

McInnis grilled in mini-forum

by David Deaton

A panel discussion on "Financing Post-Secondary Education" attended by representatives of the three major political parties quickly turned into a ceremonial roast of Tom McInnis, Nova Scotia's Minister of Education.

This event was the headline act of an all-day conference organized by the Students' Union of Nova Scotia on post-secondary education. The theme, however, clearly revolved around university accessibility — or the increasing lack thereof for many Nova Scotians.

The other panelist, Vince MacLean, leader of the N.S. Liberal Party, and Alexa McDonough, leader of the N.S. New Democrats, assailed the Conservative government's neglect of post-secondary funding.

MacLean, speaking first, observed that students and their families were acquiring ever-heavier debt-loads under the Tories' parsimonious bursary program. He called for substantially increased bursaries and a "cleaning up" of the Student Aid Office.

Next to speak was Alexa McDonough, who picked up where MacLean left off. Without referring to a prepared text, she cited a flurry of statistics as evidence of a "dangerous erosion of post-secondary funding". Merely to restore current funding proportionate to 1979-80 levels would require, she claimed, \$85 million in government grants. She too decried the fact that Nova Scotia, of all the provinces in confederation, allows the highest tuition fees yet offers the most meagre bursary programs.

McDonough warned that inadequate post-secondary funding would further widen the great inequalities already existing in the province. "Apart from university students staggering under a mortgaged education are those who can't afford to enter the system in the first place." First among the financially strapped, she asserted, would continue to be members of minority groups and people from outlying regions.

Last to speak was Tom McInnis, Minister of Education. He expressed regret that Premier John Buchanan could not attend. McInnis came, he said not so much to speak as to listen, especially to suggestions from the student body. "We want your views," he said.

The honourable minister launched into a prepackaged speech. He declared his commitment to "education, purpose and focus" in post-secondary education. He confessed that he had been amazed to learn that 18 per cent of Nova Scotia high school students go on to university, but protested that post-secondary funding was "more of an issue that it should be".

McDonough said this very statistic proved how Student Aid fell short in encouraging young people to further their education. Part-time and mature students are even more inadequately provided for, she added.

Funding from the private sector was also discussed. While McInnis welcomed deeper private involvement, McDonough spoke of universities being turned into corporate handmaidens.

In another instance, McInnis lamented, "We don't have the wealth of Ontario — we can't dole out funds the way rich provinces can."

"Then why," asked McDonough, "was John Buchanan the only premier ready to accede to Mulroney's infamous proposal to cut back federal transfer payments?"

So the debate raged, with McDonough and McInnis clashing on every point — while Vince MacLean looked on forlornly.

A brief question period followed the speeches by the three representatives. The most astonishing question for the audience was put forward by McInnis: "Does anyone here know of individuals who aspire to attend university but cannot because they lack the wherewithal?"

The honourable minister seemed genuinely surprised when the audience responded with a resounding "YES!" "I didn't know," McInnis mumbled. "That's what I came here to find out."

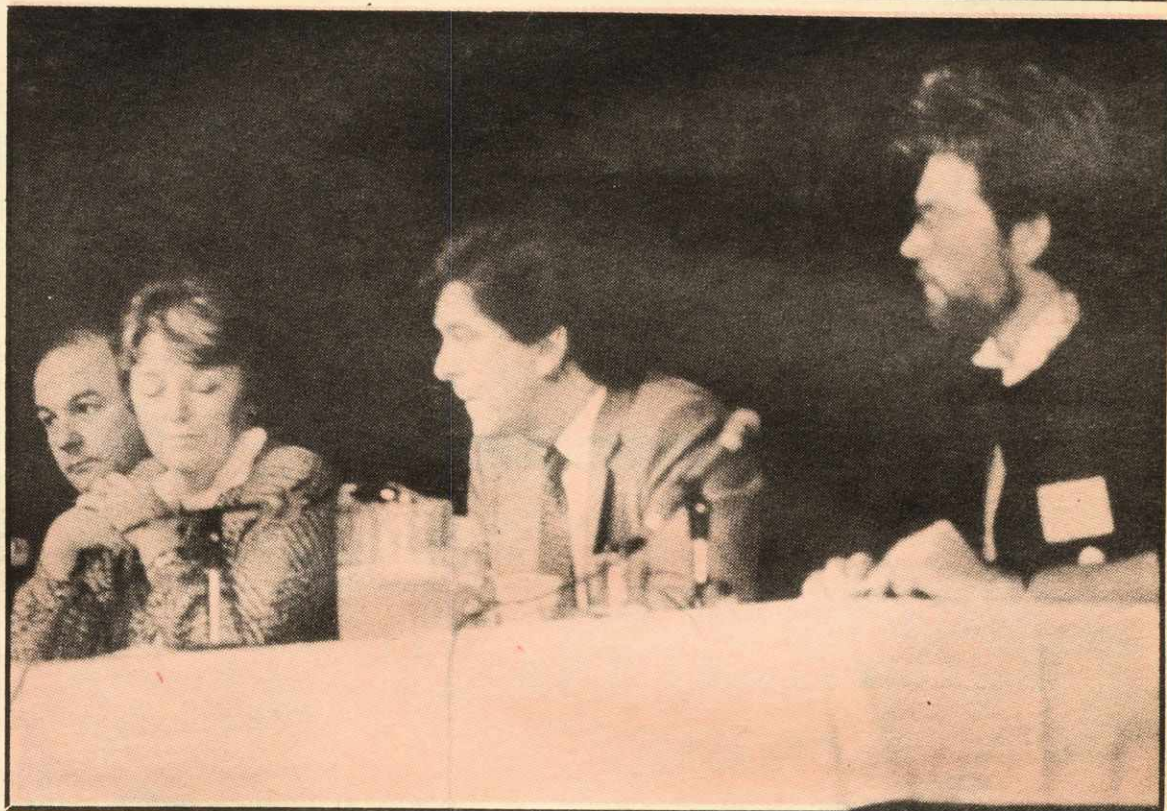


PHOTO: ROCHELLE OWEN

Vince looked suspicious, Alexa looked bored, and Tom looked pretty tight-lipped. The mini-forum on post-secondary education took place on Tuesday, October 20th in the Dal SUB.

No names, no funding

MONTREAL (CUP) — A school policy requiring student groups to submit the names of their members has come under attack from gays and lesbians at Québec's largest public university.

To receive funding, undergraduate groups at l'Université du Québec à Montréal (UQAM) have to submit the names of at least 200 members so the university can verify their student status and collect their member-

shipfees. Only departmental associations are exempt from this policy.

Gay and lesbian UQAM students have charged that such a policy would force their members to make their sexual orientation public.

"The problem with this method is that the university asks for the names and ID numbers of students who want to become members," said

Raymond-Paul Joly, a member of l'Association des gays et lesbiennes de l'UQAM (ALGUQAM).

ALGUQAM has applied for funding this October. The association has to gather a list of 200 members by January 5.

"There are hundreds of gay students at UQAM but people are afraid it will be noted on their record," Joly said. "Besides, who would want to go to the registrar to pay their membership fees and risk being recognized?"

Joly also added that straight students who would want to join ALGUQAM as sympathizers might also be discouraged by the current funding policy.

UQAM official Joanne Babin, who works for the university's community services department, says the group never told her of their criticisms.

"The university is ready to listen to them," she said. "But I can't argue their case with my superiors if the students don't tell me what the problem is."

Babin said the university was not likely to make an exemption to the policy because "every group would want to be treated in a special way."

"The problem for us now is to find 200 members willing to go public," said Joly. "We really don't know what to do."

"If people don't want to make themselves known, they won't be members," said Babin.

Money limits disabled access

HALIFAX (CUP) — A woman in a wheelchair was trapped in a Dalhousie University elevator until three passers-by managed to lift the chair up to the level of the floor.

The incident, reported in Dal News, the university's public relations department newspaper, prompted a member of the Dalhousie Board of Governors to complain about accessibility for the disabled on campus.

"She accepted it — what can one do? But I'm not about to," Maxine Tynes told colleagues at last month's board meeting. "I feel so strongly one has to lobby for changes."

Dalhousie President Howard Clark is reported as saying he "appreciated all (Tynes') concern."

Clark said the elevator will be investigated, by added that renovations to older buildings are expensive.

According to the Dal News, Tynes said money shouldn't be the determining factor. "My contention is some problems don't take money — they take sensitivity and awareness," she said.

Tynes also pointed out that many Dalhousie buildings were constructed at a time when accessibility for the disabled was not considered essential.

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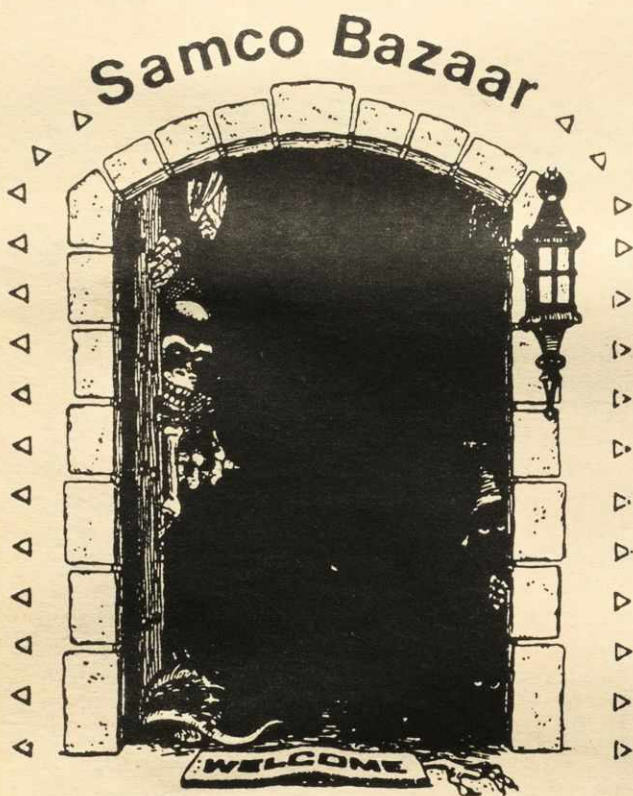
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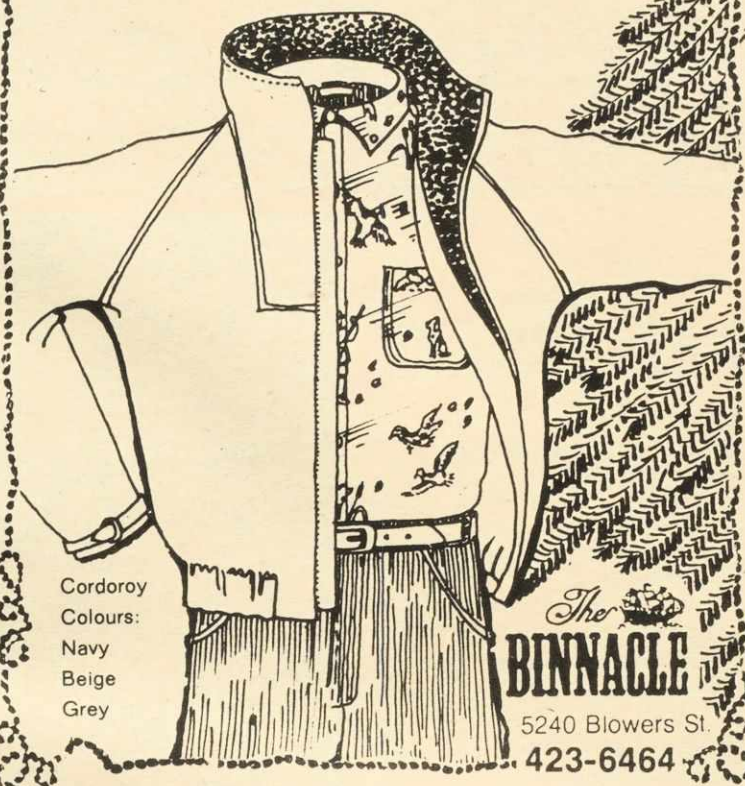
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Commentary should not exceed 700 words. Letters should not exceed 500 words. No unsigned material will be accepted, but anonymity may be granted on request.

Advertising copy deadline is noon, Monday before publication. The Gazette offices are located on the third floor of the SUB. Come up and have a coffee and tell us what's going on.

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Profs rejoice, the heat is back on again

by Geoff Stone

Heat is back in the Dalhousie English and Philosophy departments after a panic that the buildings would go without heat for the winter.

The Dalhousie Physical Plant started up its steam heating system last week only to discover that no steam was getting into the houses along Henry and Seymour streets.

"It was a remarkably cold day," said Steven Burns, a Dalhousie philosophy prof.

Burns said there was some fear that the houses would be forced to teach in the cold, or that they

would have to use space heaters.

But by the weekend, Burns said maintenance had supplied the houses with space heaters, set up a branch steam line from the Cohn Auditorium, and produced a wild maze of pipes along the backyards of the houses. "They (maintenance) did an excellent job," he said.

The pipes ran around the whole block, but now they are trying to reroute the system from basement to basement.

Burns said the old system was apparently totally rusted, and the original planners never even left plans of where they laid the pipes. "The workers this week-

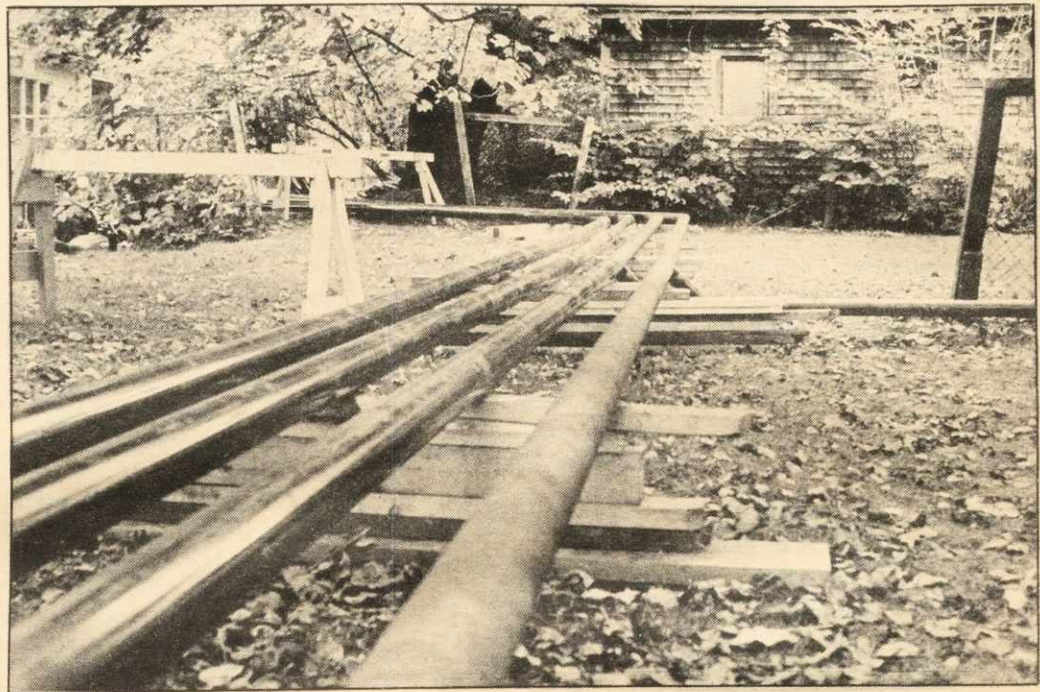
kend) really deserve credit. I wouldn't be as flattering about the original plan," Burns said.

There is now steam heat in the houses. In fact, Burns said they are getting more heat than they know what to do with. "The

houses are so warm we'd rather be outside," he said.

Maintenance plans to have pipes installed under the ground sometime in November. There is presently still work going on to get temporary heat.

The old line system will be abandoned, because of the extraordinary cost of digging it up and the fact that the old system was never put in in a competent manner. "They just abandoned it," said Burns.



In a weekend of hard work by the Dalhousie maintenance, the backyards of the English and Philosophy houses look like testing grounds for atomic accelerators.

Government cuts native education

TORONTO (CUP) — A national organization of native university students may be the next step in fighting the recent withdrawal of federal funding for Indian education.

Gerry Trudeau, the national commissioner of indigenous affairs for the Canadian Federation of Students, said native students need to organize on a large scale to have more clout.

"We can speak as a whole, not just as one person from one university," said Trudeau.

Trudeau said so far in Ontario, only Lakehead, Laurentian and Carleton universities and Algoma College have established campus native groups. He said at most universities there are not enough native students to establish ongoing support groups so the national organization will take a while to form.

"It's going to take a couple of years. It's not something you can do in a month or so," he said.

Trudeau conducted a seminar on problems unique to native

university students at the Northern Ontario Students Conference held in Thunder Bay October 10-12.

He said that when native Indians and Inuit travel to a distant university to attend school, "they are not familiar with non-native ways and have just come from a reserve-type setting. There's no native association or people that they can talk to. They're just like foreign students."

Trudeau said of the estimated 12,000 native students enrolled in the federal government's post-secondary education assistance programme, many will drop out because they are too isolated from their native communities.

Meanwhile, the federal department of Indian Affairs and Northern Development has for the first time put an unexpected limit on funds for native education assistance, leaving native students across the country enrolled in courses they are unable to afford.

Presidency not a political campaign

by Dan Gawthrop

The office of university president should not be used as a tool for political interests, says Dr. Marion Fry, the first woman president of King's College.

Responding to media coverage of her as a "non-feminist", Fry said recently that last year's article in the King's College Monitor has turned her casual remark into a full-blown issue.

"When I said I was not a feminist and wasn't political," says Fry, "the context in which I said that was in a discussion about how I got this job." Some observers, she says, thought she would feel triumphant about her selection as president by an all-

male board of governors.

"It was as if I really had 'won' over a lot of male applicants," says Fry, "as if it had been a battle scene and I was on the winning side, or as if I had set out in a political way, determined to win for the sake of the women's cause."

It was in that context, she says, that she did not regard her candidacy as a 'political' campaign.

In fact, says Fry, it was the *Toronto Star's* interpretation of the *Monitor* article that led to the misunderstanding.

The 'non-feminist' statement, she says, "was quite unfairly taken by (writer) Lois Sweet... as

by Lynda Cassels

On a windy September evening, a dozen people gathered around a table in one of the Dal SUB's meeting rooms listen attentively to the plight of a South Korean man who was imprisoned over ten years ago.

Kang Jong-Hon was charged under the South Korean National Security Law with

a disappointment to feminists." Fry is offended by this suggestion, she says, because it implies her opposition to women's issues like the need for daycare, equal pay for equal work, and equal opportunity in education.

"Of course these things are important," she says, "but I expect that any intelligent human being would see that it (equality) is important."

What is more important, says Fry, is that her selection as president was based on practicality, not politics.

"I don't see it (the presidency) as a women's issue," she says. "I see it in terms of what has to be done."

Happy birthday

"infiltrating groups in South Korea on behalf of the Democratic People's Republic of Korea (North Korea)". He was arrested

He was arrested after participating in a non-violent demonstration at the university where he was staying.

after participating in a non-violent demonstration at the university where he was studying. At his trial, Jong-Hon said his confession had been obtained under torture.

Paul McIntyre mentions that today is Jong-Hon's birthday.

"Happy Birthday," he comments wryly. Since 1984, the Halifax chapter of Amnesty International has been campaigning for Jong-Hon's release. McIntyre, who is coordinating the group's work for the Korean, has been with the Halifax group for over four years. For many of the people in the room, however, this meeting is their first taste of Amnesty International in action. On the sign-up sheet, almost a dozen people have indicated an interest in the new member's orientation session which chair Alex Neve is organizing for mid-October.

As most people are aware, Amnesty's mandate is based on the right of every individual to the free expression of his or her beliefs, providing their neither employ nor advocate violence. Amnesty believe Jong-Hon was imprisoned for exercising this right.

Amnesty International was founded in 1961 by British lawyer Paul Benenson. Shocked by a report in a local newspaper of two Portuguese students who had been thrown in prison for drinking a toast to freedom in a Lisbon bar, Benenson rallied the British people to speak out, and loudly, against the widespread violation of human rights.

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Speak out they did. Benenson's plea that prisoners of conscience not be forgotten mushroomed into an international movement. Their mandate is simple: to secure the release of all prisoners of conscience and to abolish torture and capital punishment under any circumstances. Amnesty also upholds the right of each prisoner to a fair and prompt trial.

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Coke workers have a lot to lose

by Eleanor Brown
 SAINT JOHN (CUP) — The hand-lettered sign at the left of the door reads "Scab Alert: Hit a Scab Week". A list of 22 strike-breakers' names and addresses follows.

The message at the bottom

reads, "If you know or recognize any of these scabs, feel free to let them know how you feel. Ban the Scabs."

A walkout at Coca-Cola's three unionized New Brunswick plants — there are five in all — is going into its fourth month.

While management refused to comment, the union is in the middle of a drive to hit the soft drink bottler in the pocket-book. Residents of Prince Edward Island and New Brunswick are being asked to boycott all Coke products, and cans on Nova Scotia shelves all come from Brunswick Bottling.

"These guys (strikers) are average citizens," said George Vair. "They've never been in trouble with the law in their whole life. Now they're breaking windshields. The emotions take over."

And the representative of Local 1065 of the Retail Wholesale Department Store Union (RWDSU), headquartered above the Vern's Doughnut and Pastry Shop, blames strikebreakers for the scattered skirmishes in front of the Saint John's Brunswick Bottling Ltd.

"It's pretty hard when people go on strike — you're fighting for your job, then the employer brings in somebody and they take your job," said Vair.

But the strikers are not the only ones who occasionally resort to violence. In what may be the first such decision in Canada, an injunction against the

company forbids the assaulting of picketers.

The union says its members were assaulted by Brunswick Bottling employees. And on July 15, Mr. Justice Alfred Landry served an injunction which forbids management from harming picketers or counselling others to do so.

Grievances date from 1982 and include allegations of attempted union-busting and unwarranted mass firings.

According to shop steward Dave Brown, company owner Ralph Hawkes hired his friends to replace unionized workers.

Brown said a spring bargaining session saw management attempt to remove seniority provisions from the contract. Employees in Moncton, Saint John and Edmundston walked out May 28.

Saint John's fifteen strikers are feeling the pinch. A court order restricts the number of picketers to ten and the blue-collar workers are receiving \$100 a week in strike pay. The other union locals in town are being

encouraged to "Adopt a striker" and match their take-home pay.

Shop Steward Brown said the strikers can stick it out.

"Nobody's put a time limit — we can hold it indefinitely," he said.

The workers have a lot to lose. According to New Brunswick law, strikers can be fired without penalty. Twenty-eight employees province-wide have already lost their jobs.

"The boycott is the only thing that's stopping (the owner). We're putting economic pressure on him (to negotiate)," Vair said.

"We're willing to talk on any issue, with the exception of seniority," added Brown.

Brown said 50-year-old employees who lose seniority and get fired will never be able to find new jobs because they are too old for today's employer.

And Brown said the Coke boycott is working. Production is down, sales are down and some major food chains have agreed to purchase Coke products from Newfoundland.

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THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS

Boycott

COKE

by Eleanor Brown

SAINTE JOHN (CUP) — The striking employees at three New Brunswick bottling plants are asking students in the Maritimes to boycott Coca-Cola products.

"The only way they can win the strike is to put as much economic pressure as we can on the company," said Dave Brown, the shop steward for Local 1065 of the Retail Wholesale and Department Store Union (RWDSU).

Coca-Cola products include Coke, Schweppes, Minute Maid, Sprite, Pure Sun, Fresca, Fanta, Five Alive, Tab and A&W.

The company ships its soft drinks throughout New Brunswick and Prince Edward Island and to parts of Nova Scotia.

The strikers say the boycott is already working. Major food chains in New Brunswick with the exception of Sobeys are not

promoting Coke.

Distributors in Bathurst, New Brunswick, Halifax, and Cape Breton are buying their supplies elsewhere.

An industry spokesperson said other soft drink companies aren't increasing production loads.

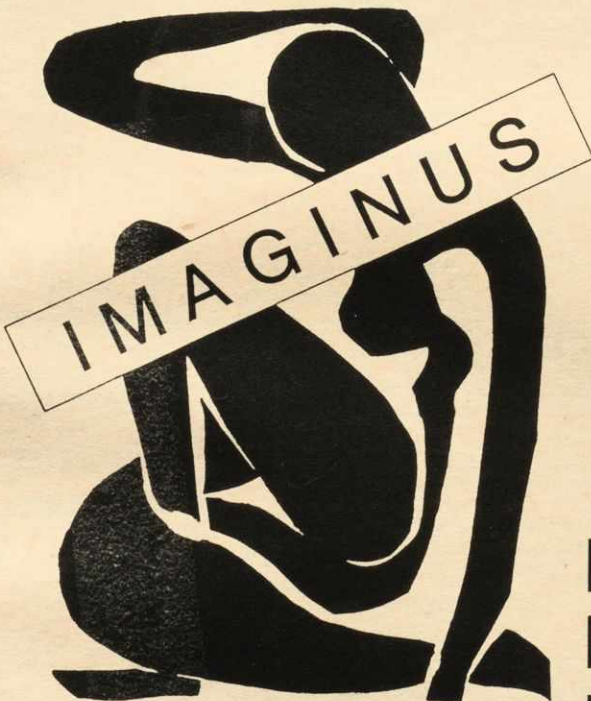
"The boycott hasn't hurt (competitors) — but they certainly didn't go out and take advantage. If the shoe was on the other foot we'd like to think there'd be no mud-slinging from the other side."

According to RWDSU officials, shipments to the Saint John plants have fallen from a high of ten or 15 loaded trailers a week to six.

"We see the boycott as being effective. We feel we can win — they cannot continue to operate this way," said union representative George Vair.

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Universities Week not for students

by Ellen Reynolds
with Cup files

The PR department at Dalhousie is gearing up for National Universities Week but students have little to do with it.

"It's a celebration of universities and not something for students to raise issues at," says Joe Morrison, Vice-President External at Dalhousie. Morrison says the week is for promotion of universities and is a sort of open house.

"We're not trying to get involved in student or faculty issues specifically. It's not a political activist type of event, so that's why students take less of an interest," said Dr. Kenneth Ozmon, co-chair of the National Universities Week program and president of St. Mary's University.

The Minister of Education and other public figures will be invited to tour the campus, and Morrison hopes to be able to use this tour to point out some funding trouble spots at Dalhousie.

This is the third time the Week has been organized. It will take place between Oct. 23 and Nov. 1. The theme this year is "Investing In Our Future", and the aim is to promote community involvement in the university since students are an "investment in the future". Planting a tree is another activity planned to symbolize the growth of the university with community involvement.

Ozmon said students were involved in planning the Week this year through the participation of the Canadian Federation of Students.

But CFS Information Officer Catherine Louli claims CFS "had

only minimal involvement in the planning of National Universities Week". She said CFS will be a participant in the Week, "but a minimal participant".

In fact, Louli questions whether students have any cause for celebration, considering government underfunding of universities, accessibility problems, overcrowding and high tuition fees.

"My question is, if students were involved in the Week, would they be calling it a celebration?" said Louli.

Louli added that the CFS policy manual encourages its members to participate in the Week.

"We are encouraging our locals to hold forums or debates or whatever works. We think it's a good thing that people will be focusing on post-secondary education," said Louli.

This year the scheduling of the Week has also created problems. The National Forum on Post-Secondary Education in Saskatoon is set for October 25 to 28 — right in the middle of National Universities Week.

"It has created an overabundance of problems," said Less McAfee, who was hired by AUCC to coordinate a Speaker's Bureau for the Week. "Of the 31 university presidents who offered to participate in the Bureau, 25 are going to the Forum."

He said most of the presidents had to schedule speaking engagements outside of the Week because of the Forum.

McAfee said the presidents are being booked by such community clubs as Rotary and Kiwanis but that student

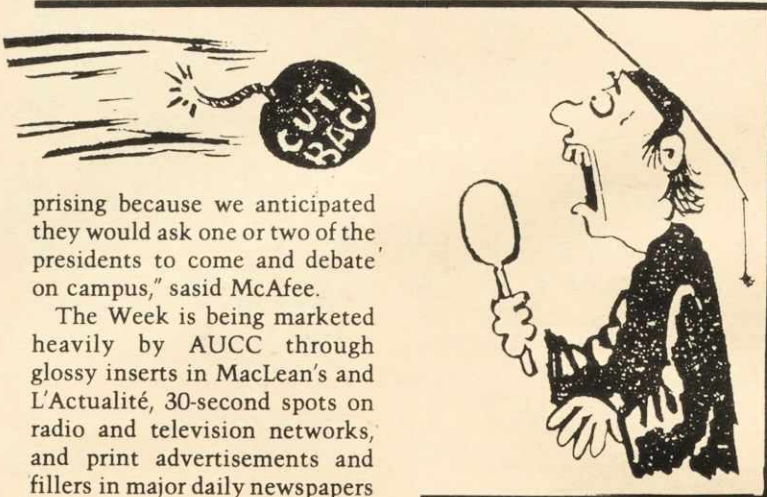
response to the project has been weak.

"We have heard nothing from any student groups, which is sur-

and other national publications.

Public Relations departments at the different campuses are expected to organize specific

events during the Week, while AUCC will host the official launching in Ottawa on October 23.



prising because we anticipated they would ask one or two of the presidents to come and debate on campus," said McAfee.

The Week is being marketed heavily by AUCC through glossy inserts in MacLean's and L'Actualité, 30-second spots on radio and television networks, and print advertisements and fillers in major daily newspapers

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On this date in history

During this past winter I was awakened from a deep and pleasant sleep by the sound of an air raid siren. It was a sound I had not heard in many years, but it instantly evoked vivid memories, memories of kindergarten and air raid drills.

I began kindergarten in the fall of 1962, and in 1962, along with all those other school drills, like the Lord's Prayer and God Save the Queen and fire drills and marching out to recess in an orderly fashion, we all had to learn to quietly stand beside our chairs and, in a predetermined order, march silently out of the room. We would cross the immense central lobby and then the line that our class made snaked parallel with all the other classes' lines down those wide old stairways. Imagine hundreds of elementary school children in orderly spaced lines all going down the same two staircases and the only sounds you could hear were the rustle of wool and that clomp of leather soles on wooden stairs. We would go right past the yellow and black signs that indicated that here was a nuclear fallout shelter, down into the very basement, where we would sit on the floor with our backs to the stone wall where we'd all practice curling over to put our heads into our laps. After we'd stared at the light bulbs and the other kids for a while we'd troop back to our classrooms, a little more casual this time, relieved that this wasn't the real one and secure in the knowledge that when it did happen, we'd ride it out safe and warm in the basement of the school.

Of course, this was before any of us figured out that hiding in a basement wasn't going to save anybody from a nuclear attack. Back then most people didn't really understand what nuclear

war really meant; they would build little cement mini-bunkers in their backyards and stock them with gas masks and canned foods. They figured that after two weeks in the shelter, the fallout would blow away. Then they could all troop on out and start rebuilding things and soon life would be just like it always was.

The reason I remember these air raid drills so well is because for about two weeks in October exactly twenty-five years ago, my school practised these drills at least once a day. The Russians were going to bomb the Americans — it was almost certain; the question was, who would bomb who first, and where? This was it, the Cold War was over, the Commies and the Yanks were finally squaring it off, they were going to go at it missile to missile, warhead to warhead.

On October 16, 1962, President Kennedy was informed that the Soviets were installing missiles in Cuba. Cuba is about 150 miles off the coast of Florida. It's a communist country and therefore a threat to the security of the United States of America. The Yanks had already sponsored an invasion of Cuba, a feeble attempt now known as the bay of Pigs fiasco. They were expected to try again, so the Cubans asked for and received military assistance from Moscow, including, among other things, bombers and both ballistic and nuclear missiles.

President Kennedy struck a committee, and those Fifteen Americans Staunch and True came up with three retaliatory proposals: bomb Cuba, talk to them or blockade the island and force them to dismantle the missile installations. On October 22, 1962 (that was twenty-five years ago today), President Kennedy, appearing on network TV, announced the naval blockade of Cuba. The U.S. Military

went on alert and Soviet naval ships and submarines steamed towards Cuba. And all of the people prepared for bombs, invasions, fallouts, and who knew what else.

Krushchev wrote letters to Kennedy and the Russian ships kept steaming towards Cuba. But when those ships reached the 800-mile cordon around the island they stopped, right there in the middle of the ocean, and waited. Krushchev pleaded for peace and Mr. Kennedy wouldn't abide the presence of the missiles, the tension increased and the people panicked. It took a couple of excruciating days but the two superpowers finally reached an agreement; the U.S. would not invade Cuba and the Russians would take the missiles back. The crisis was over.

The brave and handsome Kennedy had held the entire world at ransom for the sake of a handful of missiles and his political popularity. And he was touted as a hero, a hero who had stood up to the bloodthirsty Commies and forced them to back down. Yes, Krushchev did back down, he backed down in fear of what the Americans would do, to prove a point, he backed down in the interests of peace and sanity.

Unfortunately, the Americans don't seem to have learned much of anything in the past twenty-five years. They still think of the Russians as some form of mutant evil and they still think that they have a right to decide the fate of humankind. The earth has been held ransom to the whims of the two superpowers for so long that we have become conditioned to the expectation of nuclear catastrophe.

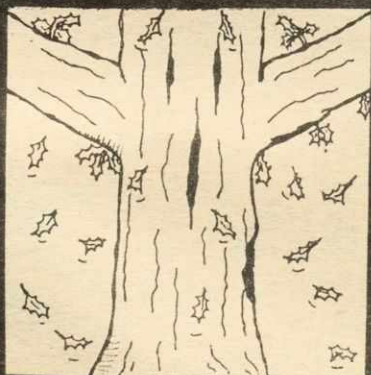
This winter, when the town air raid siren went on the blink and sounded for at least fifteen minutes, nobody got dressed in practical clothing and went

down to the cellar. People I knew, after they awoke, waited for a moment wondering if it were real or not. Then, maybe they looked out the window at the sparkling stars and and glistening snow and pondered the possibilities. And then we decided that if this were it, there was absolutely nothing we could

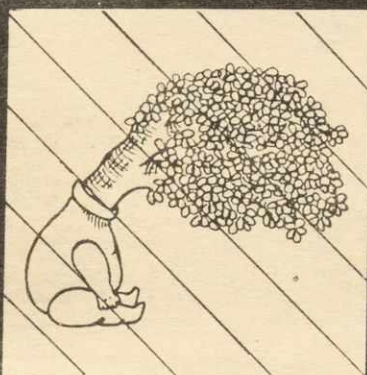
do about it and well, it had been a good enough time and we might as well go with serene hearts. And then we kissed our loved ones and went back to sleep, with one ear open for a sound and praying against hope that we would be incinerated so that we wouldn't wake up to deal with what fallout really is.

— Kathryn Kerr

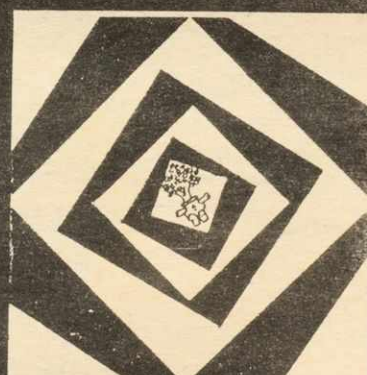
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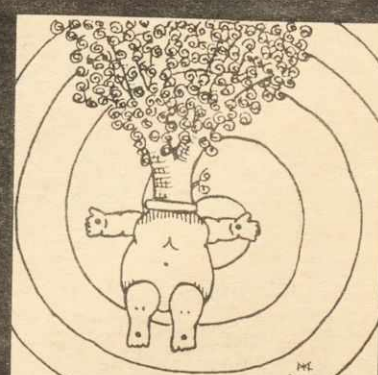
Some friends of mine are falling.



I think that I'm already there.



I seem to remember that tunnel



Or did I just trip...

Hutchinson

Amnesty International aids the oppressed

by Lynda Cassels

Halifax's Amnesty International group has been involved in action to support oppressed people the world over.

For Amnesty members, "action" means letter-writing. A government official who receives and unrelenting stream of courteous, unprecisely worded and factually accurate letters of protest is made all to uncomfortably aware that the goings-on within his country are a source of lively concern in the international community. Over the past two years Metro Amnesty members have flooded the offices of South Korean President Chun Doo-Hwan and his cabinet with letters on behalf of Kang Jong-Hon.

Although their mandate is limited — a frequently heard complaint of AI is that they are too conservative in the issues they choose to address — the organization is hard pressed to meet the obligations they set for themselves. Statistics on human rights violations are staggering: roughly one-third of the world's governments practice torture; one-half are known to hold prisoners of conscience; and as

many as two in three countries are "executing" states.

Before Amnesty acts on any reported violation, the information is generally corroborated by at least two independent sources. This diligence in research has earned the International Secretariat in London international respect. New reports are received daily through the press, church and human rights organizations, government bulletins, and, frequently, personal letters from prisoners or their families.

According to Goodfellow, one of the primary appeals of Amnesty for its members is the sense of personal contact and contribution that develops through the letter-writing process. By writing a letter, a member is taking direct action. The letter may even provoke a personal response. The Halifax store clerk has a voice — a voice which can be heard, and which deserves to be exercised.

But do the months of research, the endless flow of envelopes into the red mailbox, achieve results? (Assuming the mail makes its way out of the country!) Is Amnesty International "effective"?

Although their insistence on

having reports thoroughly investigated before acting may cost Amnesty precious time in some instances, their almost unblemished credibility is vital to their success. When AI says "it is so", the public is not willing to acknowledge that yes, it most likely is so.

Amnesty declines to take credit for the release of any individual prisoner. For the record book, however, it suffices to say that roughly 50 per cent of the prisoners adopted by Amnesty are released before serving their full sentence.

A Soviet prisoner adopted by the Halifax group was released earlier this year. A Jew, Mark Nepomnyaschy, had been imprisoned for his involvement with the Soviet Jewish Movement in the Ukraine. his release was part of an amnesty granted to a group of prisoners last spring. Were Amnesty's efforts a factor in his release?

"I think of it as a bucket with a number of different taps running into it," Alex Neve explains. "Those taps may represent pressures within the country, external diplomatic pressures, or any number of factors. But one of those taps represents Amnesty.

And when enough water flows into the bucket, it overflows.

In its 26 years of operation, AI has adopted more than 35,000 prisoner of conscience cases. Over 16,000 of them have been released.

Much of what Amnesty strives to achieve, however, cannot be measured by statistics. Much of the organization's work focuses on large-scale campaigns, such as the Campaign Against Torture launched 14 years ago. Also, Amnesty has remained a grassroots organization for over a quarter of a century, relying on volunteer time and financial support from individuals.

"Human rights are the responsibility of every individual and every government," Goodfellow says. This is what Amnesty's work attempts to demonstrate — and in this light, perhaps the growing awareness of human rights issues around the world is a more accurate indicator of the organization's "success".

The Halifax chapter is only one of three Amnesty groups active in the Metro area. The original Metro group, which began in 1974, split into more local units three years ago. Today's Dartmouth, Bedford and Halifax groups are part of a network of over 100 Amnesty groups across Canada.

l e t t e r s

What's your opinion?

To the Editors,

Scott Neily's critique on *Star Trek: The Next Generation* was carried out with all the finesse of Mr. Spock himself. So, that leaves just one question for him

to answer: "Did you enjoy the show?"

Daniel Finch

Speaking with all logic possible: Damn right I did!

Scott Neily

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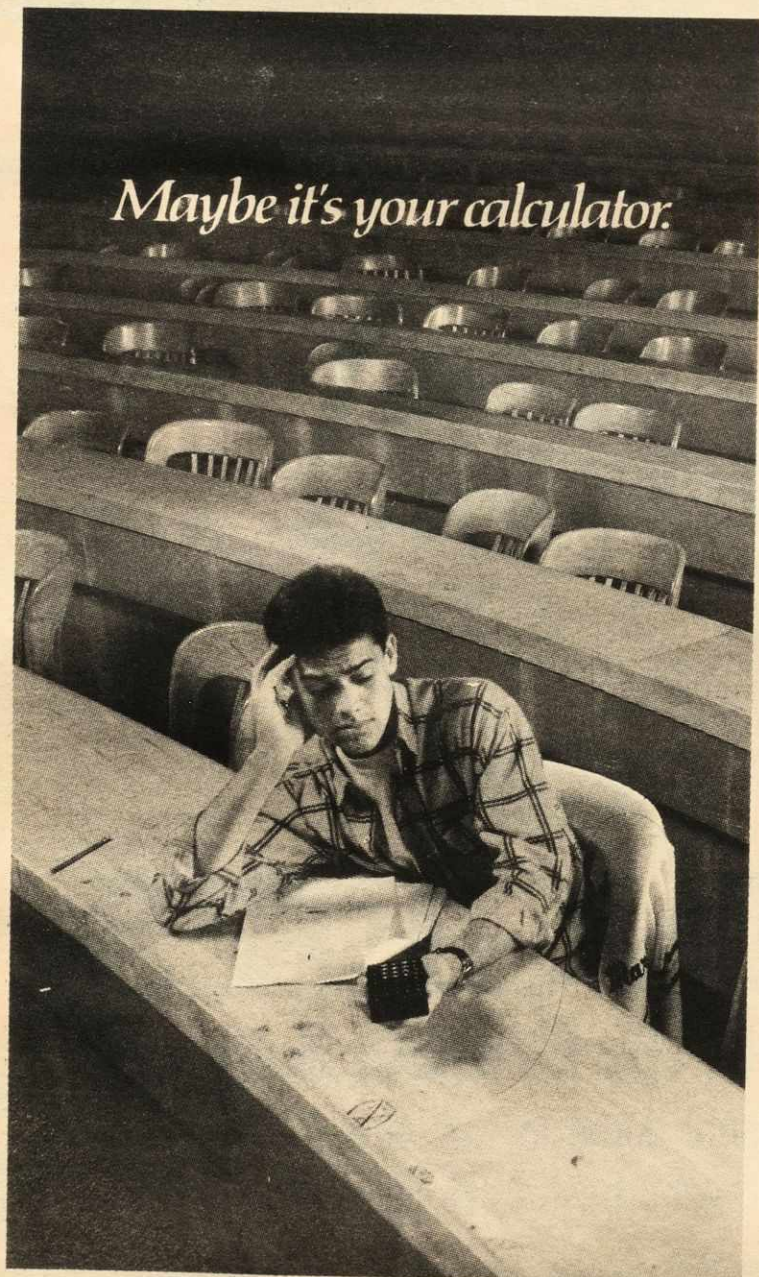
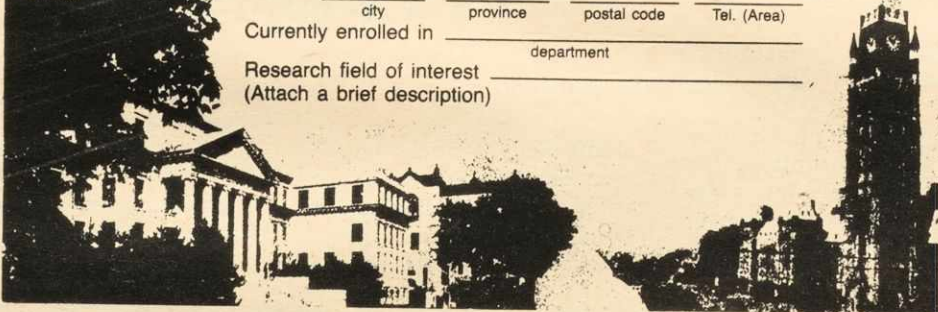
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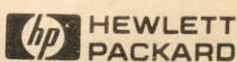
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arts

Razorboy

by Scott Neily

The Misty Moon always picks great bands to entertain the patrons. I found that out a little while back, when I had a chance to talk to Jackie Smith of Halifax's Razorboy, one of the most enjoyable groups to emerge from the Maritime music scene in the past few years.

Taking their name from a Steely Dan song (the name has nothing to do with Loverboy), Razorboy began about seven years ago and have since gone through several changes. The

at the very beginning of the night, before anyone is drinking or feels like partying. They can sit down and listen to the tunes. Therefore, we know we're going to get an honest opinion and we're not getting a false sense that the songs are good. We're picking tunes now that a lot of people haven't heard, but they have a commercial feel to them. Hopefully, by doing these tunes that are obscure to people, they might latch onto our originals and say, 'Yeah, these guys aren't too bad.'

Jackie thinks the change in

"Yeah, these guys aren't too bad"

latest incarnation is composed of originals Jackie Smith on lead vocals and Lee Dymburt on guitar. The other members are Tim Hewitt on bass, Irvin Hennessey on drums and Guy Turner on keyboards. A veteran touring band, they are now concentrating on getting the new unit, only a couple of months old, playing together tight enough to go back to Ontario and Quebec, maybe even Vancouver, with a product to push.

With solid entertainment on their minds, the band plans to go into Halifax's Solar Studios in the near future to record a demo EP, in the hopes that a record label will pick it up and push some promotion their way. "I find with our original material that it's time to make a step," Jackie explained. "Right now, we're playing five original tunes

band members to younger players has had a positive effect. "Because of the age difference, I found that it put a lot of energy into the band. I'm really surprised by how talented the new guys are. They're really willing to work hard. That, with the renewed energy and ideas, it's a whole new refresher, a Fountain of Youth. You take a drink and everything comes out new and exciting."

All things considered, the younger look of the band, the new 'baby-faces', may be one of the key factors in pushing Razorboy to the top of the success ladder. Rock & roll has always been a business that has brought people in because of things like looks. So maybe we have some 'baby-faces' in the band now. What that does is brings in a new audience for us. People are coming out and they're interested, because they want to know what the new Razorboy is going to look and sound like."

As a band that has the potential to be the chart-topping equivalent of Bon Jovi, their own philosophies towards the hits of today indicate that they are headed in the right direction. "As far as today goes, we find there are no hits any more. There are no mega-bands. There isn't a song that everyone goes down the street humming any more. If you remember the days of Led Zeppelin and Deep Purple, these bands had mega-hits. Everyone sang "Stairway to Heaven", everyone hummed "Smoke on the Water". We find today's music is so vast that there is an actual scarcity of hits, and nothing lasts as long as it used to."



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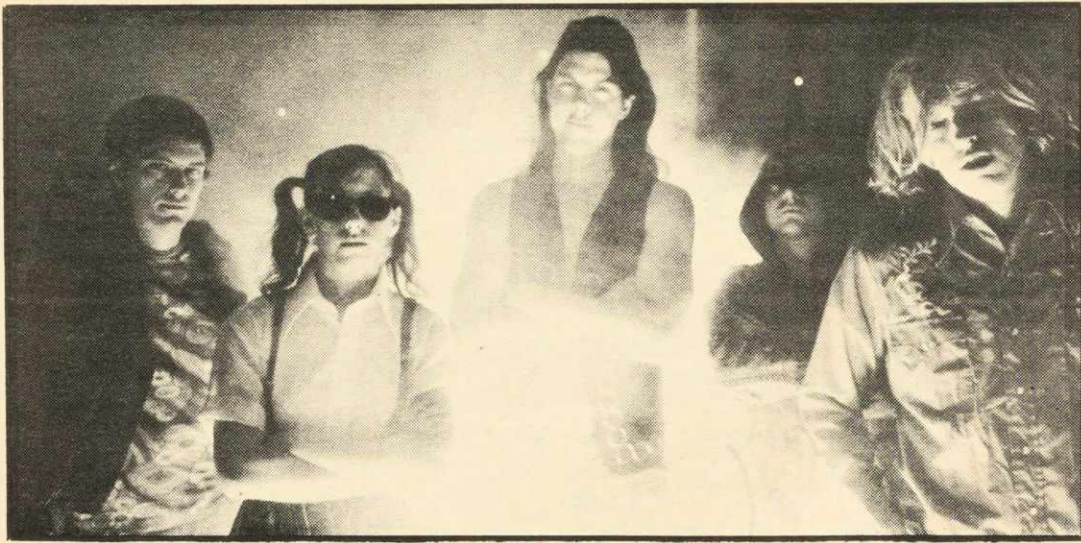
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Off the "Tracks"

by Andrew M. Duke

Beware! This is not a record to be judged by its cover. Lurking behind a perfectly harmless painting of two clowns and a circus dog are the Butthole Surfers.

The follow-up to the *Rembrandt Pussyhorse* LP (which included a cover of the Guess Who's "American Woman"), *Locust Abortion Technician* (Touch and Go) has the Surfers struggling along. First there was the *Brown Reason to Live* EP and the world (or at least those who appreciated good music) was introduced to these acid-indulging Texan freaks. This was followed by the *Live PCPPEP* EP (a live version of their debut), the *Psychic... Powerless... Another Man's Sac* LP, and the *Cream Corn from the Socket of Davis* EP.

On the visual side of their sixth and latest release, we find the usual lack of credits. Thankfully they bothered to include a song titles list and credit for the painting. The Surfers have assumed that we know they are: singer/guitarist Gibby Haynes,

guitarist Paul Leary, bass player Jeff, and drum demon King Koffee. Bassist Kramer and the King's sister, Teresa, who also played drums, "freaked out" and left the band.

On the audio side, *Locust Abortion Technician* is a journey through the strange land of fuzzboxes, vocoders, and perverted humour.

"Sweat Loaf", a cover of "Sweet Leaf", the Black Sabbath ode to cannabis, begins with a father-and-son conversation about regret. "It's better to regret something you've done than something you haven't done," seems to be Haynes' motto as he has been known to wear clothespins in his hair and perform naked at the Danceteria. "Graveyard" is offered in two versions: the incomprehensible speed and the proper speed. Pittsburgh to Lebanon sounds like lazy Led Zeppelin, balanced by the riot-inducing ethnic take-off and instrumental that follow.

Other tracks such as *USA* (with its helicopter roar), *O-Men* (lots of amp squeaks), and *Human Cannonball* (blast-your-socks-off rock and roll) grind,

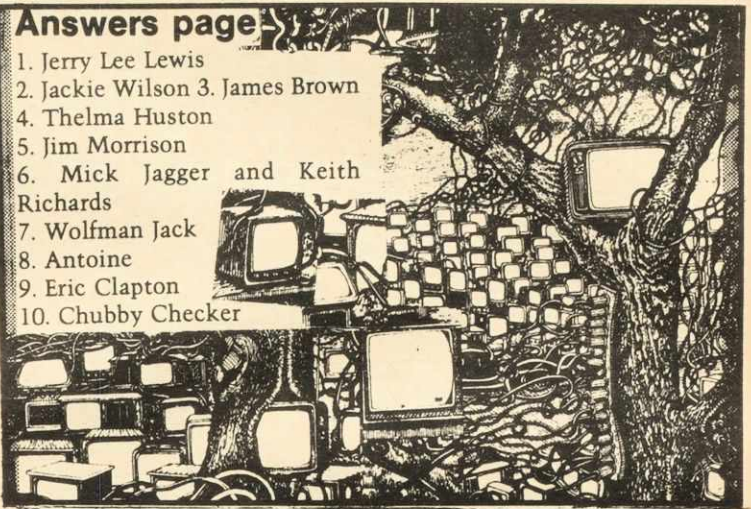
scquelch, annoy and force the question: "Where would the Surfers be without voice/guitar distortion?"

22 *Going On 23* comes the closest to being a great track. A sexual assault victim tells her story on a radio phone-in show while voices echo, guitars throb, and cows moo in the background. Where almost every track fell victim to senseless mixing, this track is a bit more musically bearable.

Locust Abortion Technician fails at being a great Surfers album because they have taken their best trick and tried to use it on almost every cut. The LP has spark and variety, but only the Surfers could possibly enjoy the total warping it has endured. Get away from the mixing board — NOW!

Answers page

1. Jerry Lee Lewis
2. Jackie Wilson 3. James Brown
4. Thelma Huston
5. Jim Morrison
6. Mick Jagger and Keith Richards
7. Wolfman Jack
8. Antoine
9. Eric Clapton
10. Chubby Checker



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by
J. Harris

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The Hearing Impaired
and Post-Secondary Education

Barriers to Learning

by Diane Dyson
Canadian University Press



well-intentioned Ontario professor hooked a teletypewriter up to his departmental phone so he could talk directly with his deaf students. But his students didn't phone. He couldn't understand the poor response until someone pointed out that the calls had to go through the main college switchboard — which wasn't equipped to handle them.

Deaf students face numerous barriers in the search for accessible post-secondary education, but well-meaning ignorance is the least of them.

"A deaf student will always be at the short end of the stick," says Ann Kerby, Co-ordinator for Disabled Student Services at Concordia University. "It's a language problem, a communication problem, a learning problem."

"In higher education, communication skills are critical," she says.

"Blind people are more able to develop vocabulary skills, and they have more ways to draw in information," Kerby says. "Reading skills for the deaf are usually low. A lot of American schools for the deaf give a remedial year to help remedy the situation."

Many deaf people who attend a hearing university have learned to compensate for their hidden disability.

"Some hearing-impaired students try it on their own, and it can be a very frustrating experience," says Judy Bauer of the Communication Services Department from the Canadian Hearing Society.



Problems facing hearing impaired students seem insurmountable

"They don't want to be singled out. Usually, they are able to pick up lectures, but once it comes down to participation and discussion it becomes much more difficult," Kerby says.

"The hearing-impaired are the same as you and I," explains Liz Scully, a sign language interpreter in Montreal. "They just have a slightly different background because of how information is accessed. Experiential learning is important."

Even if a student has been orally trained and is able to read lips, the classroom setting can be formidable.

Deaf students have to develop some way of communicating with the professors and classmates to get the informa-

tion they need. Deaf people usually have the communication skills to deal with daily living but when they get into university, they find their vocabulary does not include academic and scientific terms.

"To put it simply, the largest impact of deafness is the lack of exposure to information," says Scully. "Lack of exposure includes a lack of experience in English."

Therefore, the technical jargon in most textbooks is a new experience for the deaf student.

At the university level, writing presents its own problems, says Maria Barille, a hard-of-hearing graduate of McGill University and founder of the Montreal Disabled Women's Network (DAWN).

"People don't understand that if you're deaf, your whole communication skills are different. You're writing in your second or third language."



It's a language problem, a communication problem, a learning problem.

In the oral tradition of education of the deaf, educators focus on the acquisition of English right from kindergarten. If a deaf child of hearing parents hasn't been exposed to American Sign Language (ASL), communication skills are usually nil when they start school, says Jill Womack, a Montreal sign language interpreter and instructor. Womack is also a teaching assistant in a school for the deaf.

"We demand that they learn an aural/oral language when they have no language base, unless they have deaf parents who have taught them ASL," says Womack.

Some children have been lucky enough to have been exposed to a visual language such as ASL, but educators of the Oral school do not recognize the language in the classroom.

ASL was only recognized as a language, with its own set of grammatical rules, twelve years ago.

Barille says she thinks in sign language but she also speaks English and Italian.

Although it is still prevalent in Canada and on the east coast of the State, the concept of Oralism for the deaf is giving way to Total Communication, which emphasizes the right to communicate in any manner available.

"The enculturization of a deaf child is very different because all the information comes through the eyes. They miss songs, nursery rhymes, and fairy tales," says Womack.

In a hearing classroom, as throughout our culture, the majority of communication is aural/oral.



The classroom setting can be formidable

"One of our main problems is that the student doesn't have a lot of opportunity to interact with other students," says Bauer. "Unfortunately, there's not really an immediate solution to that."

"A deaf person loses environmental support," says Kerby. "Deafness is an isolating disability because you don't have the peripheral information. You miss the gossip."

Barille says she was often ignored because of her disabilities.

"It made me angry, especially in a group conversation. It was that, or you became a pet."

Once hearing-impaired students master the communication skills necessary to participate in the post-secondary education system, they have to raise the consciousness of the hearing community about the deaf and hard of hearing. In 1978, after receiving her early education at an institute for the deaf, Barille enrolled in a hearing university, even though one of the university counsellors discouraged her because she had a 'learning disability'.

Attitudes have begun to change in the past decade, and many of the problems hearing-impaired students face are more routine.

"There are different ways of addressing different disabilities," explains Kerby. "If a professor has a deaf student, we tell them to use the blackboard, whereas if they have a blind student, they shouldn't use it as much."

"In one art history class, a lot of slides were shown so the teacher couldn't be seen. Darkness is a real problem so you might as well not attend the class. If a light is shone on the interpreter or the professor, the problem's solved. Closed-



Usually, they are able to pick up lectures, but once it comes down to participation and discussion it becomes much more difficult.

captioned films are important, too," says Kerby.

Detailed class outlines also allow the student to become familiar with the material in advance.

But these problems are often the most manageable for the hearing-impaired, especially if they have access to appropriate support services. Note-takers, usually the hearing-impaired student's classmates, allow a hearing-impaired student to concentrate more fully on the spoken work. Interpreters, for those who want them, allow a deaf student to actively participate in the class.

"Once the student gets into the classroom with the proper support, it's usually very successful," says Bauer.

Bauer runs the Communication Services Department, a program that is unique in Canada because it is aimed at students who wish to study part-time. But she has only been able to fill a little more than half the requests for support services, such as an interpreter or note-takers, which are necessary in a hearing university.

"We're having a real problem with resources," says Bauer. "There aren't enough interpreters around, although there are several programs around the country, but they're just not coming out fast enough. The interpreters are overworked or overbooked."

Sometimes the problems facing hearing-impaired students seem insurmountable. Although Concordia has the highest number of disabled students in Canada, the hearing-impaired are the smallest proportion. Those statistics are similar at most universities across the country with the exception of a few places which offer specialized programs for the deaf.

Students in northern and rural regions of Canada often have to leave their homes if they want to advance their skills, says Bauer, because support services are just not easily available.

Because of the unique needs of hearing-impaired students, educational institutions for the deaf are often residential. Although this living arrangement means family ties are weakened, the deaf community provides a strong support network.



Most hearing impaired students who decide to pursue higher education move to the United States.

In fact, most hearing-impaired students who decide to pursue a high education move to the United States to attend a school for the deaf there. Until very recently, Gallaudet College in Washington, D.C., was able to advertise itself as the only college for the deaf.

Gallaudet is a nerve centre for the deaf in North America and is a leading advocate of reform within the deaf community. This movement encourages the deaf to take charge of their own education.

"Deaf people have to take control of their lives and their culture," says Womack, "but they've been oppressed for so long, it's difficult."

Schools for the deaf allow this internal debate to occur.

"Gallaudet is the best place to serve deaf students because they have so many services," explains Maclin Young, head of the deaf department at Mackay Centre, an elementary and secondary school for the disabled in Montreal. "What is more, the students can participate in any extracurricular program or varsity teams."

Yet even at Gallaudet, there are drawbacks for Canadian students, says Liz Scully, who studies there. It's far from home, it's isolated from the rest of the community, and it provides an American education.

There are no blanket solutions to the problems hearing-impaired students encounter in Canadian universities because each individual is unique. But, as a starting point, Canada can begin by better serving the needs of the deaf community by establishing an institute of post-secondary education for the deaf.

This poem was written for the **Take Back the Night Rally** held in Halifax on October 9th, 1987.

NIGHTSONG:

For we women who
would take back the
night

the night is a shadow of male intentions,
holding myth and fear
and pain that is too, too real
for the children
the men
the women who live each day
and each night.

the boy-child learns to brave the night,
the girl-child learns to fear it.

and, through it all,
orchestrating all of our growing-up years:
'Be home before dark!'
'Be careful of the dark!'
'Never go out alone at night!'
that leitmotif of warning and awareness.

the night beckons with a voice
that is, at once, seductive and betraying;

the night is a time of magic and dancing
and trysting by moonlight
in glitter and glamour
in satin and silk
and the stiletto heels of nightlife;
a little night-music, perhaps.

the night speaks in a voice that is
at once seductive and betraying,
and demands a payment in a bruise,
blood, and unwelcome penetration.

Every campus is mine, and I'll walk it.
Every park is mine,
and I'll stroll around or picnic by day or by night.
Point Pleasant, are you listening?

Every alley and corner is mine, and I'll have it.
Every hospital ground, blackened by night-shade;
Every road, every crossing is mine, and I'll walk it.

I will rattle Morris and Hollis, and north and south commons;
striding over and up that hill called Citadel;
down Artz and Granville and Grafton and Sackville;
down Maynard and Preston and Seymour and Russell;
Spring Garden and Blowers and North Park and South Park.

Let me push back that shadow,
that night-ful, hurtful night-shade;
or let me enter it, and fill it with my body, my name,
my self that is woman and strong and make it my own;

let me fill the night with my face and my stride
and my new-found woman-self;

let me rattle that block and that road,
and that street-corner lamp-post nighttime urban battleground
with this ordinary woman-courage
as I
as we
TAKE BACK THE NIGHT!

Maxine N. Tynes 09/10/87

PHOTO: ARIELLA PAHLKE

Sting: serious about his music

by Peter Wegemer and Jon Legorburu

With the release of the Police's *Ghost in the Machine*, the recording public was exposed to the serious new Sting. On this eerily beautiful album, 1983's *Synchronicity*, and his first solo effort, *Dream of the Blue Turtles*, Sting relayed the horrors of Belfast, the angst of relationships, and the perils of nuclear power to a mass audience. With his new album, *Nothing Like the Sun*, Sting has unleashed a barrage of serious songs upon a suspecting public. His seriousness is overshadowed only by his keen sense of writing, and his

personal songs appeal to a mass audience without stooping to blatant commercialism.

However, instead of addressing his attention to universal

and "Stright To My Heart", Sting examines the workings of the human soul and spirit. Yet he manages to retain a strong social criticism, tackling problems

(Gueca Solo)", which is a song full of criticism aimed at the political actions of the present Chilian administration. Sting makes a personal address to

ble son?" This reference to the dance of the disappeared shows Sting is not afraid to question the power of a man who creates nothing but despair and causes people to want to dance on the graves of their oppressors.

Once again Sting has assembled a band of amazing musicians to complement his lyrics. Both keyboardist Kenny Kirkland and sax player Branford Marsalis, two musicians who played on the *Blue Turtles* album, have returned, and former Police guitarist Andy Summers plays on two songs.

There is, however, quite a lot of wasted potential on the album. Why, for example, does

Sting is not afraid to question the power of a man who creates nothing but despair and causes people to want to dance on the graves of their oppressors.

problems as he did on his previous solo effort, Sting has turned inwards. With songs like "Be Still My Beating Heart", "History Will Teach Us Nothing",

which are as relevant as those on his previous album.

A good example of Sting's strong personal style of songwriting is "They Dance Alone

Pinochet. He appeals (in vain perhaps) to the leader's humanity and his 'morality' when he asks, "Can you think of your own mother dancing with her invisi-

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Sting wants to overshadow their brilliance?

Sting have both Mark Knopfler and Eric Clapton play on "They Dance Alone" when there can be very little guitar heard in the song? Could it be Sting wants to overshadow their brilliance, or has he forgotten what good, fluid guitar by musicians of this talent can do for a song? Also, Sting's version of Jimi Hendrix's "Little Wing" features Gil Evans and his Orchestra, but where can they be heard on the song? Sting uses his voice as the predominant instrument, neglecting the great talent he has at his disposal. Please, Sting, the next time, try to use your musicians to provide texture, not as marketing tools so people will buy your

Sting's name has become synonymous with quality

album. Work with them, not above them.

Nothing Like the Sun, despite these minor faults, succeeds due to its continuous flow from one song to the other. Each song begs to be listened to again and sets the listener up for the next song on the album. Over the years, Sting's name has become synonymous with quality, and *Nothing Like the Sun* will not disappoint.

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Art Gallery Features

House of Horrors

by Beth Cumming

Rita McKeough's *Blind Spot* enters into the familiar territory of a family bungalow; the living room with a sofa set and giant TV, the parents' room with a double bed, dresser and night table, the kitchen with stove, table, and chairs, the bathroom, the kids' room with toys and books on the beds, and behind a screen door the backyard with real grass and a newly dug

garden. Then you notice that the membrane-like walls have bruises; recent purplish-blue ones and older greenish-yellow ones. There are also painful-looking slashes and cuts that have been sewn up.

McKeough says the house is taking on the slaps and punches that would otherwise mark women and children in a domestically violent situation. These are wounds that are usually hidden by makeup and sunglasses.

The soundtrack makes audible some of the psychological tension of living in a place where violence is an immediate threat as well as a recent memory. A steady drum beat with occasional coughs and footsteps walking on pavement back up the repeating monologue.

In the master bedroom the script takes on an intimate tone, like a diary or a thought.

"We are face to face — we are looking through the eye of a needle.

"Sometimes I walk and walk with my eyes closed all night long." The voice suggest how women can continue for years to live in a life-threatening situation.

The kids' bedroom is dimly lit; the translucent walls let in light as well as sounds from other rooms. It's easy to imagine the kids lying awake listening to a

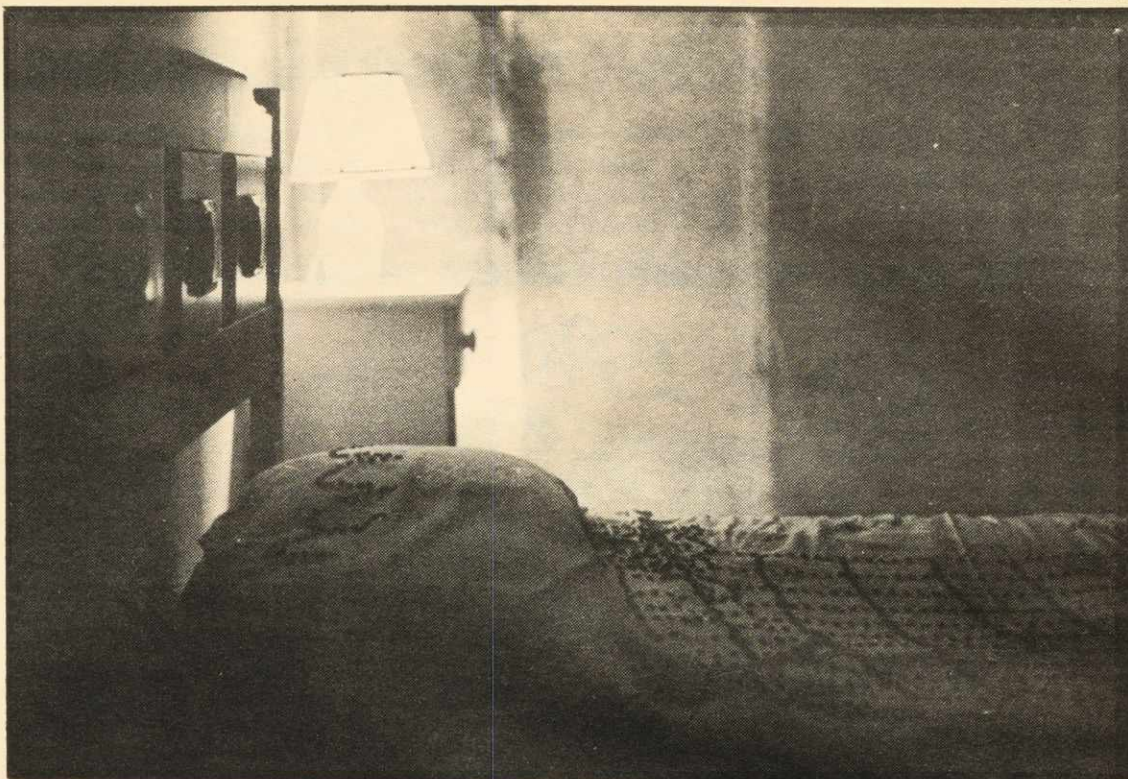


PHOTO: ROCHELLE OWEN

The master bedroom is an eerie experience

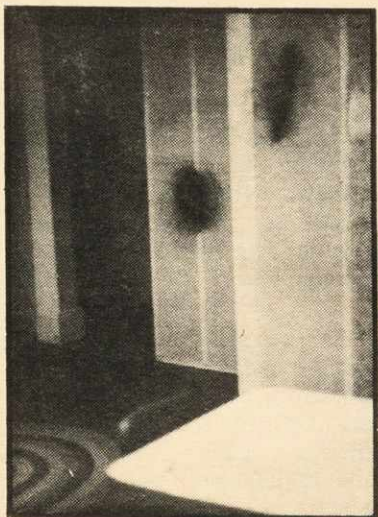


PHOTO: ROCHELLE OWEN

Bruises on the walls

garden.

The people who must live there have gone out but there are voices which seem to be coming from the walls.

"I can't keep this a secret any more . . . something's cracking."

family fight.

Outside in the backyard, things are a little less claustrophobic. The peat moss smells nice and you can hear kids playing or fighting in the corner of garden. Closer listening reveals some things that may suggest sexual abuse:

"Your fingerprints are all over me . . . you think I'm lying . . . what more do you want? . . . shut up." Or maybe they are doing to someone else what was done to them.

McKeough's work has long been concerned with the effects that physical structures, and by analogy social structures, have on people's lives. *Blind Spot* is the third and final work in her

series about domestic shelter.

The first installation in the series, *Retaining Wall*, like *Blind Spot*, comes from McKeough's own experiences of growing up in a traditional working-class white family. Sound tapes were used as well as text on the furniture, rugs, and walls.

"Let me go . . . all the twists and ties of a happy home . . . I recall the tears."

There was also a concern with how much privacy the occupants had from each other and from the rest of the world. Public rooms like the living room and the kitchen were treated differently from 'private' rooms like the bedrooms and the bathroom. *Exchange Within* was an

attempt to make positive suggestions of how a single family home could be made more human to better meet the emotional needs of the occupants. McKeough created a set of family members in a certain point in time. The house was to take an active part in the life of the family, giving protection and encouragement.

These earlier installations include the point that privacy is a fundamental requirement for social interplay. *Blind Spot* identifies privacy and isolation as one of the conditions that allow for woman and child battering. *Blind Spot* is at the Eye Level Gallery, 2182 Gottingen Street, until October 24.

Interior and exterior views

Love vs technology

by Beth Cumming

In the modern age, privacy is out the window," says Valerie LeBlanc in reference to her recent installation, *Love vs. Technology*.

The gallery is divided into interior and exterior views with a speaker in each. A soundtrack bombards the viewer with alternately soothing and jarring sounds.

The interior "space of the mind" contains a comfy chair, a record player, records, and a lamp. The walls are made of reject videocassettes painted black and other Halifax junk. To LeBlanc, this is a reference to apocalypse — people would have to make use of the leftovers of the techno-age, perhaps, as repair and building materials.

Part of the dividing wall is a painting of a huge broken teacup and saucer on the interior side. Telephone poles and wires are on the exterior side of the painting. There is a black bench and a stunted street lamp that glows eerie blue. The sound track is 16 minutes long and meant to be

listened to from start to finish. It includes sounds of children playing, airplanes and helicopters passing overhead, pouring rain, and waves. Popular music is edited to pick out certain lyrics. Also, speaking parts break in from time to time. An old woman tells about how the elevator in her building doesn't work. An authoritative voice states, "Technology should be used to develop the brain instead

of inundating the private space."

One of the concerns of *Love vs. Technology* is how the media sensationalize life, while at the same time changes are taking place against our will and common good. These changes become integral and we get used to it, says LeBlanc.

Love vs. Technology is at the Centre for Art Tapes, 2156 Brunswick St., until Oct. 24.

After learning more about the respective musical backgrounds of this duo, I was no longer surprised to see the undeniable talent and, above all, versatility manifested in every piece they performed, such as "I've Got a Crush On You" by Linda Ronstadt and "All of Me" (the title song to the movie by Steve Martin). When asked just how this versatility came about, the duo explained that they "liked to adapt according to the setting they were in," and that they "were open to all kinds of music", for, after all, "any good music is

inclined towards jazz. Kurt's interests range from jazz to classical and all the way to new wave or pop, Pet Shop Boys and U2 being two of his favourites.

So how did this multi-talented duo stumble upon each other, then? "Well, through a pop band called *The Screaming Trees*," explained Kurt, after which they worked together on a few jingle recordings and decided they made a good team. Sure enough, they were right, for with both their talents combined, they make for a promising future in

A duo with no name

by Mariam Pirbhai

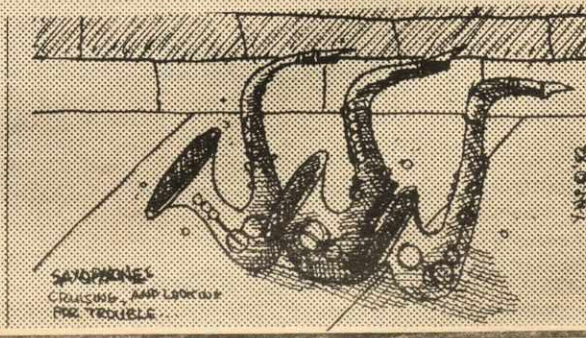
Last Thanksgiving weekend I was lucky enough to be able to watch the Christine Glen and Kurt Hahn Duo at Pepe's Cafe and Grill. Lucky, because it made for an extremely enjoyable Friday night, with Christine's powerful yet dulcet voice, and Kurt's obvious rapport with the keyboards. Later, I was also fortunate enough to get the chance to speak to this multi-talented duo between sessions. This was

the duo's first public appearance together, which was surprising because they harmonized with and complemented each other so effortlessly.

Previously, Christine had been singing in Toronto in various Broadway musicals and Charlottetown Festivals (where she is also better known), whereas Kurt had been building up his reputation as "The Synthesizer Wizard", spending much of his time playing for local dance companies and the like.

worth doing!" And what exactly is their definition of good music? Well, while Christine is more

the music scene, and one I'm sure we'll all be hearing a lot more about.





BACK PAGES

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Buckwheat Zydeco to play Flamingo

by James Keats

Halifax will be introduced to a new type of music at the Pub Fla-

mingo on Monday, October 26. If you haven't heard Zydeco music before, you have to get out and see Buckwheat Zydeco and the

Ils Sont Partis Band.

This Grammy-nominated band plays Louisiana black Cajun music, which is best described as a mixture of Paul Simon's *Graceland*, Weird Al's accordion, and a bit of good old rock and roll. With Buckwheat Zydeco on the accordion, Nat Jolivette on drums, Lee Allen Zeno on bass, and Elijah Cudges on the "frottoir" or rub board, you

and came up with the style that became Zydeco. The basic difference between the original Cajun music and the new Zydeco is that the Cajun music, based on the fiddle, was "white" music and the accordion-backed Zydeco is "black" music. Buckwheat was fortunate enough to be able to work with Chenier for a few years, where he learned the tricks of the trade on tours. He

Cajun music, based on the fiddle, was "white" music, and the accordion-backed Zydeco is "black" music.

get a rhythm that will grab you and make you dance.

Unless you were brought up in a town like Lafayette, Louisiana, you're probably asking yourself, "What is Zydeco music?" It all started with a man by the name of Clifton Chenier in the early '70s. Chenier took the sounds he heard at the local dances, in friends' houses, and in his home (sort of a modern Cajun style), mixed it with '50s and '60s blues, threw in some soul and R&B,

sharpened his accordion skills and developed his own unique style of Zydeco. By adding a modern rhythm section, Buckwheat has produced a knee-slappin', foot-tappin', fun-times, dancing music.

As sure as their name (Ils Sont Partis translates to "they're off!"), when you hear this band, your night will translate into a good time and you'll be off your set and on the dance floor.

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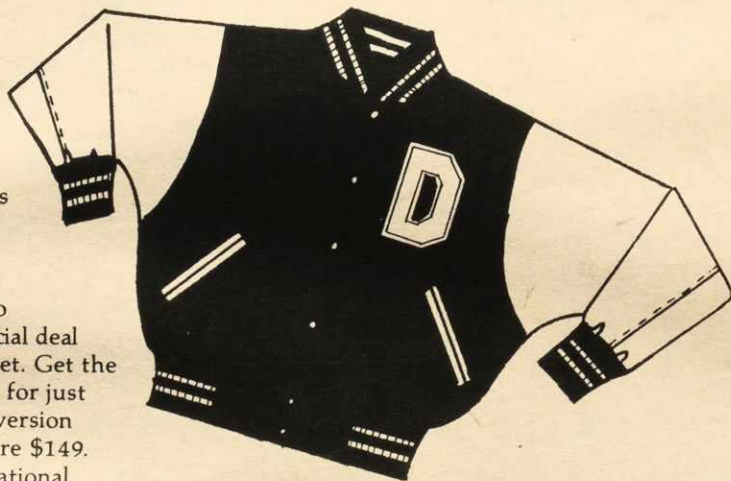
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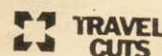
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**MONDAY, OCTOBER 26
8 P.M., DAL SUB**

Film a genre crossover

RAZING ARIZONA

by Ian Johnston

Its makers refer to it as an "intense erotic thriller filled with extraordinary images", but *Near Dark* is really just another vampire movie. Like recent predecessors like *Fright Night*, *Vamp* and *The Lost Boys*, it's full of lots of blood-letting, stylish clothing and kinky sex.

Though it treads on familiar ground, *Near Dark* does occasionally skake off the conventions of its genre to give the audience some truly inspired moments of dark humour, visual beauty, and suspense.

Near Dark opens at dusk as self-styled ladies' man Caleb picks up a strange beauty named Mae on the outskirts of Fix, Arizona.

As you might expect, Mae is no ordinary pick-up. She's a vampire, part of a motley gang of blood-sucking outlaws who travel the desert in an endless search for blood. One bite from Mae and Caleb is hooked on the woman and on her appealing nocturnal way of life.

And it does seem rather appealing. Writer Eric Red (who wrote the script for the underrated *The Hitcher*) and director Kathryn Bigelow have concocted a surprisingly likeable group of modern Western villains. Surprising because they are all brutal killers.

But like Bonnie and Clyde, they are also a charming group of murderers who offer Caleb an exciting way of life far removed from his lonely ranch existence.

The reference to Bonnie and Clyde and westerns is no accident. *Near Dark* takes much more of its inspiration from



Don't be fooled . . . it's a vampire movie

gangster classic and spaghetti westerns than from the legend of Nosferatu.

A shootout sequence in *Near Dark*, for instance, bears more than a passing resemblance to the Barrow gang's narrow escape from the law in the early part of *Bonnie and Clyde*. Except, in *Near Dark*, it's not bullets but shafts of sunlight that threaten the gang.

This bizarre marriage of genres gives this movie much of its charm. It allows the writer and director to exploit some of the more familiar aspects of past films. But with the element of horror thrown in, there's no risk of repetition.

Not all aspects of the film work as well. Although Bigelow's editing and camera work bring out the beauty and evil of the desert landscape, Red's script has several unpardonable lapses in logic.

Caleb's father, for example, is a homespun rancher, yet he is able to accept his son's vampirism with little difficulty, and finds a cure before the next sundown. Pa Cartwright move over.

Near Dark features fine performances by all the main characters, particularly Lance Henriksen, who played the android in *Aliens*, Bill Paxton, who played the mouthy marine in *Aliens*, and Joshua Miller, the mouthy brother in *River's Edge*, who never appeared in *Aliens*, as the male portion of the vampire gang.

Miller, in particular, gives a disturbing, vicious portrayal of a 75-year-old vampire locked in a 12-year-old body. Sort of a psychopathic Peter Pan. As is the

case in most films, great performances make you overlook even the most absurd plot twists.

But then again, if you accept on faith vampires driving a black van through the Arizona desert, you probably don't need much coaxing to like *Near Dark* anyway.

Gazette music trivia

1. Which performer of the 1950s and '60s was known as "The Killer"?
2. Which Motown star was known as "Mr. Excitement"?
3. Who is called "The hardest working man in show business"?
4. Who was officially known as the "Queen of Disco Music"? (Not Donna Summer!)
5. The "Lizard King" was a star of the 1960s and '70s. Name him.
6. Which two songwriters called themselves "The Glimmer Twins"?
7. Bob Smith changes his name when he worked for a California radio station. What is his better-known name?
8. Mr. Domino called himself "Fats", but what was his real first name?
9. One of the guitar greats is known as "Old Slowhand". Who is he?
10. Ernest Evans changed his name to what?

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Strike is over, the conflict continues

by Andrew Abraham

The National Football League's replacement season has come and gone. Household names such as Guido Murphy, Eric Lovelady, and Kevin Sweeney will no longer grace our television sets on Sunday afternoons. The Zendeas brothers will no longer be missing field goals for half of the teams in the league. The much-anticipated Superbowl between

the Dallas "Rhinestone" Cowboys and the Houston "Spoilers" will never come to be — Thank God!

Yes, the NFL players' strike is finally over and so we can finally get back to watching regular football for the rest of the season. The strike, however, is far from forgotten. The NFL is now a league of conflict. The players are in conflict with and among themselves, as well as with their

owners. Most teams had a handful of players who crossed the picket lines during the strike. The returning players who lost a good part of their salary while the strike endured will be in constant conflict with these 'scab' players. The immediate future of the league will see a number of fights between players of the team. You might even see these disputes carried over to game day. An offensive lineman who

stayed out on strike may choose not to block for his quarterback who crossed the picket line. Hopefully the players will be mature enough and not stoop to such a level. If they do, things could start getting ugly.

The owners of the NFL teams seem to have won this year's strike dispute quite convincingly. The players, however, feel that it is not yet over. The players' union has filed an anti-trust suit against the owners. This means that the future of the NFL could possibly be decided in a courtroom. Whatever comes out of this is irrelevant when deciding how successful the strike was. The players made a big mistake by going on strike and most of them now realize this. Union solidarity did not really exist. The main strike issue — free agency — was not some-

thing the owners would ever have given in to. Many players simply did not care about this issue anyway. It is too bad that it took so long for union chief Gene Upshaw to see this.

Will anything good come out of this? This year's NFL strike will hopefully make players in the future think twice about walking out. This applies to all of professional sports. The owners now have an option to go on with games during a strike and by calling in replacement players. In sports such as baseball and hockey, this could be done much more easily than it was in football because these sports have minor league players that could be called in. Replacement football was certainly not a success as far as the fans are concerned; however, for the owners it was a booming victory.

Swim tigers look good!

by R.P. Scoop

1982 was the first and only time in Dal swimming history that both teams won AUAA's. 1988 may well be the second time.

In recent years, the men have been unable to win, while the women totalled six consecutive titles. In 1987, however, the roles were reversed. The men's team finally won for the first time in five years, and at the same time, the women finished second. This year, both teams are strong and have made additions that are cause for excitement. In a discussion with this season's captains they explained why the prospects are so good.

First, this year the teams are fast and will compete with full rosters. In 1987 the women swam shorthanded at the championship. As well, in addition to the powerful and experienced

returning athletes there are a lot of talented rookies that have come into the program. Men's team captain Michael Naylor says the Tigers have a lot of potential and depth. He also points out that there are no "superstars" who stand out above the rest, as there have been in years past.

There have also been a couple of valuable additions to the coaching staff. Nigel Kemp, head coach for sixteen years, and Jerry Blank, longtime assistant, are joined this year by Rich Cameron and David Fry, both on a part-time basis. The extra coaches make it possible for the number of practices per week to increase from eight to ten. They also offer more one-on-one attention to swimmers, which is essential for stroke technique improvement.

Furthermore, the program

itself has been modified and improved. Not only will the teams spend more time in the pool, but they are also logging hours in the weight room, on Nautilus and other land training that is specific to swimming.

These changes and additions combined with the all-around positive attitude can only help the swim teams reach their goals. The men want to successfully defend their championships and the women, as captain Sarah Kennedy puts it, want "to get the women's team trophy back".

The Tigers' first step toward their goal is Friday, October 23, when they host UNB and Memorial. Memorial will be the stronger visiting team for the women. For the men, UNB will be the main competition, quite possibly right through until the AUAA's in Fredericton in March.

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COMMUNITY

SALE — Volunteers from Red Cross branches throughout Nova Scotia have concentrated their talents towards the creation of special items for the Red Cross Craft Sale. Hundreds of crafts, including afghans, infant wear, sweaters, and some very

select quilts, will be sold. The first sale will be held on Tuesday, Oct. 27 from 10:00 a.m. to 3:00 p.m. at the Red Cross Centre, 1940 Gottingen St. Another sale will be held at Bayer's Road Mall on Thursday, Oct. 29, from 10:00 a.m. to 3:30 p.m. A special invitation is extended to all to help Red Cross help.

ONGOING EVENTS

Rita McKeough's installation *Blind Spot* can be viewed at the Eye Level Gallery through to October 24th. McKeough's installation deals with the issue of domestic violence. Eye Level Gallery, 2182 Gottingen Street.

Two Decades of Video Art,

historical and contemporary art tapes produced by staff, faculty and alumni of the Nova Scotia College of Art and Design, runs through to October 31st at the Centre for Art Tapes, 2156 Brunswick Street.

The Exhibition *Love vs. Technology*, Valerie LeBlanc's multimedia presentation based on the dichotomy of personal versus public life, runs through to October 24th at the Centre for Art Tapes, 2156 Brunswick Street.

VOLUNTEERS

Veith House is in need of volunteers to work on the Reception Desk. Days and hours are flexible, with both morning and evening shifts available. This is an excellent opportunity to learn or enhance clerical, telephone answering, organizational and people skills. For more information, contact the Veith House Volunteer Coordinator at 453-4320. Come and be a part of the exciting Veith House network.

UNCLASSIFIED

FOR SALE — 1970 VW camper, stove, sink, cooler, sleeps 4. Must sell this weekend. \$1200 firm. 429-0136 after 5.

INFO GROUP

An information and discussion group will be formed for anyone who has tested HIV positive. Anyone interested in more info, please call Bill Ryan at 425-4882 [Metro Area Committee on AIDS].

MEETING

Affirm, gays and lesbians in the United Church of Canada, meets monthly. For more info, write *Affirm*, P.O. Box 1642, Halifax, B3J 2Z1.

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THE ROCKY HORROR PICTURE SHOW

Rocky Horror kits, including toast, rice, toilet paper, and a newspaper, will be sold at the Rocky Horror Picture Show. All proceeds go to Unicef.

GRAPHYX

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Occupational Therapy Open House

Where: Forrest Building
When: Oct. 23 — 4:30-8:30 pm.
Oct. 24 — 10:30 am.- 1:30 pm.

Special Information Sessions

(for interested applicants)
Time — Friday Oct. 23, 6:00 pm.
Saturday Oct. 24, 12:00 pm.

LECTURES — David Luke, a political science professor at Dalhousie, will give a talk entitled *State Economic Management in Post-Crisis Africa: The Reform of Organization and Process* at the Centre for African Studies, 1444 Seymour St. For more info, phone 424-3814.

• *Colonial Africa: Establishments and Resistance Movements* will be the topic of the Saint Mary's University Lecture Series at the Halifax Main Library on Spring Garden Rd. on Thursday, October 22nd from 12 noon to 2 p.m. All are welcome.



• In *Memory and the Human Brain*, Dr. Brenda Milner will examine insights into the ways in which memories are encoded and stored within the structure of the brain, and made available for recall. 8 p.m., Cohn Auditorium, Dal Arts Centre. Free to the public as part of the 1987 Dorothy J. Killam Memorial Lecture series.

• There will be a public talk entitled *Collections Management and Care: The New Brunswick Experience* at 11:45 a.m. in the MacMechan Auditorium at the Killam Library. The speaker will be Mr. Harold Holland, Conservator, Provincial Archives of New Brunswick.

CONCERT — *Grawood in the Garden*: The Grawood moves down to the cafeteria for an evening of twisting on waterbeds. Come join the fun.

MEETING — GLAD, Gays and Lesbians at Dalhousie, holds its weekly meeting at 6:30 p.m. in Rm. 314 of the SUB. All members of the gay and lesbian community (not just students) and interested people are invited to attend.

FILM — *Abortion Stories North and South* examines the access to abortion around the world, 12:30-1:30 p.m., Theatre C, Tupper Medical Building. Bring your lunch! Presented by Dalhousie Women, Health and Medicine Committee.

FRIDAY

23

MUSIC — Hear the street music of The Guys at the Library in the warmth of the Grawood Lounge, 3-6 p.m.

LECTURES — Dr. Reg Thompson of the Atlantic Veterinary College will talk to students interested in applying to the veterinary school in P.E.I., Rm. 240, Life Sciences Building, from 12:30-1:30 p.m.

• Pat Carney, Minister of International Trade, will speak in Rm. 115 of the Weldon Law Building at 3:00 p.m. All are welcome.

The deadline for the Calendar page is noon Friday prior to publication. Please help our small and overworked staff by typing your announcements.

• Dr. Trevor A. Hodge will present a lecture on ancient technology in Rm. 222 of the Arts and Administration Building. Dr. Hodge teaches classics at Carleton University and is a frequent contributor to the Globe and Mail. All are welcome.

MEETING — Dal Christian Fellowship (IVCF) meets tonight in room 314 of the Dal SUB. The speaker is Hal Threadcraft. Everyone is welcome.

SATURDAY

24

DANCE — The Pomorze Polish Folkdance Ensemble of Halifax/Dartmouth will be holding an evening of Polish entertainment from 7:30 p.m. to 1:00 a.m. This evening will include Polish folkdance, authentic Polish cuisine, and modern and traditional music as well as a polka contest. It takes place at St. Joseph's Hall, Russell St., with all proceedings going to the Pomorze Polish Folkdance Association. For tickets, please call 479-2558.

FILM — Robert Townsend wrote, directed, produced and starred in *Hollywood Shuffle*, a scathing satire of what it's like for blacks trying to make it in Tinseltown. *Hollywood Shuffle* starts tonight and runs through to Thursday, Oct. 29 at Wormwood's, 1588 Barrington St. Showings are at 7:00 and 9:15 p.m. each evening.

SUNDAY

25

RUN — The Halifax branch of Amnesty International is holding its third annual 5km Run For Freedom. The run starts at the Tower Rd. parking lot of Point Pleasant Park. Pre-registration will be from 11:30 to 1:30 in the lobby of the Dal SUB. on Oct. 20-23 and again at the run from 12 noon until the run begins. Registration fee is \$10.00, which includes a t-shirt with an original design by Argentinian artist Ana Anzulovich.



VIDEOS — Amnesty International will be presenting videos on A.I. and information on Kang Jong-Hon, who is serving a twenty-year sentence in South Korea. The presentation is at 8:00 p.m. in the Dal SUB, Rm. 318.

MONDAY

26

FILM — This week's DSU Monday Movie is *Little Shop of Horrors*, an offbeat comedy about romance and a man-eating plant nicknamed Audrey II. It will be shown at 8:00 p.m. in the McInnes room. Tickets are \$2.50 for students (\$2.00 with a CFS

Studentsaver card) and \$3.00 for the general public.



OPENING — Cynthia Young's *Images from a Memory* will open at 8:00 at the Anna Leonowens Gallery, 1891 Granville St.

WALK — Faculty, staff and students are invited to participate in a 100-hour continuous walk to represent \$1000/hr of the university's United Way goal of \$100,000. Walkers will begin from the security office on South Street at 1:00 p.m. Everyone is welcome to join us from the final hour, 4:00-5:00 p.m., Friday, October 30. Reception to follow at Earl of Dalhousie Pub at 5:00 p.m. For more info, call 424-3601 (Barbara).

TUESDAY

27

FILM — As part of the Dal Art Gallery's Film series *The Ascent of Man*, the film *The Majestic Clockwork* will be screened at 12 noon and again at 8:00 p.m. in Rm. 406 of the Dal Art Gallery. The film deals with the revolution that took place when Einstein introduced his theory of relativity.

WEDNESDAY

28

FILM — The National Film Board presents three short films for National Universities Week: *The Scholar in Society*, *Northrop Frye in Conversation*, *An Aesthetic Indulgence*, and *Class of Promise*. Screenings are at 7 and 9 tonight, 1571 Argyle St.

THURSDAY

29

FILM — The DES Story, a documentary on the harmful effects of a drug that was given to women to prevent miscarriage, shows from 12:30 to 1:30 p.m. in Theatre C of the Tupper Medical Building. Bring your lunch! Presented by Dalhousie Women, Health and Medicine Committee. **MEETING** — GLAD, Gays and Lesbians at Dalhousie, meets every Thursday evening at 6:30 in room 314 of the SUB. All members of the gay and lesbian community (not just students) and interested people are welcome.

mt GOES ON

INDEX

- ALBERT 16mm, 29 min; 3:00 pm Fri 23rd Wormwood 9:15 pm Fri 23rd NFB
- ARMS DRILL Video, 14 min; 12:00 noon Thur 22nd NFB
- BEAM UP THE BEANS Video, 22 min; 12:00 noon, Sat 24th NFB
- BEING BIG/BEING LITTLE Video, 4 min; 3:00 pm Thur 22nd NFB 7:00 pm Thur 22nd NFB
- BRIDGING THE GAP 16mm, 15 min; 3:00 pm Thur 22nd Wormwoods 9:15 pm Thur 22nd NFB
- CANDY MOUNTAIN 35 mm, 91 min; 6:00 pm Sat 24th Hyland
- CO-OPERATION - THE KEY TO SOUTH PACIFIC OCEAN DEV. Video, 18 min; 3:00 pm Fri 23rd NFB, 7:00 pm Fri 23rd NFB
- CRAB-O-TANGO 16mm, 10 min; 12 noon Sat 24th Wormwood
- LE CREUX DE LA VAGUE 16mm, 29 min; 12 noon Sat 24th Wormwood
- 8 DAYS IN JULY Video, 29 min; 3:00 pm Thur 22nd NFB, 7:00 pm Thur 22nd NFB
- DEEP SEA CONSPIRACY 35mm, 10:00 pm Thur 22nd, Wormwood
- ENTERPRISING WOMEN 16mm, 28 min; 3:00 pm Thur 22nd Wormwood, 9:15 pm Thur 22nd NFB
- FAMILY VIEWING 16mm, 86 min; 8:30 pm Thur 22nd Wormwood, 8:30 pm Sat, 24th Wormwood
- LES FEMMES AUX FILLETS 16mm, 46 min; 12:00 noon Sat, 22nd Wormwood
- FINEST KIND 16mm, 30 min; 1:00 pm Thur 22nd Wormwood
- FIT AEROBICS Video, 30 min; 12:00 noon, Sat 24th NFB
- THE GAMBIA PROJECT Video, 30 min; 9:15 pm Sat 24th NFB
- GAY GENERATIONS Video, 42 min; 3:00 pm Sat 24th NFB 7:00 pm Sat 24th NFB
- LE GRAND JACK 16mm, 60 min; 12:00 noon Sat 24th Wormwood
- HOMECOMING Video, 7 min; 3:00 pm Sat 24th NFB, 7:00 pm Sat 24th NFB
- HOW LONG HAVE YOUR KNOWN BARBARA Video, 20 min; 3:00 pm Fri 23rd NFB, 7:00 pm Fri 23rd NFB
- I'VE HEARD THE MERMAIDS SINGING 35mm, 83 min; 6:00 pm Fri 23rd Hyland
- IN BED WITH AN ELEPHANT 16mm, 59 min; 1:00 pm Fri 23rd Wormwood
- THE LAST CHINESE LAUNDRY - THE CHINESE IN NEWFOUNDLAND 16mm, 29 min; 1:00 pm Thur 22nd Wormwood



ATLANTIC FESTIVAL ATLANTIQUE

FILM & VIDEO 1987

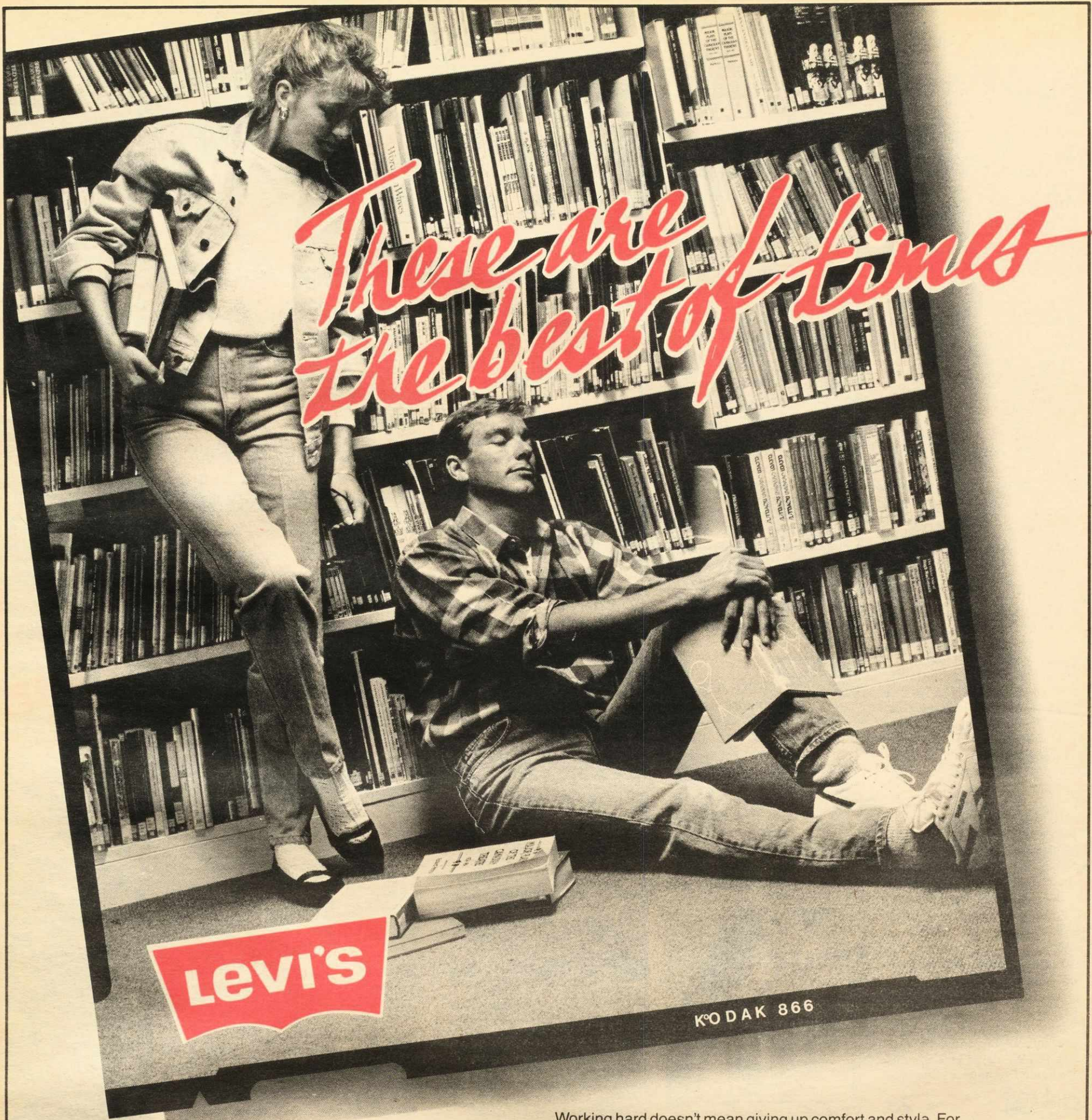


- THE LAST STRAW 35mm, 98 min; 10:00 am Fri 23rd Wormwood, 10:00 pm Sat 24th Wormwood
- MAILLE MAILLE 16mm, 10 min; 12:00 noon Sat 24th Wormwood
- MARITIME MUSEUM OF THE ATLANTIC Video, 7 min; 12:00 noon Thur 22nd NFB
- MEDIUM EXPRESS Video, 27 min; 12:00 noon Thur 22nd NFB
- MINDSHADOWS 35mm, 107 min; 6:00 pm Thur 22nd Hyland
- THE MORNING AFTER 16mm, 15 min; 3:00 pm Fri 23rd Wormwood, 9:15 pm Fri 23rd NFB
- MUDNIFICENT 16mm, 7 min; 3:00 pm Fri 23rd Wormwood, 9:15 pm Fri 23rd NFB
- NO ACCIDENT 16mm, 3 min; 3:00 pm Thur 22nd Wormwood, 9:15 pm Thur Oct 22 NFB
- OFF TO WORK Video, 28 min; 12:00 noon Wed 21st NFB
- THE PASS THE HAT DISAPPEARING AUDIENCE TRICK 16mm, 14 min; 3:00 pm Fri 23rd Wormwood, 9:15 pm Fri 23rd Wormwood
- PIRATES AT SEA Video, 27 min; 3:00 pm Fri 23rd NFB, 7:00 pm Fri 23rd NFB
- PIZZA DELIGHT Video, 1 min; 12:00 noon, Fri 23rd NFB
- PLAYSELF CONCEPT Video, 30 sec; 3:00 pm Thur 22 NFB, 7:00 pm Thur 22nd NFB
- THE POT'S BOILING Video, 28 min; 3:00 pm Fri 23rd NFB, 7:00 pm Fri 23rd NFB
- PUBLIC SERVICE ANNOUNCEMENTS Video, 3 min; 12:00 noon Thur 22nd NFB
- THE QUALITY OF MERCY Video, 29 min; 12:00 noon Fri 23rd NFB
- SESAME STREET - HALIFAX INSERTS Video, 10 min; 3:00 pm Thur 22nd NFB, 7:00 pm Thur 22nd NFB
- THE SOLAR PROJECT II Video, 29 min; 3:00 pm Sat 24th NFB, 7:00 pm Sat 24th NFB
- STILL POINT Video, 11 min; 3:00 pm Sat 24th NFB, 7:00 pm Sat 24th NFB
- TARTUFFE Video, 55 min; 1:30 pm Sat 24th NFB
- THE TOY BOAT Video, 20 min; 3:00 pm Thur 22nd NFB, 7:00 pm Thur 22nd NFB
- TRAIN OF DREAMS 35mm, 90 min; 8:00 pm Fri 23rd Wormwood's, 3:00 pm Sat 24th Wormwood
- TROUBLE WITH THE LAW Video, 29 min; 12:00 noon Fri 23rd NFB
- TWO TIDES 16mm, 30 min; 3:00 pm Fri 23rd Wormwood 9:15 pm Fri 23rd NFB
- VISIONS Video, 61 min; 12:00 noon Sat 24th NFB
- WHAT ABOUT THE CHILDREN Video, 29 min; 3:00 pm Thur 22nd NFB, 7:00 pm Thur 22nd NFB
- ZUCCHINI 16mm, 10 min; 3:00 pm Fri 23rd Wormwood 9:15 pm Fri 23rd NFB

All videos will be screened at the NFB theatre, 1571 Argyle St.
 Most 16mm films will be screened at Wormwood's, 1588 Barrington St.
 All 3:00 pm screenings (Wed.-Fri.) will be repeated on the same evening at the NFB: 7:00 pm - video; 9:15 pm - 16mm.

Festival Pass \$30.00
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