart photos and illustrations from cult movies are also popular

targets for vandals.

"We've also had gun enthusiasts bringing gun books in, with their hands trembling, afraid someone else would make off with them," says Charles.

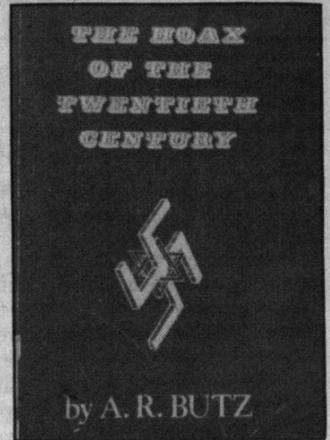
The *Hoax* controversy was the first censorship case at a university that Charles has encountered in his 11 years in Special Collections. There are numerous instances of books challenged or banned in public schools, however, since they are much more subject to parental pressure than universities.

By coincidence, the same week that the University of Calgary had its copy of *The Hoax* returned, the Book and Periodical Development

Council sponsored a Freedom to Read Week, and published a list of books attacked in Canada in the last ten years. There were 53 books, and the list was not exhaustive. Of these, 35 took place in the public schools.

Among the latter were books ranging from *All Quiet on the Western Front* and *A Day in the Life of Ivan Denisovich*, to *The Apprenticeship of Duddy Kravitz* and *Lives of Girls and Women*.

Some anti-semitic books remain in general circulation in the University system for instance, *Die Judisch Weltpest (The Jewish World Plague)* published in Munich in 1941.



Survival Manual demystifies med program

by Jennifer Strain

The U of A Faculty of Medicine is tough enough just to get into and for anyone admitted, the four years leading to a degree in medicine are nothing short of chaotic.

Horror stories of six hundred question comprehensive exams give only an idea of the work involved.

But few professions are more satisfying than the one concerned with enhancing the lives of people

With this in mind, approximately 120 U of A med students, sensitive to the formidable cloud that hovers over med school, have put together the *Survival Manual*.

An impressive compilation of specific information, tips, pictures, profiles, interviews and articles, it is designed to "demystify and open up the Faculty and especially to give first year students an accurate idea of what they're embarking on," says Louis Francescutti, phase two med student and *Survival Manual* Director and Coordinator.

This year is the second year such a project has been attempted, but the 84/85 manual is greatly expanded in content.

Free of advertisements, the total cost of production was divided by the number of manuals expected to sell, to arrive at the \$15 price for each.

"The manual was completely written, edited and produced by the med students themselves," says Francescutti.

"So many enthusiastic people volunteered a lot of time and effort. The majority were from the class who bought a manual last year, thought it was a good idea and set about to improve on it for this year."

The manual opens with the Hippocratic Oath and the CMA code of ethics. Students are welcomed with messages from Myer Horowitz, Past Dean Dr. Fraser and an interview with the new Dean, Dr. Wilson.

An excerpt on the problems and responsibilities of being a student in medicine, and an introduction to the Administration and the Medical Students Association (MSA) paves the way for the bulk of information, which is concerned with the four phases of the medical school program.

Information on phases I & II which constitute the first 2 years, includes

detailed course descriptions, tips on what to study and how to pass the exams, textbook ratings, as well as pictures and brief profiles on the professors and where they can be reached.

Opinions on courses and teachers were obtained by surveys; not all of the reviews were favorable.

"We want the staff to know we're serious about our education and interested in pointing out where improvements or changes in courses could be made. Fortunately the faculty has responded well and is willing to listen to our suggestions."

Phases IIIa and IIIb, rotations in the hospitals around the city, take up the third and fourth years of the program.

Again, detailed descriptions of what these two years involve, histories and overviews of the hospitals and numerous pictures and helpful hints from the doctors and hospital staff students will be working with, make this section especially useful.

Upon graduation, a number of suggestions are offered on post-grad options and research opportunities.

Medicare in Alberta, Canada's Health Act and laws are set forth in fair detail and the manual wraps up with some news of medical interest, including a feature on alcoholism.

"The primary purpose of this manual is to help the incoming student and make him feel welcome," says Francescutti. "All the information in it has always been accessible, but now for the first time it is readily available in one complete source that tries to integrate all aspects of our medical school."

"A med student's first day is frightening," says Francescutti. "If he or she knows what to expect, if he feels like he's part of the team, we hope it will encourage involvement and familiarity with the other students and with what the school has to offer. I think there's much to be gained, not just academically, by discussing and learning as a group," says Francescutti.

This "we're all in it together, we understand, so let's cooperate" theme prevails throughout the manual.

It's illustrated in the section on confidential help for the student who finds himself in need and it's extended to the idea of patient care in more than just a "treatment" sense.

Add to this humorous, mocking cartoons and anecdotes, a plea for help with this year's Med Show and other fun events, and the manual takes on a human dimension which gives it value beyond the information it provides.

The manual tries to remind students that the essence of medical science is never losing sight of the fact it is people who are of concern.

The manual has generated a lot of interest from papers and magazines and Francescutti was interviewed on ITV last weekend.

He's also planning to present the manual at the next American Association of Medical Colleges confer-

ence in Chicago in the near future. "We are the only med school I know of so far to put out something like this, but we've had such a great response, we've sent copies to the Deans of the other medical faculties in Canada."

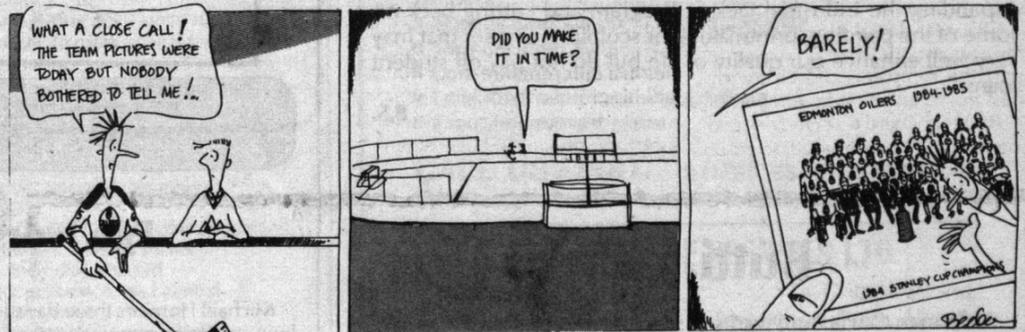
All the first year and over 90% of the second year students here bought one and are really finding them helpful.

We expect to sell all 600 that we printed," says Francescutti.

"The other thing we'd like to accomplish with future manuals is to reserve the back section for up to date medical developments and news," commented Francescutti. If

we can get the AMA and the Government to take an interest, it could serve as a liaison for publishing medical issues of concern from various sources."

Becoming intimately acquainted with a cadaver at 8:00 in the morning, or watching bacteria multiply in a little dish may not get you interested, but you may develop a keen appreciation and respect for those scientifically inclined after ploughing through the *Survival Manual*. Anyone who's aspiring to be a physician and is a little fuzzy about the whole process pick one up! They can be purchased at the Faculty of Medicine office.





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Tent city

continued from page 1

The UAC is also holding a "Tent out for jobs" at the Legislature on Oct. 19, 20 and 21.

This "Tent City" will protest government inaction on unemployment.

Council defeated a motion, however, to donate \$1,000 to the UAC to help finance their Tent City.

Several councillors argued that the UAC had no useful or concrete

plans for dealing with unemployment and the UAC was only planning a vague protest which would waste a lot of money.

Other councillors supported the idea, saying that any action at all on unemployment would be useful.

In other business, Council voted to allot \$2,026 to the Arts Students Association and to accept the appointment of Cynthia MacNical as Typing Service Director.

EDITORIAL

Faulty design

Is the University of Alberta considering the future of its students? In a recent move to cut back expenses, the Department of Art and Design dropped one quarter of the courses in the Industrial Design Program.

This move to economize has seriously affected the quality of the program. It should be noted that the U of A is the only university in Western Canada to offer a program in Industrial Design. Hence, a significant number of students have been lured to universities in Eastern Canada or the United States that provide complete programs in Industrial Design.

Historically the Art and Design Department has not produced a lot of employable graduates. Except for art teachers and professors, fewer than five per cent of the graduates are professional artists. Ironically, the Industrial Design program (the latest addition to the department) is an exception: it is a program designed to produce working artists. A good many of the graduates have found employment with large companies while others have started their own businesses designing consumer goods and producing them locally. These individuals are not only using their talents to earn income but are also creating jobs for others.

The Provincial Government has set policies to attract major industries to Alberta. There is a real need for skilled industrial designers in these industries.

Though the cost of the Industrial Design Program is high, the potential for future industry and the productivity it would create far out weigh the cost of education. When one considers the employability of a sculptor or an abstract painter one can not help but wonder what the Department of Art and Design is considering for its graduates.

In a move to save money, the Department of Art and Design has fallen back to the status quo and reverted to producing unemployable artists. The department should seriously consider expanding the Industrial Design Program and cutting back on some of the painting, printmaking or sculpture courses that may very well enhance our quality of life but do not pay off student loans.

B.S.

Butti, eh?

Alderman Olivia Butti wants to sit down with the province and nearby municipalities to find ways "of making the river more hospitable for recreation" (Edmonton Sun, October 2).

Well, she doesn't have to sit down with them, we'll tell her. But first we'll have to investigate those catchy words, hospitable and recreation.

Hospitable - given to generous and cordial reception of guests (Merriam-Webster)

Recreation - a means of refreshment (Merriam-Webster)

We can't think of anything more refreshing, or more cordial to certain guests than a therapeutic dunking in our salubrious freshet at the point where it passes below the western Edmonton storm drains, e.g. for politicians who conduct too many studies.

Other uses:

A new feedstock for synthetic polymers (why haven't the oil companies thought of this?)

Birth control. There's enough mercury and organic residue in the water to induce abortions and sterility in the best of genetic lines.

Scavenger hunts. Every spring, the citizenry can run amuck (literally) on the river bank, searching for the perfect submerged automobile, the most artistic array of discarded tires on a sandbar, most pools of diesel fuel in shallow channels, most heart-rending dead bird, and the best dead animal weighing more than 50 kilograms.

An inspiration for existential poetry and art. Self-explanatory.

Bottled Peter Water. All water taken from below the Legislature can be bottled as it has been passed and approved by the Emperor himself. Guaranteed cold and thirst-quenching (it'll knock out your hypothalamus for sure.)

West Edmonton Skating Experience. When the river turns to ice, sell the access rights to the Ghermezians and declare the North Saskatchewan River a major tourist attraction. Longer than the Rideau Canal! Better slopes than Marmot Basin! Free rafting during the spring and fall season! Tourists, of course are gullible.

Drain the silly thing. Premier Pete and the boys want to keep the south full of water, so let's sell it to Calgary and Medicine Hat for a reasonable fee. Then we can pay off the Genessee project, and build more curling rinks.

Aversion therapy. Since riverbanks are free, this will mean lower overhead costs for psychiatrists. Even with licensing of choice river spots, it would be cheaper than a high-rise office. This stuff will make you averse to anything.

If these suggestions are not satisfactory, then, in all seriousness, clean up the river before you expose the rest of us to it...

John Algard and Co.



LETTERS TO THE EDITORS

Ego worship

Michael Horner's three day stint at S.U.B. heralds a long-needed regenerating trend in the spiritual life of our culture. Citing lucid arguments from philosophy and science, he discredited the atheistic lifestyle as, ultimately, absurd and untenable. However, the belief in an intelligent creative "God" does not necessitate participation in the particular cultural tradition known as Christianity; such logic is a common egotistical presumption at the lower levels of all religions.

It will be appreciated when the Michael Horners of the world take the inevitable next step, dispel the pompous notion of Christian moral supremacy, and accept the validity of all religious and spiritual traditions.

Renn Butler
CJSR

should wait until March (the end of our current fiscal year)."

What I did say was that, "...I DON'T think we should wait until March" to make a decision as to whether or not we can reduce Students' Union fees next year.

I would like to see Students' Union fees reduced next year by five, even ten, dollars. But I will not make any decision on the matter until I know how such a reduction would affect next year's service operations. It would be irresponsible of me to cut fees because of short-term political expediency and then force next year's Executive to close down services because of a lack of funds.

We will be better able to predict business revenues and forecast needed fee income for next year after the final budget for this year is prepared. We will not, however, have to wait until the end of the current fiscal period (31 March 1985) to make such projections and to make a decision on this matter.

Paul Alpern
Vice-President External

Correction

In your September 27 article, "Students' Union Surplus Expected", you incorrectly quoted me as saying (regarding a possible Students' Union fee cut next year), "I can't make a decision now, but I think we

Letters to the Editor should be no more than 250 words long. They must be signed and include faculty, year of program and phone number. No anonymous letters will be published. All letters should be typed, or very neatly written. We reserve the right to edit for libel and length. Letters do not necessarily reflect the views of the Gateway.

The Gateway

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Brenda Waddle and Anny Krisher head for Thanksgiving dinner at Cert and Fern's. Kent Cochrane, Greg Owens, and Ross Gordon baste turkey Don Teplyske, while John Charles, Barry Hanley, and Chris Dallin stuff the Horn-of-Plenty (with Anna Borowiecki). Janine McDade, Linda Derksen, and Shane Berg make pie out of Our Lil' Punkin Gerry Magill. Hans Becker and Jennifer Strain throw cranberries, while Jens Andersen and Peter Cole chase Cupid through the snow. Whoops, wrong holiday!

Mac attack

On September 27, 1984 the Gateway published an unsigned promotion article for computers in education. In effect, it was a free advertisement for some commercial enterprise selling machines. When we examine the roster of speakers in the article, it is easy to see who stands to profit from the alleged convention. How naive can you be? It is nothing more than blatant propaganda for a special commercial interest group.

Admittedly, computers are very handy machines but hardly artificial intelligence since they cannot enter the world of morality and social interaction. They are no better than the people who program them. Although they can be powerful tools to indoctrinate an unsuspecting public, they are nothing but machines. Conversely, it is immoral to reduce a person to a thing, a manipulable object; but, should we give a machine human dignity?

What I find so obscene about the free advertising is that the financial advantage of special interest groups is taken for granted, and that there is no critical evaluation of the usufruct of computers. Why can't Apple, etc., buy advertising like people selling ash-trays? Secondly, why is the Gateway pleading the cause of this special interest group? The world is glutted with these kinds of machines each claiming to be the best; are all manufacturers given a fair market chance? Why should we have to swallow the propaganda of Apple Canada or Control Data Corporation and not have to gag over other manufacturer's propaganda? They all want to sell machines. Can't the Gateway be a little more critical?

J. Van Damme
Grad Studies

Basic comment

As we have noticed, there is a certain misrepresentation of facts in the Gateway of September 5, 1984. In the article "Student Council busy as bees" there is an implication that Brinton McLaughlin was "writing a computer program to be used by the Exam Registry." This is not quite true. The Exam Registry data base was written by Creative Software — a student business.

for Creative Software
Eugene Margulis
Bob Banks
Linda Tausher
Gord Urquhart

CHOPPING BLOCK

by Jens Andersen



Kubla Pete

In Edmonton did Lougheed plan
A higher learning factory
Where Sask the northern river ran
'Neath towers overpriced to man
Down to a flat, wet sea
So thrice five blocks of landscaped ground
With streets and sidewalks were girdled round
And here were classrooms bright with fluorescent chill
Where discoursed many a fogbound Ph.D.
And here were labs, with glassware filled
Enclosing white-frosted priests of chemistry.

But oh! that Students' Union Building which slanted
down a slight hill athwart a bus-stop shelter
A savage place! as wholly disenchanted
As any lair that 'neath pale moon was haunted
By keeners howling over student issues!
And from this pit, with ceaseless turmoil seething
As if its tenants in too-tight pants were breathing
A spate of firings presently was forced
Amid whose swift political burst
Hot statements leaped like suspects jumping bail
Or livid sheep beneath the preacher's flail
And 'mid these zealous shots, at once from leftward
Was flung the war cry, "Impeach the bastards!"
Five radicals petitioning with this drastic motion
Through CAB and SUB the crusaders ran
Then reached the apathy native to man
And sank in that lifeless ocean:
And 'mid the fizzle Lougheed heard from far
Cynical voices prophesying more!
The Saviours of the SU Building
Come and go in endless waves
First they slay the frauds preceding
Then they follow to their graves.
It is a perpetual-motion device
A funny treadmill, with tireless mice!

A keener with a microphone
In a vision once I saw
It was a dull Canadian lad
And all the dreams he ever had
He swore would come tomorrow
If I could spark within me
His faith so bright and strong
To such a deep deceit, 'twould win me
That with wordplay loud and long
I would build a world in air
With lovely schemes! With dreams of mice!
And all the wise would stop and glare
And raise the shout, Beware! Beware!
His drug-filled mind, his glassy stare!
Weave the barbed wire round him twice
Just use your eyes, and keep your head
For he in academe hath fed
And drunk the bilge of paradise.

Ice man burdened block by block
comes down our street, touching
each and every hearth with
frigid iron tongs
through cool morning, our ice man
wanders, street by street, chasing
children from his cart, till noon
sun drives him home, with his load of
soggy straw.

Bovine skull that dog drags to door step,
and sits there, gnawing on the
dried flesh still clinging to crevasses of bone

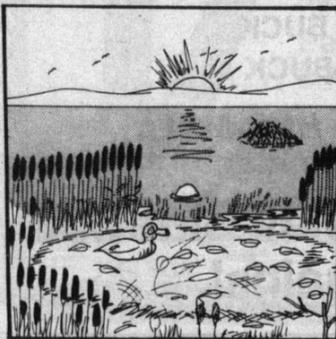
try so hard to separate the farm
from our yard, one half animals
the other half people

but now and then, plopped on our door
step, cow skull dog sucks on, tugging at
dried flesh, clinging to cracks.

I'll breakfast in a diner
down the street
Where I can see your window
and wonder what you look like
pouring a single
cup of coffee
Its mate still hung
on its peg.

Bear Country

by Shane Berg



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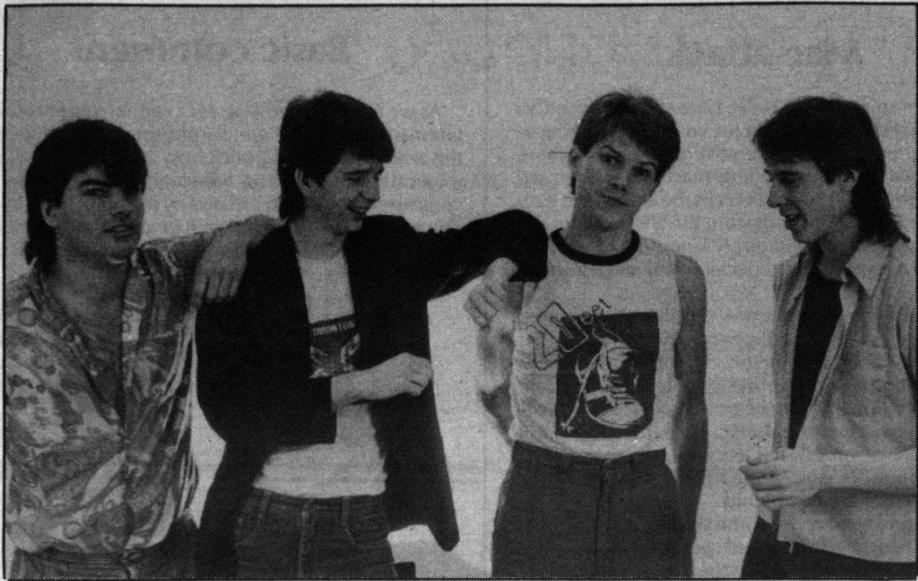


Photo Tim Kubash

**An interview with
Edmonton's own 20 Feet**

interview by Don Teplyske

The current line-up of 20 Feet was formed two years ago in the cultural hub of Alberta, Grande Prairie. The band is composed of four personable young musicians: Ian Menzies -guitar, keyboards, saxophone and vocals; Don Pardell - guitar, keyboards and vocals; Mitch Millan - drums; and Derek Nyberg -bass guitar. 20 Feet is managed by Mark Ireland. The band has moved from Grande Prairie and is now based in Edmonton. 20 Feet are constantly touring the Western Canada campus circuit and have built a sizable following on many of those campuses.

What follows are excerpts from a lengthy but enjoyable interview held earlier this week.

on their influences

Ian: A contemporary influence is U2; really anyone with a sense of dedication and energy. Steely Dan is a personal influence, though it does not come across in our music. I grew up with their songs so they must have had some effect on me. Not that I'm interested in sitting in the studio smoking German cigars all day.

Derek: Peter Dinklage's orange turtleneck. (More seriously) I like M & M and Parachute Club.

Ian: I can also respect Billy Idol, to an extent. He knows what people want and is giving it to them. The image. The good dance songs.

Derek: I'm a lot like Edith Bunker.

on their audience

Derek: The common denominator between the band and the people who come to see us is that we all want to have a good time.

Ian: We like to get involved with our audience. The last time we played Dinwoodie we probably had over a hundred people on stage dancing.

Mark: 20 Feet seems to always go over well with engineers.

Mitch: The campus community... are our kind of people. People at the Rex do not appreciate us. They don't buy records, they eat them.

Derek: We go over well with bikers. No, don't print that - I can see the headline now -BIKER BAND PLAYS CAMPUS...

Don: We're an ugly band and ugly people like us.

on what type of band they are

Ian: We're a dance band. A rock'n'roll band. There is nothing wrong with being known as a rock'n'roll band.

Mitch: Someone called us "techno-Ramones". What does that mean?

Ian: Keyboards with sweat?

Ian: We're not visually oriented. We do not want to be known for our clothing or our hair. Our image is created by our music and our personalities.

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20 Feet, continued

on what rock'n'roll should say

Ian: I'm not in a position to move the world with songs I write, yet. But at the same time my songs do convey some significance. Some of the songs we do (in our shows) are light-weight and totally meaningless, but rock'n'roll can be fun and still contain some intelligence.

Derek: I love the Young Rascals but rock'n'roll can say more than that.

on how they choose the songs they perform in the show

Ian: Mostly, we play music that suits the audience. For instance, we will not play a Culture Club song, no matter how big of a hit it is, because the people who come to see us do not want to hear it.

Derek: We'll play anything you can dance to.

Ian: We do perform our own songs in the shows. We try to slip in the originals when the time is right. We don't want people to stop dancing and say, "Oh, I don't know this song - I better not dance to it." Plus, personal preference plays a part in our choices, to a degree. But, at the same time, if the crowds want to hear a song and we do not personally like it, what can you do? You have to play it.

Mitch: We did "Certain Girl" for a long time, just because we liked it.

on the recording of their EP

Ian: The EP is composed of four original songs, written by myself: "Lions Share"; "Place 42"; "She's A Hunter"; and "Institutions". It is now in post-production and was produced by Rob Hewes. We spent two months recording the songs. A long time, really. But we took our time recording it so that the EP would be better than the usual independant first effort. The production and entire package will be of a higher quality than say, Facecrime or Truth, not that there is anything wrong with Facecrime or Truth, just that our's will be more professional.

Ian: The songs are standard dance oriented pop tunes. We are trying to hit the market in the gut - we want airplay.

Mark: We're (20 Feet) not trying to be alternative; we're not artsies.

Don: We sweat.

Ian: The songs were really recorded with radio's stipulations in mind. You can not record a five minute song with a solo off the

top and expect to get on the radio. The stations will just put you on the bottom of the pile. We've put across the hook and just hope to get airplay.

on the music industry

Ian: We have recorded on our own. We have made the effort and that will gain us credibility in the industry. Today, a band has to do it on their own. In '75 the record companies could afford to go out and find the bands and make them stars; now the bands have to make themselves. Look at Dark-room, they and (their manager) Rob Montgomery created a market for themselves. And they're going to make it.

Ian: The record will give us a package to give to the record companies. It says, "look, we are serious." That is what they are looking for - a band who is willing to do their own dirty work.

Ian: If you have the songs and the desire, no one in this city is going to turn you down. Holger Peterson has went out of his way for quite a few local bands.

Derek: Word of mouth is very important when you're playing the campus circuit. You have to be hot every night or else word gets around very quickly that the band is not reliable.

on their feelings about video

Ian: Joe Jackson is in a position to say that he isn't going to record any more videos. We are not in that position. We see video as an exciting part of the music business. We are going to do a live video, a three camera effort, and hopefully it will capture our live energy. That is the purpose of a video - to get across the live excitement.

Derek: A concept video can take away from the song but a live video can be very positive.

20 Feet's upcoming local shows are: October 12 for the NAIT Civil Engineers and an October 13 double bandstand with Dark-room for the Rock into Guinness bash at the Convention Center. They hope to play Dinwoodies again in November.

Throughout the interview, the members of 20 Feet showed themselves to be serious about making it in the music industry. They want to make music that is fun but not frivolous. With their obvious conviction for their craft, 20 Feet just might make it.

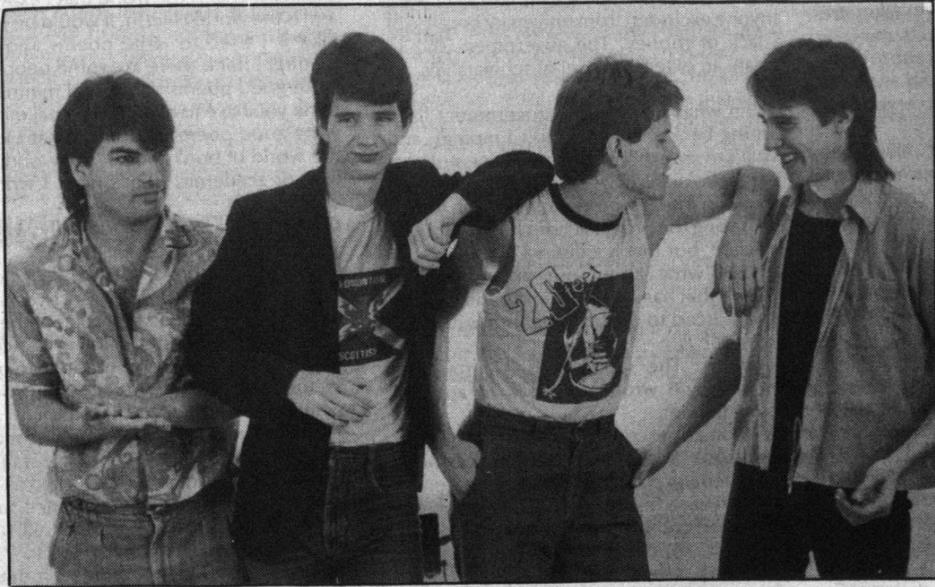


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David Bercuson

The Great Brain Robbery
Bercuson, Bothwell, Granstein
McClelland and Stewart
160 pages; \$12.95 softcover

The Great Brain Robbery is trash.

This quickly written, and hastily thought out book seems to have been written only to raise a few administrative hackles and maybe to raise a few bucks for the authors.

It's a case of shop talk gone wild: a handful of history professors getting together to bitch about the decline and fall of Canada's universities, and dreaming of how much better they would run the show.

The sad thing is that 160 pages of unsubstantiated gibberish will set you back 13 dollars.

The Great Brain Robbery bemoans the state of Canada's universities (its subtitle is "Canada's Universities on the Road to Ruin") and calls for such solutions as:

- raising tuition;
- raising academic standards, both to get into university, and to stay there;
- a core curriculum, maybe even a common year;
- abolishing faculty unions;
- replacing tenure with periodic reviews

The bottom line is if these three professors have their way, they would bring universities back to their glory days of the 40's and 50's an age when half as many students were getting an education, and when most professors weren't being pampered with sky-high salaries and tenure.

The authors themselves admit the book is nothing more than a long "polemic". There is no argument on the scholarly merits of the book either by the authors or its critics: it has none.

At best the book is shallow. At worst it belittles a very serious subject with 160 pages of conjecture, and these three professors confirm their own observation of the sloppy post-secondary system by being unable to produce anything more than a self-indulgent bitch session.

Not to mention the book's endless stream of contradiction.

For example, after whipping off this piece of fluff the authors have the gall to attack their colleagues for writing "trash": "Most university tenure committees tend to distinguish between serious works and potboilers, but trash always pays more than serious work. It always has and always will. So do we really need any more of it?"

The authors are also arrogant. They attack seniority by stating: "a 50-year-old welder who gives a company 20 years performs the same job, and probably with the same productivity as the 25-year-old welder standing next to him who has been employed only six months."

Ridiculing the blue collar may be acceptable in the faculty lounge, but it doesn't cut the mustard in the real world of pipefitters and plumbers. Not to mention the inappropriateness of the comparison.

The flying leaps of logic the trio takes are amazing. For example, how should universities get more money? Easy! You raise tuition. That way universities get more cash, students can get more scholarships, and everybody is happy!

But it doesn't work that way. If universities raise tuition, the first thing the government would do would be to make matching slices to university grants so the university would not be ahead by a cent.

Grants to students have been shrinking every year, as loans become a larger and larger part of the student financial pie, which means if you raise tuition, you wouldn't help universities one bit. It would also increase each student's debt load.

Not surprisingly, the reaction of university administrators to *The Great Brain Robbery* has been negative.

U of A President Myer Horowitz attacked the author's elitism at a recent Senate meeting. "I don't want the select elitist universities of the 50's the authors seem to want to revert to," he said.

Horowitz also attacked the authors solutions: "there are no simple solutions. We're not going to solve the problems of the mid-80's by restricting the number of students to the number of students that we educated in the 50's. And we're not going to wipe away staffing problems by removing tenure."

U of Chancellor Peter Savaryn joins in the refrain. He attacks the authors plea for elitist universities by pointing out that while Canada educates only 10 per cent of its population at the university level, U.S. universities educate 20 per cent of its population. "We still have a long way to go," Savaryn says.

What is really irritating about *The Great Brain Robbery* is that there are even valid points that become lost when the authors go over the deep end.

Some of their recommendations, such as a common year and tenure reviews on a periodic basis have some merit.

The authors might actually be able to suggest some realistic reforms if they were less strident, more constructive and better researched.

It would also help if they took longer than a weekend to write the book.

David Bercuson is a History professor at the University of Calgary and one of the authors of *The Great Brain Robbery*. Bercuson was in Edmonton early in September and conducted the following interview with *The Gateway*.

Q: You argue for a more elitist university structure. By that do you mean that only the rich will be able to get an education?

Bercuson: NO. What we believe is that we should take the intellectual elite from high school and give them a good liberal arts education and then build specializations on that. We are not talking about a financial elite. None of the three of us come from a rich background. I wasn't rich and my kids aren't rich. We are not talking about only the rich going to school.

Q: Are you saying that not everybody should go to university?

Bercuson: No, not everybody should go to university, but we have a responsibility to give alternative post-secondary education to those who don't belong in university. Those who are suited to go to university should go, those who aren't should go somewhere else.

Q: What exactly are universities for?

Bercuson: Universities are to teach people how to think, how to use their minds, teach them how to critically analyse all aspects of society. I'm a history professor and I don't have a great memory for facts and figures, and I don't think that's important. You and I can look those things up.

The kind of things that happen in Eckville can and do happen on a daily basis in our universities because the students sit and uncritically accept what the professor pushes.

Q: What about the universities funding problems?

Bercuson: We want students to pay more money to give the universities more discriminatory funds. Universities are too tied to government funding. But we don't want anyone excluded from university because of a lack of money. The government should create an extensive level of scholarships.

Q: But what's to stop the government from cutting back the universities fundings, and what's to stop them from not giving students extra scholarships?

Bercuson: The government has to be forced into taking the proper actions through public pressure, but that is a distinct possibility.

Q: But what about our government in Alberta that has a huge majority and can't be easily forced to do anything through public pressure?

Bercuson: The situation in Alberta is an anomaly, we wrote the book to apply all across Canada.

Q: What about tenure?

Bercuson: We now hire people on a probationary basis and give them tenure after 10 years. Instead we would hire people on 5 year contracts and review them by a panel of 10 or 15 honest and credible professors at the end of that 5 year period.

Let tenure last 5 years, not a lifetime. It's now virtually impossible to weed out of the system the incompetents.

Tenure came in to protect academic freedom, and academic freedom should be protected, but it should not be abused.

Q: Is there a conflict between teaching and research?

Bercuson: There shouldn't be a conflict. We are hired and paid to do both jobs. Research should aid the professor to renew him in his teachings. They're two sides of the same coin. Too many professors write the same set of lectures and deliver them for 30 years.

Research need not be a limiting venture, it can be a good thing.

Q: What did your peers think of the book?

Bercuson: A number of people were upset about what they thought would be in the book. Eighty per cent of the people who belong to the universities will agree with 80 per cent of the book.

We looked at all the universities in Canada with a critical eye, and were equally hard on everybody. The faults of the system lie on the doors of almost everybody involved. We will tell you in our book exactly what we believe.

A tale of thr

It's fall. And in the fall authors are pushing

Robin Blaser and Stephen Scobie spoke in English, with support from the Canada Council for the Arts.

Matt Cohen also spoke in the same series. day's Gateway. David Bercuson was in town and agreed to be interviewed.

Stephen Scobie is a former member of the U of A Department of English. A prolific writer who won the Governor General's Award for poetry in 1980 (for *McAlmon's Chinese Opera*), he is currently on staff at the University of Victoria, where he is editor of the *Malahat Review* and Professor of English. A punster at heart, Scobie's poetry is concerned with words, their origins, and their expression. His themes are drawn from his environment, and his rhymes come from the past. Stephen Scobie returns poetry to the oral tradition from which it sprang; his poetry, unlike children, should be heard and not seen.

Q: Is poetry moving away from academia?

Scobie: I don't think it's moving away now any more than it has, say, in the last ten or twenty years. I think there are some movements now in Canada, especially in Toronto, of street poets, the so-called "dub-pods," reacting very strongly against the academic slant, and you will find these non-academic movements, but at the same time there is still a number of poets who are in one way or another connected to the academic circuit, many of us as teachers. On the whole, I tend to think of us as a healthy thing, if not necessarily for the writing of poetry, certainly for the teaching of poetry. To have so many poets involved in the universities I think means that they teach poetry in ways which are much more lively and less academic than poetry has been traditionally taught. I make no apologies for the fact that my poetry is sometimes academic, that my poems sometimes have footnotes at the end, or contain allusions. That is the world that I experience and is the world I live in. It would be entirely fake if I tried to write poems about coal mining. I think there are some people who write good poems about coal mining, but I think you have to experience coal mining to write good poems about it. What I know is the world of books, ideas, the world, if you like, of academia. That's what I write best about.

Q: Where are you from originally; where do you currently call home?

Scobie: I was born in Scotland. I came to Canada in 1965, when I was 21 years old. I have lived in Canada since, on the West Coast and the Prairies - first in Vancouver, then 12 years in Edmonton, and then back to Victoria. So there are various answers to where I call home. At the moment, in the strictly limited sense, home is Victoria. In a broader sense, the original home is still Scotland. I described myself years ago as a Scot living in Canada, owing allegiance to both countries, and I think I would still stick to that. I have found since moving to Victoria that I am very much at home on the West Coast, and that is almost certainly harking back to my Scottish origins. On the other hand, all my sports allegiances remain strictly Edmonton - Eskimos and Oilers, forever.

Q: The Prairies and the West Coast seem to be dominant in Canadian poetry. Is this so?

Scobie: I think that tends to be a perspective you have here, and if you lived in Toronto you would have a very different perspective. There have been certainly over the past ten or fifteen years very strong movements in poetry in both the prairies and the West Coast, which tend to be more readily identifiable, which tend to label themselves in a regionalist way more than, say the poetry which is written in Toronto, which is in its own way regionalist, and tends to rather blithely assume that it is the nation. So I wouldn't say that at the moment any one area of Canada is particularly dominant. There's a very strong group of English Canadian poets in Montreal, and there always will be by sheer economic consideration a preponderance of Canadian writers in Toronto and Southern Ontario. Some of our very best young women poets at the moment in Canada are in Toronto and Ontario.

Three authors

are pushing their books for the Christmas season

Scobie spoke at the U of A, courtesy of the dept. of Canada Council, and the League of Canadian

same series. He will be featured in next Wednesday was in town on business and very graciously

Mary di Michele and Bronwin Wallace, Susan Gluckman, Libby Shire, that whole group are very solidly Ontarian. I think it's a very healthy thing that there are flourishing centres of poetry all across Canada.

Q: How does your latest poetic work, *Expecting Rain* itself differ from your previous work?

Scobie: I don't think that *Expecting Rain* itself differs a great deal from, say, *Grand Memory for Forgetting*, the immediately preceding book, except that toward the end of *Expecting Rain*, in the "Rambling Sign" section, you do begin to notice the influence of people like Jacques Derrida and post-structuralist ideas beginning to be felt in my poetry as well as in my criticism. In the poems that I've been writing since finishing *Expecting Rain* the poems which are at the moment just beginning to be a new book, that particular strand is very pronounced and I'm very interested in exploring in poetry the kind of word play and the kind of use of theoretical ideas that you find in Derrida. That's a very personal thing. I attended a seminar in Toronto this June that Derrida gave, and I was immensely impressed with him personally. So obviously the poetry I've written over the past three or four months has been very strongly under that sign. How long that will last, I don't have any way of knowing. I'm going back to Paris in January for six months, and that may completely change when I get back into Paris again.

Q: Why the emphasis on themes of nature or myths or images? Why not people, buildings or things?

Scobie: Well, I'm not sure that the emphasis is exclusive. I think that when I went back to the West Coast from Edmonton three years ago, there was very obviously a tremendous change in the natural environment, and I more or less consciously set out to write about that, in the same way that in my first two or three years in Edmonton I wrote lots of poems about snow. I immediately, as soon as I got back to Victoria, said OK, I'm going to have to write some poems about rain. Let's write them and get them out of the way. *Expecting Rain*, as a collection, has a lot to do with the Western landscape, just to get that out of my system. But I don't think it's true, that I don't write about people, buildings, or things. There are several poems in *Expecting Rain* which are personal poems. There's a whole series, that I didn't read from today, of

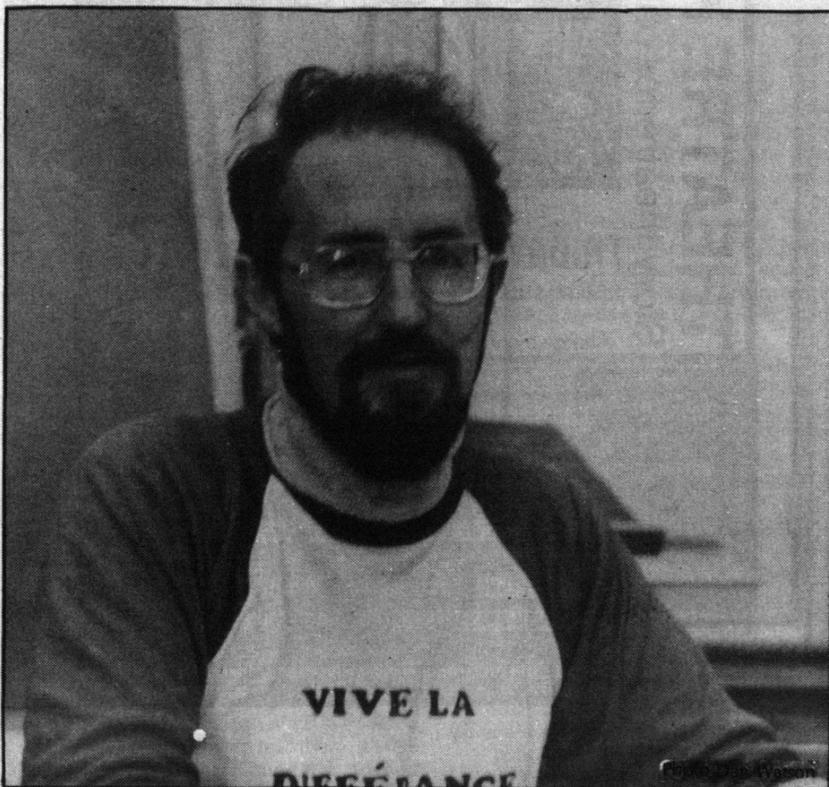
letters to friends, which were written as personal letters, and discuss personal relationships. There are two or three political poems, including "Special Effects." And the "Rambling Signs" sequence ends up being overwhelmingly about the city of Paris and also to a great extent about the political issues that were big in Paris when I was there in May of '83. So I think the impression you have is largely that first burst of West Coast poems.

Q: You use a lot of word-play, and puns, and sound poetry, is this going to be as important in your future poems?

Scobie: I've always had a terrible weakness for puns, a terrible weakness for bad jokes of all kinds. I suppose I can say that I've been authorized to pursue these things more clearly by the kind of example Derrida gives because one of the things that is fascinating is the kind of things that are just hidden in the middle of language. The way language itself has a kind of motion to it, which, if you just let it happen will take the poem in a certain direction that you can't anticipate or even control, except in so far as you revise or decide to publish or not to publish. For instance, in the "Fulford Harbour" poem, I was sitting there writing this poem, and the "full forward" and back and forth of the ferry suddenly jumped into the "Fort Da" of Freud's "Beyond the Pleasure Principle." and the echo from Fulford to Fort Da is entirely fortuitous. But it was what I discovered while writing that poem, and in the second half of the poem, I just allowed that to take over. In the work that Doug and I have done over the years, we've always been interested in various different effects of sound, both the effect of counterpoint, two voices against each other, and the effects of repetition. And the effects of that whole borderline on the edge of language where words and abstract sounds go back and forth between each other. That's been for us very largely a formal concern. But we have always found that it vitalizes our other work.

Q: There are "found" poems, and poems based on things seen. There seems to be a lack of didactic or revolutionary poems. Is this a trend in modern poetry?

Scobie: There are two answers to that. One is that the whole of 20th century poetry has been a kind of reaction against the kind of didacticism, the kind of moralism that was a feature of 19th century verse. On the other hand, we do treat political themes. One of the poems I didn't read today is a very strong anti-nuclear poem. In fact, my doubt about reading it is precisely because I think in some ways it's too didactic. This gets into all the problems of political poetry, of preaching to the converted. Finally, I would say that a lot of the recent poems try to work within a consciousness that is informed by feminism. That contest is as much an ideological context or a theoretical context as it is a political context.



Stephen Scobie

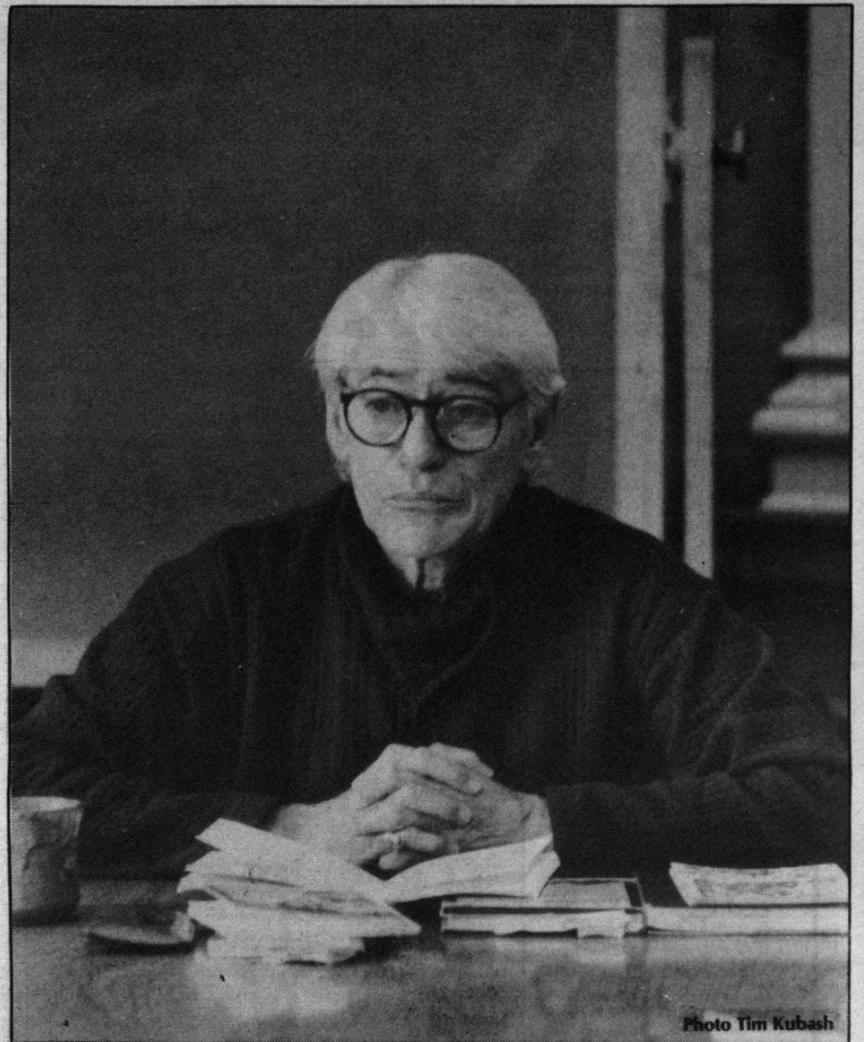


Photo Tim Kubash

Robin Blaser

Robin Blaser is associated with Jack Spicer and Robert Duncan in the development of the serial poem and the new American poetry. Currently teaching at Simon Fraser University, his influence reaches into the recent poetries of Eastern Canada and many of the major poetries of the West Coast. A poet with an encyclopedic range of sources, stretching from Plato to contemporary post-modern European thinkers, Blaser produces poems that challenge the reader. Simple in structure and complex in meaning, Blaser's lyric verses engage the readers imagination; it is the imagination that finally shapes the poem and interprets its message.

Q: Why did you leave the U.S. for B.C.?

Blaser: It was kind of a magical occasion. I was invited to come to British Columbia by the new university, Simon Fraser with architecture by Arthur Ericson, all that kind of thing. I had been up there to read at UBC and Simon Fraser asked me to join his new university. Jack Spicer was dead in 1965 and the city of San Francisco that old and marvelous connection with Rob Duncan, Jack Spicer and so on had just begun to break down and so it seemed time to go somewhere new. I had not intended to say in B.C., but I fell in love with it. I came in 1966 and I took out citizenship in 1972. I had originally intended to move to Montreal, but I am still in B.C. getting ready to take early retirement. I will have been at Simon Fraser for 20 years when I finally manage to get free of the institution. I suppose the thing to note is that there was a loosening of literary traditions that happened in cycles, that suddenly you wanted something new. It seems to me that a good deal of the new poetics comes out of Canada, and has for some time. So I think that I came towards vitality pushed by what I call magic.

Q: Do you see yourself remaining in B.C.

Blaser: Yes, I mean I'm a wanderer; I like Greece, I like Egypt. I like Quebec City, so I'm likely to go for periods to stay in these places. B.C. has become my landscape now. It takes a long time to earn the right to say that you have a real landscape.

Q: Where is your poetry going? What evolutions are you presently going through?

Blaser: Well, the last book *Syntax* did something that I had not known how to do before and that is that it deals with mixed discourses - discourses of all kinds, many variations of discourse - all of them surrounding poetry with the poetic discourse weaving its way in

and out. And the only discourse I left out - I got the mythological in at the book's end - was scientific discourse. And now I'm busily doing that. My new collection that will go to the publisher soon will be called *Rond-donne* I can't translate it any better than to leave it in the French because it's the word random and the word given brought together. And that's what I want - what is random and what is given. And that will include scientific discourse to constantly set the lyric voice and tension with every other kind of conversation one can have including scholarship, because I think that poetry requires scholarship. Considering the deprivation of symbolic meaning in our culture and so on, poetry has to move scholarship out into the public so that scholarship is not always closed up in academe.

Q: Where is poetry in Canada going? Is this a positive direction?

Blaser: I don't find it particularly positive or negative. I think what it probably is, is a correction of a lot of very sloppy loose lines and perhaps an effort to learn again how to watch the musical phrase, how to watch the break, how to organize a poem so that you have basically a musical structure. So in that sense you could call it positive. Sometimes it's just a kind of cowardice; it's a return to a pre-made form and I don't find the strength, the greater strength's of Canadian poetry there. I turn to people like B.P. Nichol, George Bowering, Robert Kroetsch, Sharon Thiesen, Daphné Morlatt, only naming those that come off the top of my head in this little talk with you. These people when they move to a loosely structured poem give a reading of freedom that I think is more interesting than those who return to strict formal measures. That whole business of using rhyme and so on, should relate to the way that one measures oneself and one's world, and it's pretty hard to measure oneself and present conditions in a strictly formal way. Everything attacks our form. I mean everything. So the consequence is that it's pretty hard to come out looking like a sonnet.

Review and interviews by
Gilbert Bouchard

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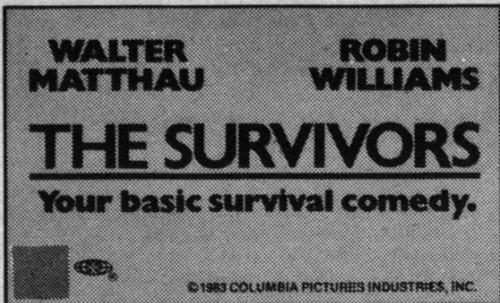
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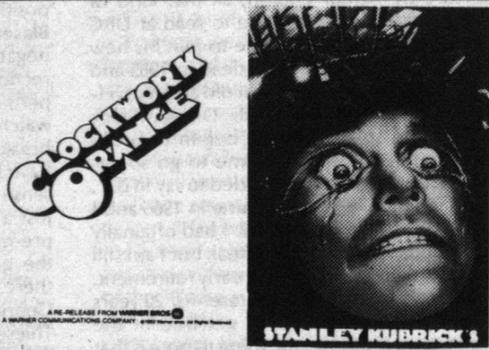
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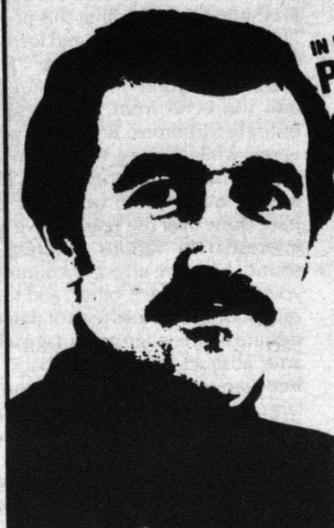
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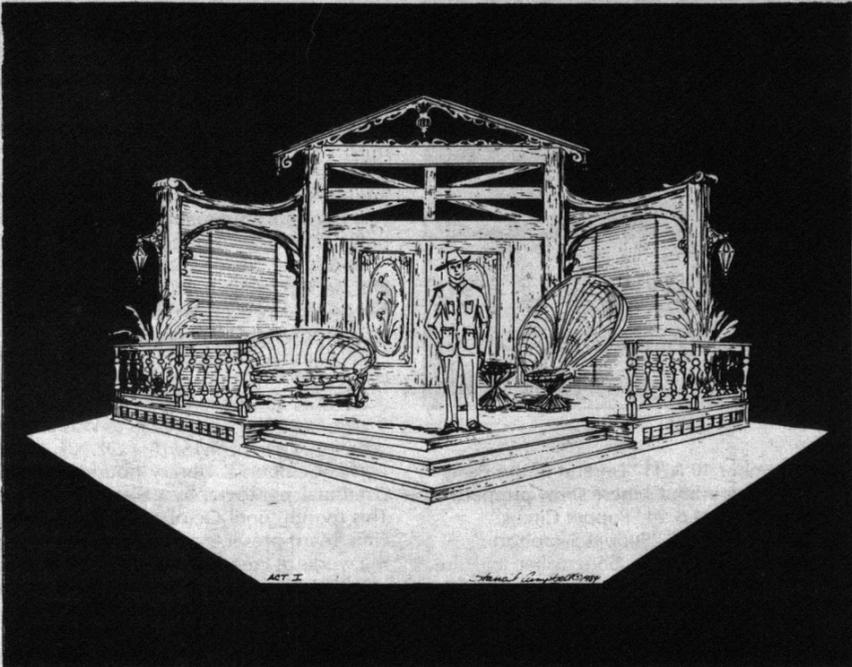
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ENTERTAINMENT

A look behind the scenes



Original stage design for *Cloud 9* by Stancil Campbell

story by Anna Borowiecki

Last May University professor Stancil Campbell was appointed Resident Designer for Phoenix Theatre. Tomorrow evening the Phoenix opens with its first production of the season, *Cloud 9*, at the Kaasa Theatre with Campbell's work as set and lighting designer.

Cloud 9, written by Caryl Churchill, is an adult comedy that mocks and shatters conventionalism, including day-to-day sexual politics. While the first act takes the audience

to Colonial South Africa in the late 1800's, the second act jumps ahead to the 1980's in a park in England.

Campbell describes the job of a designer as "problem Solving." One of a designer's functions is to establish a mood, a time and a location where the action takes place. But the designer must also give the actors room to play without dominating their actions. This requires strong artistic concepts combined with the flexibility to change or refine

ideas.

For Campbell, "the biggest key to *Cloud 9* is finding something that will work for both the first act and the second act. With a budget of approximately \$3,000 for sets and props, Campbell has solved the problem by using a basic unit and changing the smaller pieces from act to act.

Colonial South Africa of the first act is visualized with a strong British influence of the Union Jacks built into the sides. "It has a rattan wicker look to it with bamboo type blinds, wicker furniture and lattice work.

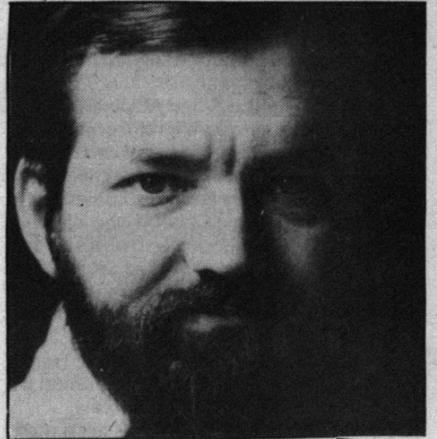
"It (the set) has to be outdoors sometimes and sometimes it has to look like it's indoors, so it's neither one. It's neutral so you can pretend it's one or the other by using the imagination.

"In the second act some of the pieces go away. Some of the railing goes away. The shades go, the furniture completely disappears to park furniture. The whole set rolls upstage so it's more in the background," explained Campbell.

Asked to describe his personal style as a theatre designer, Campbell flatly replied, "I would hope that I don't have one. Because if you have your own style and you do shows a certain way, then what you're putting on stage is yourself and not the play. I think the play is always foremost. The set should look like you don't have anything to do with it."

As a design professor in the drama department, Campbell finds that teaching and designing help each other. Working with students "pushes you into experimenting a bit more, playing around with things. You're daily seeing the students just learning an experimenting with things they've never tried before and you get some ideas from that.

"The other way, you can go out and design a show. You can bring that back to the stu-



Stancil Campbell, resident designer

dents and are better able to tell them what will and won't work on stage.

"You can give them rough ideas. If you put a purple light and a green light together, it's not apt to look very romantic. Now some student will go out and prove me wrong," Campbell chuckles.

Although the multi-talented people and often temperamental personalities of theatre can be wearing, there are definite compensations. "If the people you work with are nice and pleasant to be around and you enjoy working with them, then that makes it a good job. More specifically there's a nice feeling when you see your finished production on the stage knowing you designed the set and lighting and the people are enjoying what you put on stage. It gives you a sense of accomplishment," explained Campbell.

Cloud 9 opens October 5 and runs through to October 21.

The Bear strikes back



Man in funny hat: The original

The Bear PanCanadian

review by John Charles

Finally - a movie Billy Graham can go for! The life of football coach Paul W. Bryant makes for mighty inspirational viewing, and if you're a born-again pigskin fan you may enjoy it. But it's hard to think of anyone else who will.

The Bear is the visual equivalent of sitting down with coach "Bear" Bryant himself and looking through his scrapbook. There's no plot, there's no drama, just anecdotes acted out exactly the way Bryant told them. It's like a two-hour testimonial dinner, with no food the story of Bryant (played with total, lika-

ble conviction by Gary Busey) is the story of an Alabama football player in the 1930's who decided to forego a career as a pro because he wanted to coach. When his coach (Harry Dean Stanton) offers him a full-time position right at home, at 'Bama, he's delighted.

Then the Second World War comes along, and he coaches for the Navy, then U. of Maryland, turning them into winners. Then he moves on the U. of Kentucky, where he turns that team into winners also. But at Kentucky, basketball is really king, and at the campus sports awards, the basketball coach is given a white Cadillac, while Bryant only gets a lighter. So Bryant resigns and goes to Texas A & M, where he turns the team into winners...

I'll bet you want to know what happens next. Well sir, the same thing keeps happening, but the locations change, and finally after going back to Alabama, Bryant retires in 1982, winning his last game. (He died in 1983).

Bryant was, by all the evidence shown here, a fine, upstanding, God-fearing man who inspired almost half-a-century's worth of all-Americans and college football players into hard work and perseverance. He was also an entirely straightforward, uncomplicated, confident man, with no trace of an interior life. Admirable traits in a neighbor or colleague perhaps. But such a person lacks any resonance whatever as the protagonist of a story.

The movie is about Bryant as a coach, so we see squads of football players - hundreds of young men, but all they ever say to him is, "Yes sir." The one player singled out is Joe Namath, and that's because he's in a Bryant anecdote. Bryant had to suspend him from the team, and we're shown Bryant saying to him: "This is the hardest thing I've ever had

to do." You wonder - is that true? Did Bryant never have to do a harder thing? What kind of man was Bryant really, if it is true?

There aren't any other human beings in this movie. In the classic sports movie biographies - The Lou Gehrig Story, The Stratton Story, Pride of the Yankees - the hero had a woman and a friend who got star treatment, even if the events were fictitious.

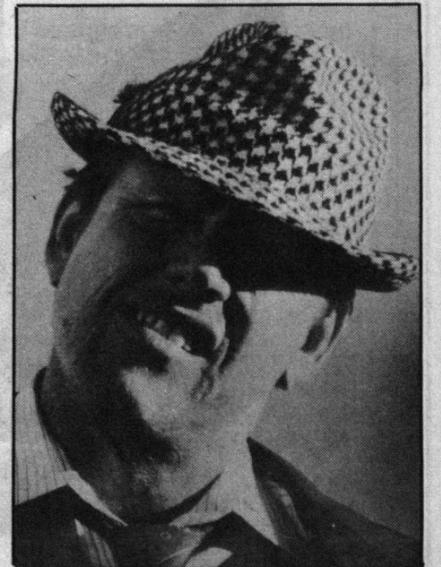
But Cynthia Leake plays Bryant's wife, and we only see her three times. There's a courting scene which is totally generalized, then a scene in 1942, five years after they're married, in which she hands him cookies as he drives off. Then there's a third scene sometime around 1956, when a college student come to take Bryant's daughter on a date. The only reason we're shown this is because it's a Bryant anecdote. He tries to make the young man feel relaxed, the man sits down on a table instead of a chair, and breaks it. The daughter comes downstairs, and goes on her date, and Mom and Pop pick up the pieces. We don't see the guy again - or the daughter, or the wife.

What a hilarious incident! It's like something that might be edited out of *Gomer Pyle*, but because it was Bryant's idea of something interesting and colorful in his life, it's right up there on the screen, along with a whole pack of similar non-events.

The longest scenes show us Bryant's solemn pep talks to his players, and director Richard C. Sarafian must find them really profound, since there are so many of them. We get quiet talk after quiet talk, about how this game will still be a part of you 20 years from now, about the difference between winners and quitters (losing is OK, because that just makes you mad enough to prove you're not a quitter), about the constant connection between football and life.

It's not the positive thinking or the well-scrubbed language that makes you grind your teeth. Those elements are part of many people's real lives. It's the sense that we're being sold Bryant's philosophy. Football in Bryant's view is a religion. "Some people never get to play football," He says to his team, during training-camp workout at night in the pouring rain. "I feel sorry for them."

Such thinking is clearly effective for sports. And it's probably helpful in fighting a war, which is why the movie is reminiscent of recruitment films for Marines. But hearing so many simplistic speeches in a movie which has such a totally false feeling for life, makes *The Bear*, finally a pretty creepy movie.



Man in funny hat #2 (Gary Busey)

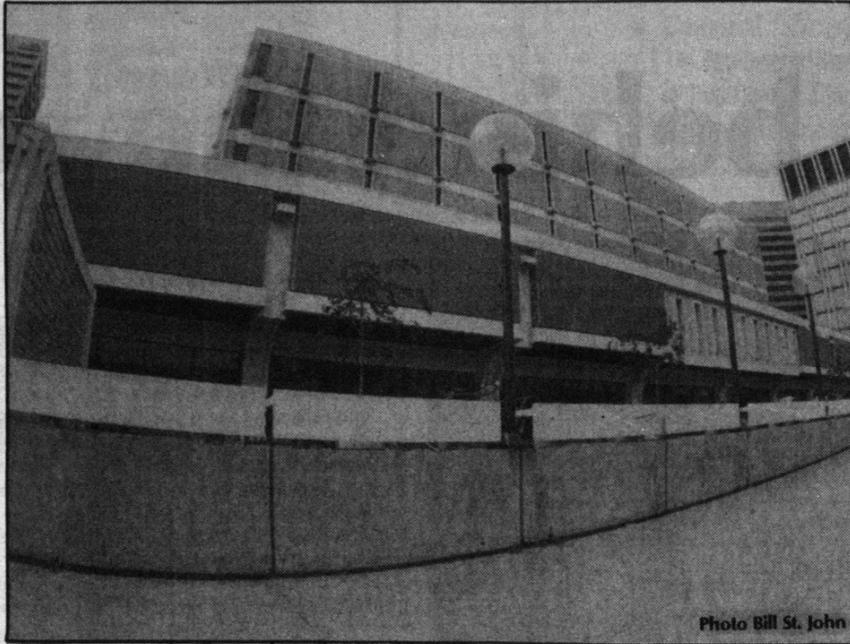
Edmonton Public Library Entertains

by Don Teplyske

The Edmonton Public Library will be abuzz in the next several weeks when its fall schedule of programs gets underway. Several presentations may be of interest to U of A students, staff and children of the above.

This fall's edition of the Children's Entertainment Series began a couple of weeks ago. Featured are music, puppets and films. All presentations are held on Friday evenings in the Centennial (Main) Library Theatre at 7:00 pm, admission is \$2.00.

- October 5 *Paulo* — Paul Finkleman presents musics and humour designed for children, but enjoyable to all.
- October 12 — The Alberta Opera Touring Association presents a delightful production of the timeless fairy tale *Hansel and Gretel*. The best of drama and music for children.
- October 19 — *Mary Poppins* comes to life performed by Maggie Grayson who is joined by several young dancers and a pianist for this eagerly anticipated production.
- October 26 — A night of true excitement *Hallowe'en Fun* is the theme of this ghoulish evening of films. Included will be "The Legend of Sleepy Hollow", "Trick or Treat" and the "Old Mill." All those costumed in appropriate attire are admitted free.
- November 2 — Walt Disney's acclaimed featured *Snow White and the Seven Dwarfs* is presented. This animated classic is sure to be enjoyed by all, whether seeing it for the first or the twenty-first time.
- November 9 — The Children's Library's own *Bob Bell* will amuse and amaze children of all ages with his delightful feats of magic.
- November 16 — The Axis Mime Theatre of Vancouver presents comedy and mystery with their production of *Mask Man*. Modern music is central in this performance which explores the masks people wear.
- November 23 — A colourful exhibition of traditional *Ukrainian dance* by the students of St. Andrew's Church Dance School.
- November 30 — Children will delight to the adventures of Peter Pan and his friends in



The Edmonton Public Library: alternative entertainment

Photo Bill St. John

the classic Walt Disney film "Peter Pan".

- December 7 — An annual event, CBC Radio will again stage a Christmas Opera. In previous years this production has played to sold out, thrilled audiences.
- December 14 — A delicious mixture of fables, songs and stories is presented by Victoria's internationally acclaimed Kaleidoscope Story Theatre.
- November 10 & 11 "Legend of the Peach Festival" featuring Chinese show puppets.
- November 24 & 24 "Puppet Circus"
- December 8 & 9 "Puppet Symphony"
- December 22 & 23 "Shoemaker and the Elves"

On December 24 there will be a special Christmas puppet show. Admission is free, all are invited and it begins at 2:00 pm.

Also for youngsters is a French Storytime for pre-schoolers held at several branches. Admission is free.

Capilano: Stories, music and activities for three to five year olds for which no experience with the French language is necessary. Tuesdays, October 2-30 at 2:30. Pre-register at 468-1806.

Centennial: A weekly half-hour of songs, stories and films for four and five year olds who have some French knowledge. Begins October 9 at 2:00 pm. Pre-register at 423-2331 ext 348.

Jasper Place: A Storytime for four and five year olds with some experience with French. Tuesdays, October 9 - November 13 at 10:30 am. Pre-register by October 6 at 489-0310.

Also for children is "Magic For Beginners", held Mondays at 4:30 to 5:30 pm commencing October 15. Children aged nine and up will learn, in four sessions, the fundamentals of magic. The course is free, but please pre-register at 423-2331, ext 348. The course will be offered at the Centennial (Main) Branch only.

If the various children's series hold no interest for you, the Library offers a couple of very interesting programs for adults. For film buffs a film series is offered.

1939 is the year in focus for this season's film series being held in the Centennial Library Theatre every Wednesday in October at 7:30 pm. Admission is just \$2.00.

Wednesday October 3 *Gone With the Wind*

October 10 *Wuthering Heights*.

October 24 *Mr. Smith Goes to Washington*

October 31 *The Wizard of Oz*.

The Centennial Library houses the only continual photography gallery in the city. This month, until October 30, the National Film Board presents an exhibition featuring the works of Freeman Patterson. Mr. Patterson is a photographer of international stature, the works to be featured reflect Patterson's relationship with nature.

The Edmonton Public Library is an inexpensive source of entertainment for students and their young families. The children's programs are entertaining and educational and can serve as an introduction to the arts. The adult film series and exhibition offer cultural stimuli for the poverty-stricken student. For more extensive information, contact the Edmonton Public Library.

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Rap to reggae, pop to punk: The best of the 80's

General Public
All The Rage
A & M Records

review by David Jordan

What ever happened to the British rock bands that created such a stir five or six years ago, then seemed to fade away when all those preppy bands with slick videos inundated the market? Well, the strong survived, and the survivors are regrouping. Ex-(English) Beat members David Wakeling and Ranking Roger have recruited some new talent (Stoker on drums, Horace Panter on bass, and Micky Billingham on keyboards and vocals) to form General Public. With ex-Clash guitarist, Mick Jones sitting in on this debut recording, the result is a technically superb distillation of all the best that popular rock has had to offer in this decade.

Not staking their reputation on one particular style (or marketable image), General Public draws on several influences, from reggae to rap, pop to punk. Add a touch of free-wheeling poetry, and voila — a masterpiece.

The songs on *All the Rage* divide roughly into two categories: love songs and protest songs. The love songs are freed from the sappy plot lines that adapt so well to video

("My baby left me" — cut to woman in red evening dress and heels, walking with back to camera . . . etc.). Instead, the upbeat tunes accompany words that merely suggest — rather than hit us over the head with — emotions that are familiar to all of us. For example, "Tenderness" captures an uncertainty we've all known at one time or another: "I held your hand/Rings but none on that finger/We danced and danced but I was scared to go much further with it . . ."

The social protest songs are not the blatant "fuck the world" onslaughts of the punk variety, but instead dwell on the more personal side of coping in an insensitive world. "Day to Day", for example, fuses a touch of optimism with the common cold-hard-world approach: "Silent hunger must get stronger/-Cause you're waiting for that day today day today/ . . . Your reactions can hold or set you free/Stand and be firm/ Just check the terms in a hurry . . ." (Line divisions are arbitrary; there are none on the lyrics sheet.)

All the Rage represents all the best of the 80's. Its music is new, but not reactionary; its lyrics are timeless. It's too bad that Mick Jones wouldn't commit himself beyond a guest appearance on this debut album, but let's hope that General Public can stabilize their roster, and continue to give us their best.

Live radio theatre returns

by Barry Hanley

Remember those halcyon days of live radio theatre? When whole nuclear families (granpa neutron and tron-boy) would gather 'round the old faithful wireless - hearts and minds peacefully conjoined - captive to the latest adventures of The Lone Ranger or The Shadow Knows? Of course you don't. You probably have difficulty remembering the days before color television. However thanks partly to the marvels of modern radio technology, and partly to C.J.S.R.'s complete

lack of any, you too can now enjoy, as your grandparents did in those mist-shrouded days of yore, LIVE RADIO THEATRE!!!

Tune in every Saturday night at 6:00 to C.J.S.R. and one day you too, like your grandparents before you, will be able to tell your grandchildren, with that insufferably superior air so annoying in old people - "Ah! Now that was radio."

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Brush up on Bach

From March 21 to April 6, 1985, Edmonton will join the worldwide celebration of the 300th anniversary of Johann Sebastian Bach's birthday, and a \$40,000 scholarship program will be part of the TriBACH Festival.

The main attraction of the festival will be a diverse series of concerts representing Bach's most acclaimed choral, piano, organ, and orchestral works. Included will be performances of the Magnificat, B minor Mass, Goldenburg Variations, Brandenburg Concerti, major cantatas, suites, and motets, and the rarely performed St. Matthew Passion.

More contemporary interpretation of Bach, programming for children, and masterclasses will also be featured.

Some of the featured performers include the Canadian Brass, Pro Coro Canada, the Stockholm Chamber Choir, the Vancouver Chamber Choir, conductor Eric Ericson, guitarist Liona Boyd, pianist Rosalyn Tureck, and the Edmonton Symphony Orchestra.

TriBACH will also host six performances in Calgary.

Another major part of the TriBACH Festival is the Bach Tercentary Festival Scholarships. The \$40,000 program was established by the festival's Board of Directors to encourage the development and recognition of talent in Alberta post-secondary music students.

Nine scholarships will be awarded to winners in four categories: strings, winds/-brass, voice, and keyboard. A first prize of \$5000 and a second prize of \$2500 will be presented in each category.

Also, a \$10,000 grand prize will be awarded to an overall winner selected from the four first place winners and the winner of the \$5000 Charles S. Noble Scholarship being provided by the Heritage Trust Fund.

To enter, candidates must have permanent addresses in Alberta, and be enrolled or accepted for enrollment in a classical music program at a recognized university, college, or conservatory. Consideration may also be given to applicants studying privately with a recognized music instructor.

Candidates must also submit a 20-30 min-

ute audition tape demonstrating two contrasting styles, with 50 per cent of the chosen material works by J.S. Bach.

The selection process for the Bach Tercentary Festival Scholarships will be in three parts: an initial screening of audition tapes; a live competition in Edmonton on March 27 to select the first and second prize winners in the four categories; and a final competition on March 30 between of the first prize winners and the Charles S. Noble Scholarship winner, when the \$10,000 grand prize will be awarded. These five candidates will also perform at a special Prizewinner's Concert in Calgary on March 31.

The deadline for scholarship applications November 30, 1984.

For more information on the scholarship program or the TriBach Festival itself, write: Bach Tercentary Festival Scholarships (or) TriBACH Festival, Suite 300, 10250-101 St., Edmonton, T5J 3P4; or call 429-2224.

* LSAT *

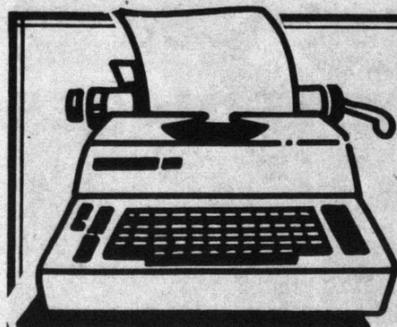
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SPORTS

Awesome display of bonk...bonk...but

Darling Carling in no danger

by David Boyd

Carling Bassett looked very relieved earlier this week when informed that none of the Women's Tennis Tournament winners would be joining the pro circuit.

Linda Putnam and Pam Edwards put on an awesome display of bonk-bonk in winning the doubles title. The beginner singles champ, Sandy Vojuodich, rode a rocket-like serve to victory.

Jane Macleod captured the intermediate singles title with a baseline game remarkably similar to Chris Evert-Lloyd's.

The real queen of the courts, however, winning in the advanced singles division, was Susan Torrible. Bring on Martina!!!

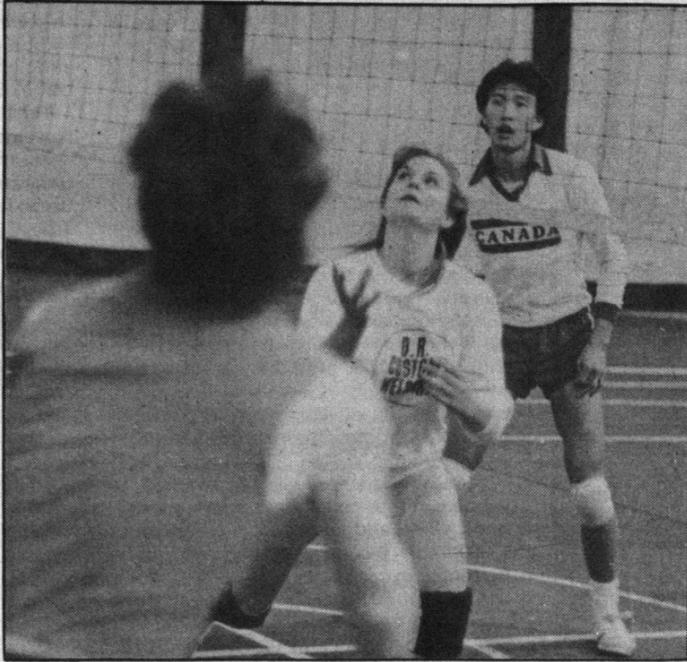
The Men's Archery Tournament held Saturday at Lister Field was a very successful event, with approximately 59 archers competing, 34 of whom were with St. Joe's unit.

The sharpest archer in Class C (beginner) was Wei Chou Ouyang from C.S.A. with 137 points. Ed Bresky from Law was also right on target, winning the class B (intermediate) section with a score of 124.

In the Class A (advanced) segment, G. Braithwaite and Erwin Fraga battled it out like Robin Hood and the Sheriff of Nott. Forest.

G. Braithwaite emerged the victor by a very narrow margin (206-202).

The first "Intramural Participant of the Week" for 1984 is Jim Cook. Jim is a gung-ho student who is one



What overcrowding problem? Only 106 teams entered in Co-Rec volleyball!

of the Law faculty's unit managers.

While playing a major role in organizing Law's teams and entries in the intramural program, Jim is also a very active intramural participant.

On Saturday, Sept. 29, he played flag-football with the Law "A" squad, scoring a touchdown in the process.

Jim also took part in the archery tournament and ran in the Turkey Trot road race, with both of these activities occurring on September 29.

Justice was served when Jim won one of the wild-card turkeys given out in the Turkey Trot.

Nothing fowl here... just a bunch of turkeys

by David Boyd

The 1984 Turkey Trot was very successful, with 138 runners racing for twenty-one turkeys. Fortunately for the racers, it was a warm, sunny day with ideal running conditions. St. Joe's once again dominated the race, with 40 entrants managing to coup three of the turkeys.

The complete list of winners is as follows:

Short Course:

Men's IM

1. J. Archibald (13:47)

2. M. Whitney (13:53)

Women's IM

1. Dianne Williams (16:20)

2. Heather Burton (16:29)

Men's Over 35

1. Frank Frith (45:58)

Men's Alumni

1. Arthur Whitney (11:55)

2. Brent Kassian (13:39)

Women's Alumni

1. Maylene McMillan (18:02)

2. Rota Otto (21:22)

Wild Card Draw

1. James Cook

2. Gordon Guard

Long Course

Men's IM

1. Ian Westlake (26:28)

2. Bill Neilson (27:39)

Women's IM

1. Ingrid Otto (32:57)

2. Dianne Green (36:18)

Men's Over 35

1. Bill Lovie (35:48)

2. Ed Cook (39:31)

Men's Alumni

1. Patrick Sly (28:47)

2. Werner Fraga (29:41)

Women's Alumni

1. Tony Hatso (29:47)

2. Liz McBlain (39:39)

Intra Specs: Entries for the Women's Soccer Tournament must be received at the Campus-Rec Gold Office by 1:00 pm, Friday Oct. 5.

Entries for Men's Basketball must be received at the Campus-Rec Green Office by 1:00 pm Wednesday, October 10.

Entries for the Men's Tour de Campus Bike Race must be received at the Campus Rec Green Office by 1:00 pm Wed. October 10.

Entries for the Intra-Res Mixed Volleyball Tournament must be received at the Green Office by 1:00 pm Wed. October 10.

Bear dog's tops

by Chris Dallin

Saturday afternoon, the U of A Cross Country team pounded its way through dense bush and long trails of Saskatoon berries.

The meet was the Sled Dog Invitational Cross Country Competition, and U of A did very well.

The Sled Dog meet is the first major meet of the Cross Country season. This competition allows coaches to look at the new crop of runners. Dr. Haddow, coach of the cross country team watched all competitors, old and new. From this meet he bases his choice of people to compete at the Conference meet.

Haddow was very pleased with the enthusiasm of the team as well as the number of competitors. There were 30 people who made their way to Saskatoon, this number is more than ever before. Haddow was also pleased with the U of A first place finish for the men, and second place finish for the women.

The Bears team was led by Blair Rosser over the 8.3 km race. Blair finished an excellent third, with a time of 27:29. First place went to U of S runner Kerry Bethel. Other Bears who played well were Carl

Bessai, 5th place, with a time of 27:41, and Lee Miller who was 7th with a time of 28:05.

Behind the Bears team in second place were (catch this) ... the Saskatoon Sloths. This is the U of S alumni team, obviously, desperate for a race, and a name.

The Pandas were led by Superath-

lete Mary Burzminski, as she was second over all in the women's race. Her time of 15:35 was just behind Olympic Bronze Medallist Lynn Williams. Other Pandas who finished well were Cindy Livingstone, 4th in a time of 15:42, and Barb Russell, 7th place in 16:09.

Duel to the death for first place

by David Jones

Canada-West Collegiate Soccer action over the weekend indicates a very tight battle for first place will be fought in the next few weeks.

On Friday, the Golden Bears met UBC at Victoria Soccer Club. The Bears enjoyed a slight edge in the first half and entered the dressing room up 1-0 on a brilliant header by striker Joss Adam. Adam delicately nodded the ball past the UBC goalkeeper off a cross from an overlapping Frank Saporito.

The 2nd half saw the Bears wilt, and UBC equalized at 65 minutes.

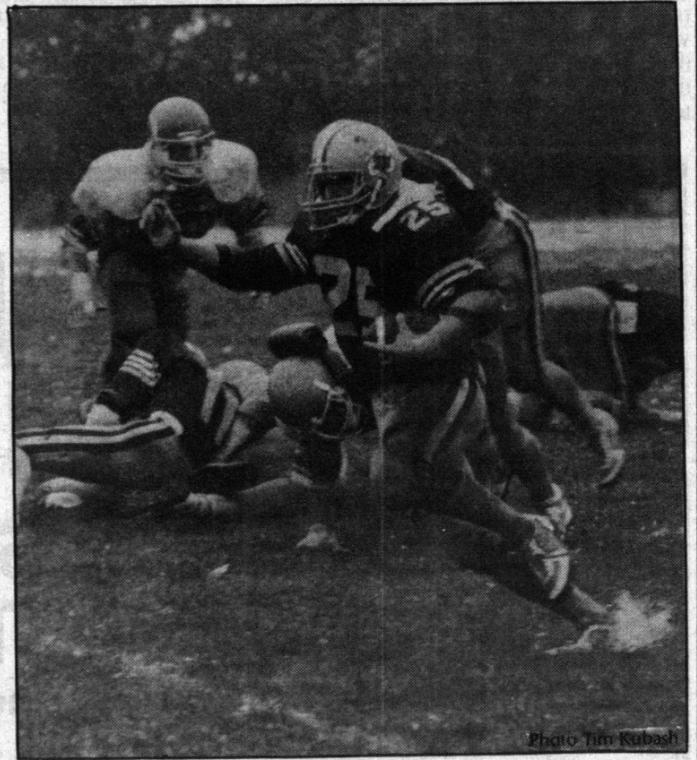
From then on, it was UBC vs. Bear goal keeper, Peter Snyder. The errant pass late in the game left Centre full-back Chris Odinga alone to defend the Bear's net. Odinga forced to use hands, conceded a penalty kick. Snyder did well to dive right and block the shot to preserve the tie.

On Saturday, the Bears outplayed a hustling UVic, but had to settle for a 3-3 draw. UVic scored two goals in the final 10 minutes - the 2nd with less than one minute left.

Coach Sandy Gordon was disappointed with the result but found consolation in his teams improved performance.

The Bears exhibited short flashes of high-quality soccer that will undoubtedly become more frequent as the season progresses. Midfielder Wendall Zerb scored two goals for the Bears - one diving header off a throw-in from left-half Torwan Nawrot.

Zerb and full-back Saporito were the standouts. Bears visit Calgary and Lethbridge next weekend.



Jeff Funtasz says: Sorry guys, gotta head over to the Bearfest... I'm thirsty!

Boogie down to the Bearfest

by Brenda Waddle

"Many special events have been planned around this Saturday's Football Bears' game against the University of Manitoba Bisons," says Jim Milligan of the Football Operations Committee.

According to Milligan, the Football Operations Committee is newly formed, and is designed to help Coach Jim Donley promote his first-class football team.

Saturday's events will include hot air balloon rides for the children if the weather holds out, and a "Bearfest" that will start at 12:00 noon on

the Concourse of the Universiade Pavilion.

The "Bearfest" will include music, the Golden Bear Cheerleaders, an appearance by the Great Root Bear, as well as food and refreshments.

This is also Alumni Homecoming Weekend, and over 400 former players, coaches and staff have been invited from all over Western Canada.

Homecoming events will include a "Get-Back-Together" Stag on Friday night, and a dinner and dance Saturday.

Game time is 2:00 pm Saturday.

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footnotes

OCTOBER 4

U of A New Democrats general meeting, 3:30 pm Rm 142 SUB. Presenting Ray Martin, MLA. Topic: Alberta Industrial Strategy. Everyone welcome.

CARA (Citizens Against Racism & Hatred) First meeting. Athabasca Hall, Heritage Lounge, 7:30 pm. All welcome!

U of A SF & Comic Arts Society meeting 1930, Tory 14-9. All sapientis welcome. Bring gags for the Cruiser Choir.

Horticulture Club Plant Sale. Main floor SUB, Thursday, Oct. 4, 10-5.

U of A Skydivers general meeting in TB 60 at 17:00. Executive elections to be held. All welcome.

U of A Flying Club Information Night. Private Pilot ground school info/regist. events calendar, flying trips info and more. 7:30 pm CAB 269.

U of A SF & Comic Arts Society meeting 1930, Tory 14-9. So what if NonCon's tomorrow and your WeirDrobe's not ready? Come anyway!

Lutheran Campus Ministry 7:30 pm Worship at the Lutheran Student Centre, 11122 86 Ave.

OCTOBER 5

U of A SF & Comic Arts Society Insanity Contest begins. Details (where, when etc.) this Thursday's meeting.

Do you like popcorn? Visit the Circle K booth in SUB, 11-3.

Lutheran Campus Ministry 10:30 am Worship in SUB 158A on Thanksgiving Sunday.

Ed. S. 129 at 2:45 pm Friday, October 5. Free coffee and admission. Sponsored by Club IDC. Be there.

UASFCAS special annual Insanity Contest October 5-7 at Non Con 7. Details Thursday. Madness takes it all . . .

Circle K Bakesale Friday in HUB. Hungry? Try some of our baking.

Entry deadline for Women's Intramural Soccer Tournament. Sign-up at the Gold Office.

OCTOBER 9

U of A Group for Nuclear Disarmament general meeting. 5:00 pm SUB 158A. Everyone welcome.

OCTOBER 10

Lutheran Campus Ministry noon hour Bible study on "Micah" in SUB 158A.

Understanding Catholicism, a series of nine 2 hour lectures. Fourth lecture on "Prayer" by Dr. Barbara Rice, St. Joseph's College, Rm 102, 7:30-9:30 pm. Contact Marcia 433-2275 for info.

Campus Rec. Tour-de-Campus Bicycle Race. Deadline Oct. 10, race Oct. 14. Green off. men; Gold off. - women.

OCTOBER 11

7:30 pm worship at the Lutheran Student Centre, 11122-86 Ave.

Dr. Guy Sylvestre, "The Shape of Research Libraries in Canada's Future." Henry Kreisel Lecture Series sponsored by U of A Library. HCL1 - 8:00 pm.

OCTOBER 14

Lutheran Campus Ministry 10:30 am worship in SUB 158A.

Lutheran Student Movement 7:30 pm "Visions of Glory: How We View God" explores "God the Son, Redeemer" at the Lutheran Student Centre 11122-86 Ave.

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"Ski Swap" Univeristy Pavilion (concourse area) 10-4. Downhill & Cross Country. New 7 Used equipment. Fee \$2.00 Waxing & Ski Care.

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One way ticket to Toronto, October 8. \$100. Phone 458-5542 after 5.

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House to share, close U of A, \$225.00 plus 1/2 util. (female). November 1. 439-4239.

For Rent: One bedroom apartment. Completely renovated. \$275.00/mo. Ph. 439-2710.

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FOUND: Lady's watch, near west entrance to Rutherford on Thursday, September 27. Call Brad (434-0406) and identify.

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Need Cash Flow. Drive Taxi. Full/Part-time. Private owner. 486-4639.

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Sunday, November 11 (Remembrance Day)

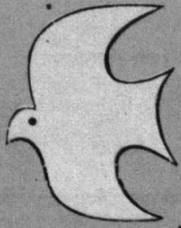
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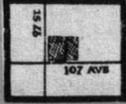


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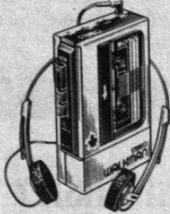


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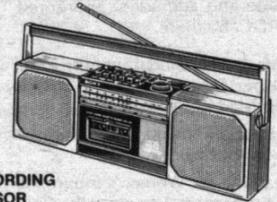
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S.U.B. BUILDING POLICY

PROMOTION OF IDEALS, OR CENSORSHIP?

At this time the SUB Building policy reads, "The Students' Union was not intended to be used as a forum for activities or events of a sexist, racist, degrading, or otherwise offensive nature. The following guidelines are designed to put the interpretation of the aforementioned in the hands of accountable student representatives..."

"The enforcement of this policy is the responsibility of the Vice-President (Internal Affairs). The Vice-President (Internal Affairs) shall have the authority to prohibit programmes which s/he deems to be of an offensive nature..."

The decision of the Vice-President (Internal Affairs) may be appealed to the Students' Union Executive Committee or Building Services Board and then Students' Council if the complainant is not satisfied with the decision.

Building Services Board (May 23) decided to delete this policy as it felt that the Students' Union had no legal right to censor activities by any student or group of students so long as the event did not contravene any existing laws. Students' Council overruled BSB on May 29, 1984 and asked for student input.

FACT: Fundamental freedoms under the *Canadian Charter of Rights and Freedoms*. "Everyone has the following fundamental freedoms: (a) freedom of conscience and religion; (b) freedom of thought, belief, opinion and expression, including freedom of the press and other media of communication; (c) freedom of peaceful assembly; and (d) freedom of association.

QUESTIONS: Is the present SUB building policy illegal? If not, should the Students' Union promote that which we feel to be acceptable, and ban whatever we feel to be unacceptable to the general welfare of students?

FACT: The mortgage on the Students' Union Building costs over \$11 per full time student. Caretaking and maintenance, over \$9 per student.

QUESTIONS: Does every student have the right to do what they want to do so long as their actions are not illegal? Or, does any student have the right to not have in SUB, any event which they find offensive? If a student group is not allowed to hold their event in SUB due to building policy, should they get their \$20 per student back?

This section of the building policy came forth a few years back after the "Mr. Nude" and "Miss Nude" Alberta shows were held in SUB Theatre by a non-student organization. Since then, student groups have had this policy used as a tool against them to enforce "acceptable" entertainment during their events. In the past, the Med students and the Engineering students have been warned about their shows. In the future, the IFC "God and Goddess" competition may be declared "sexist."

On October 11, Building Services Board will be meeting at 5:00 in room 034 SUB to recommend to Students' Council what the future policy should be.

The options are as follows:

- 1) No censorship.
- 2) Censorship according to the existing policy.
- 3) Censorship by a different group other than the present Students' Union boards.

Written submissions with signatures are recommended as this will show the support your point of view has with the students. The recommendation of BSB to Students' Council will be directly related to the number of students who want a specific policy as outlined in the previous paragraph. All written submissions should be dropped off at Room 259 SUB by Thursday, October 11 at noon.

THE CHOICE IS YOURS!!

