



photo Bill Inglee

Photo editors, like vampires, tend not to show up well on film. Hence co-photo editor Bill Inglee (black figure in above photo) blends harshly into this peaceful snow-swaddled corridor shot. He shows up even worse in mirrors. The corridor itself connects the Physical Education building to the Butterdome.

# Gateway

## Pubs get tough on thieves

by Brent Jang

The University of Alberta's campus pubs served notice last week of intention to press charges against students caught stealing beer mugs.

The two Students' Union bars, Dewey's and Room At The Top (RATT), are each losing \$500 a month because of stolen glassware, and have posted notices that thieves will be prosecuted.

The warning to bar patrons reads: 'Anyone caught removing glassware from these premises will be prosecuted to the fullest extent of the law.'

Don Moore, manager of RATT, says offenders will be prosecuted for theft under \$200.

"It's kind of hard on someone to have a criminal record for stealing a glass, but something has to be done because it's getting ridiculous," said Moore.

The manager of Dewey's, Greg Holmes, says his situation "isn't quite as severe as RATT's, but we still have substantial losses."

"Replacement of glasses is the biggest expense for lounges, without a doubt. But I don't think students are treating the SU bars like other bars," said Moore. "We're going by the same laws that govern any other lounge."

The Power Plant, run by the Graduate Students' Association, also wants to clamp down on offenders.

"We haven't done anything as yet. We're trying not to be too heavy-handed. But if something's not nailed down, it gets taken out the door," said Power Plant Manager Ron Wells.

"If the other places (Dewey's and RATT) are posting those signs, then we'll likely follow suit," said Wells.

Moore says domestic beer, now \$1.75 a bottle, will cost over \$2.00 if the pilfering continues.

"We're going to examine the situation in January and see if we have to increase prices," said Moore.

Holmes, from Dewey's, said, "What do you do? We want to run a drinking establishment, and

keep prices low. But it ends up that we supply some student's glassware in his apartment. With a little luck, I hope we don't have to nail anybody. But theft is theft, and we've got a business to run."

Dewey's lost thirty draft beer jugs, at a cost of \$8.00 each, in September and October. RATT has bought \$1800 of "replacement" glassware since the beginning of the school term.

Moore says the problem is most evident with the draft mugs, which disappear (at \$1.02 a glass) into knapsacks and suitcases. He

says it wouldn't be feasible to check everyone's knapsacks as they leave RATT.

"We're also considering making changes to the SU constitution so that heavy fines will be levied to students who are caught stealing," said Moore.

"Vandalism is also a problem," he says.

A washroom wall was kicked-in recently, and Moore says charges are pending, adding that employees in RATT will not hesitate in calling the police should there be any disturbance.

Hit me high, hit me low,  
hit me fast, hit me slow...

...hit me, hit me with your  
rhythm stick.

Ian Drury  
and the Blockheads

## Autonomy for the Gateway

by Maureen Bourke

The Gateway expects to be autonomous by the spring of 1985.

Presently the paper is published by the Students' Union and there is potential for SU interference in the paper.

The SU covers any deficit the paper may incur during the year. They are also legally responsible for all lawsuits brought against the paper.

Last year the Gateway deficit was \$16000.

The deficit would be covered by a direct levy from students if the paper went autonomous.

An autonomous Gateway would operate under a publishing board possibly consisting of students-at-large. The amount of legal and financial responsibility the board will have has yet to be decided.

A committee has been set up to look into the alternatives and consequences of autonomy.

Presently, there are five members: two Gateway members, Brent Jang and Ken Lenz; one student-at-large, Don Millar; and the two council members Brian Becker and VP Internal Peter Block.

"Though the concept of autonomy is a good idea there are several problems," said Lenz.

One of the major problems involves the acquisition of Media Services. If the paper did not acquire Media services it would have to pay approximately 600

dollars per issue for typesetting. This would be almost financially impossible.

Other problems include the leasing of the Gateway offices (at present the Gateway does not pay rent), legal fees, the amount of authority a publishing board would have and the general financial responsibility of the paper.

"These problems are not insurmountable," says Brent Jang, editor of the Gateway. The Autonomy Committee has tentatively adopted a time-line submitted by Don Millar.

The committee is considering holding a referendum in conjunction with the SU general elections in February to see whether students are willing to pay a direct subsidy to support an autonomous paper.

The levy would probably be about two dollars. Hopefully, a corresponding amount could be deducted from the SU fees.

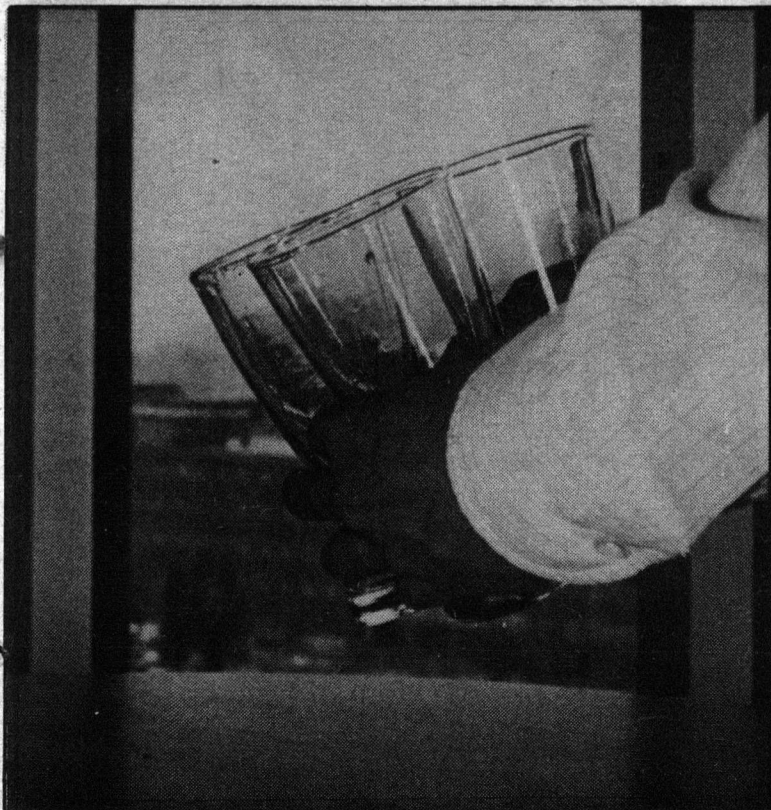
Presently nine members of the Canadian University Press are autonomous, including the University of Calgary *Gauntlet*, the University of British Columbia *Ubyssy* and the *McGill Daily*.

The Students' Union rarely tries to interfere in the daily running of the Gateway but it has happened.

In 1972, Students' Council - feeling the Gateway was becoming too radical - refused to ratify the Gateway's choice for editor and instead appointed someone with no previous experience at the paper.

In response, the Gateway staff quit, stole all the equipment from the offices and set up production of the *Poundmaker* from a house in Garneau.

"Autonomy will mean a couple of tough years," says Lenz, "but in the end the paper will be better than ever, both financially and over all."



Supplement the Gateway collection of stolen glasses and we promise we won't turn you in.

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## Paper in trouble

The University of Saskatchewan newspaper, *The Sheaf* could have its funding cut off.

At the annual general meeting it was decided to cut off Student Union funding of *The Sheaf*. But since there are no quorum rules for the general meetings, the decision will go before the U of S Students' Council tonight.

Brian Receveur of the *Sheaf* does not actually expect Council to cut off funding, he thinks it will merely refer the matter to a committee which has already been formed to investigate the *Sheaf*. Receveur says the General Meeting "was stacked with the committee formed at a previous Council meeting when a similar motion to cut of *Sheaf* funding was presented."

The *Sheaf's* relations with Council have a troubled history but this latest controversy stems from the *Sheaf's* critical coverage of the SU's decision to close down the Women's Directorate.

The U of S SU accounts for 45 per cent of *Sheaf* funding. The other 55 per cent comes from advertising.

## Agricultural Exchange

The International Agricultural Exchange Association offers students a chance to live and work abroad.

The Association "specializes in sending young people to other countries to give experience and exposure to cultures," says alumnus Bev Gray.

The Association is headquartered in Denmark and operates in eighteen countries including Canada, Switzerland, West Germany, Sweden, Australia and New Zealand.

A number of exchange programs are offered ranging for four months to 13 months. About 1000 people participate each year. "This year we are stressing Europe," says Gray.

An informational meeting will be held Monday, November 28 at 7:00 in Room 522 of the Agriculture-Forestry Building.

"Past trainees as well as interested people are all welcome," says Gray.

## Mommy Helps

(RNR-CUP) - College students who want to improve their grades need only to turn to mommy for help.

In recent experiments at the University of California, at Los Angeles, students exposed to the subliminal message "Mommy and I are one" got significantly higher grades than a control group that received the neutral message "People are walking."

The messages were flashed on screens in the classroom in four millisecond exposures - too fast to be noticed on a conscious level. According to UCLA's Kenneth Parker, fantasies of oneness with the "good mother of childhood" help people cope with ongoing unconscious conflicts.

"Being less burdened," he notes, "one can better utilize resources on the task at hand."

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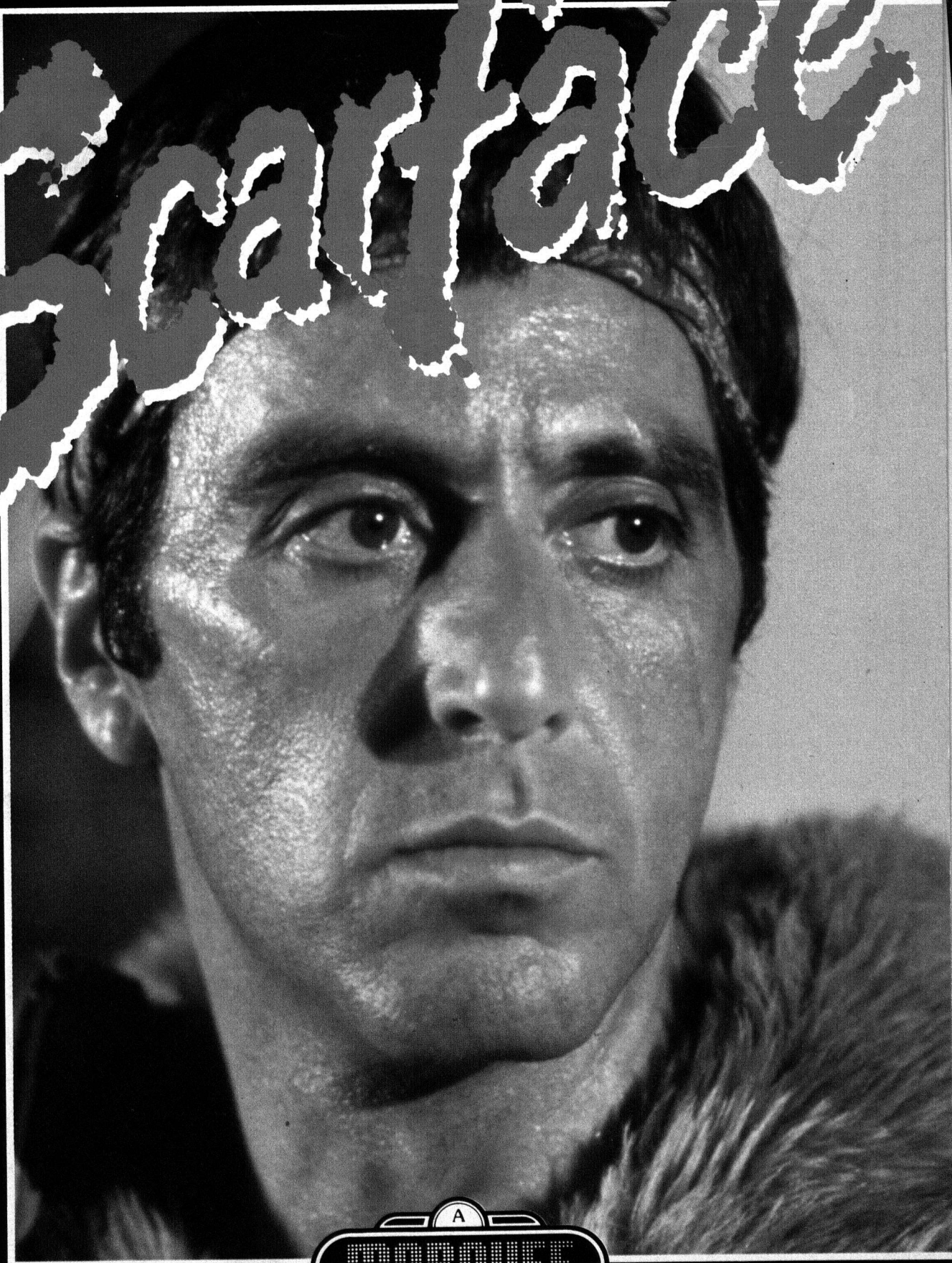
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# Scarface



A  
**MARQUEE**  
SPECIAL FEATURE

MARQUEE

Tuesday, November 11, 1983

# SCARS AND STRIPES FOREVER

In this movie crime does not pay

**F**idel Castro releases 125,000 prisoners and sends them in the direction of Miami, where they are enthusiastically welcomed as refugees from communism.

They are given money, directed to accommodation and issued promises that they'll be able to play the capitalist's game and, possibly, win the American Dream.

Many of the refugees are hardened criminals. One is a guy with a scar on his face. He takes a quick look at the big bucks following drugs down the streets of Miami and decides that, for him, the American Dream is much closer than he had anticipated.

He becomes a drug kingpin in an industry that today is said to be the largest in the world — grossing a hundred billion dollars, much of that through Florida.

Film producer Martin Bregman took the above story, hung it on actor Al Pacino, and rendered a shocker of a movie he insists all kids should see.

It is called *Scarface*, an updated version of the 1932 classic from Howard Hawks.

Fifty years ago, Hawks borrowed from the story of Al Capone and

wove it through the gangster-filled twilight world of bootlegging and the Mafia.

Sitting in a New York City hotel room one night, Bregman happened to catch the original *Scarface* on television — and he was knocked out by its raw power.

Moreover, he immediately recognized the vehicle he had been hunting all his life for his close friend and first actor-client, Al Pacino.

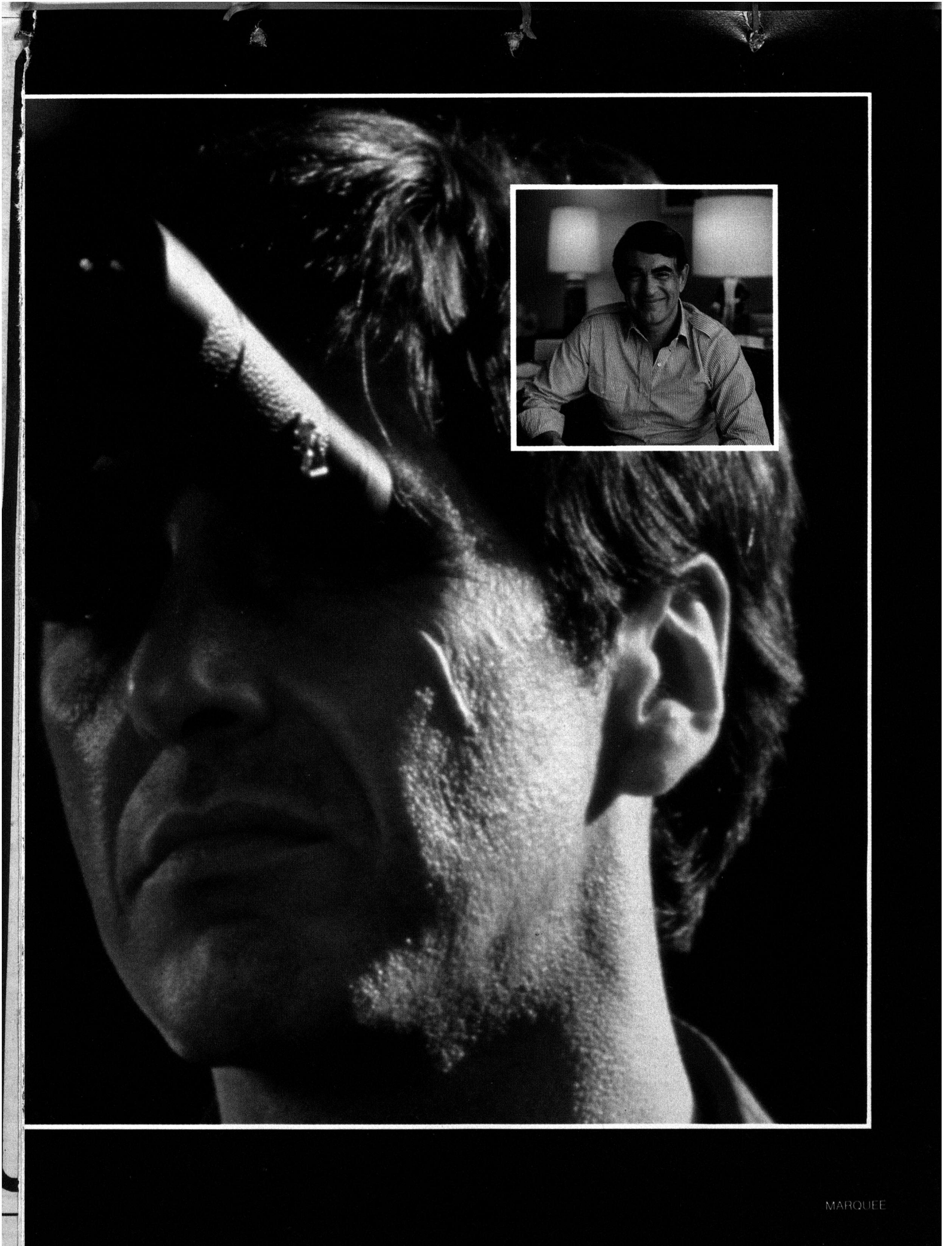
Ever since Bregman saw Pacino on Broadway — back when the actor was parking cars between gigs — he was captivated by his special kind of menacing presence; just walking into a room, Pacino conveys the message that somebody other than himself is about to die.

Bregman cast him in *Serpico* and *Dog Day Afternoon* — movies that together won a total of seven Oscar nominations.

But still, those roles did not plumb the depths of Pacino's sloe-eyed malevolence.

Even in *The Godfather*, Pacino played a rich man's son; to him, the street was something you drove on, not a classroom for culture lessons.

By Colin Dangaard



What Bregman had always dreamed about for Pacino on film was more in line with what he did on stage, with productions like *Does A Tiger Wear a Necktie* and *The Indian Wants The Bronx*.

"**Scarface**," says Bregman, in his offices at Universal Studios, "is Al Pacino's best work, the one role that he can do better than anybody else."

Pacino, as usual, consumed the character, spending weeks in Malibu with Robert Loggia — who plays the older drug kingpin whose empire Pacino takes over — the two of them speaking only in Cuban-accented street language.

"After a while," says Loggia, "I began to think of Al as a Cuban refugee!"

Loggia feels it is fitting that the new, improved, 1983 **Scarface** have a Cuban as its central character. "The centre of the cocaine trade is in Cuba. That's part of what this movie is about.

"The Cubans don't like that image, but it's fact. Yet the picture does not condemn the people; it condemns drugs and crime."

Interestingly, Loggia's first break in 1955 was playing a junkie in an off-Broadway production of *The Man With the Golden Arm*. He recalls, "Eight performances a week doing withdrawals, that was not easy!"

Martin Bregman also feels **Scarface** is the best movie he has ever made, which, for him, covers a lot of territory.

Besides producing *Serpico* and *Dog Day Afternoon* for Pacino, he did *The Next Man*, a spy thriller with Sean Connery; *The Seduction of Joe Tynan*, a tale of political power with Alan Alda; *Simon* with Alan Arkin, an adventure in mind manipulation; and *The Four Seasons*, a funny look at contemporary marriage.

Pacino, says Bregman, was a fairly easy sell, but Brian DePalma came aboard only after Sidney Lumet had pulled in his options.

The City of Miami as a location was the hardest sell of all, with some of Dade County's 800,000 Cubans taking strong exception to Hollywood casting Al Pacino as a Cuban drug dealer.

Miami City Commissioner Demetrio Perez Jr., himself a Cuban, drafted a resolution to ban the production from the city streets.

Bregman was not amused. "Perez did that before reading the script. In fact, they've never read the script."

"They just assumed this movie would be anti-Cuban, or pro-crime, or both. We tried to explain to them that you couldn't get a major actor — Pacino, Hoffman, Redford — to play an out-and-out heavy.

"The story has been told before in other gangster films — and this is basically a gangster film, where not all the gangsters are Cuban."

Just days into shooting, Bregman took stock of the flack Perez was sending out and decided it was time to pull up his "I" stops.

He left.

**D**emonstrations, that's what worried me. How do you shoot a movie in a street with a demonstration in progress? It's hard enough to do it with everybody's cooperation.

"It angered me, that nobody asked to see the script before they made judgements. Way later, when they did ask, I told them to go to hell.

"When Perez attacked me for making *Serpico*, which he said was an offensive film — well, that did it."

Although **Scarface** is rich in shock value, Bregman insists it is much less violent than "any of the *Dirty Harry* series."

Also, his early doubts about the size of the drug industry were put to rest when he was assured by U.S. Government officials that it is indeed a \$100-billion-a-year business.

Bregman noticed that Miami is light on industry but strangely heavy on banks.

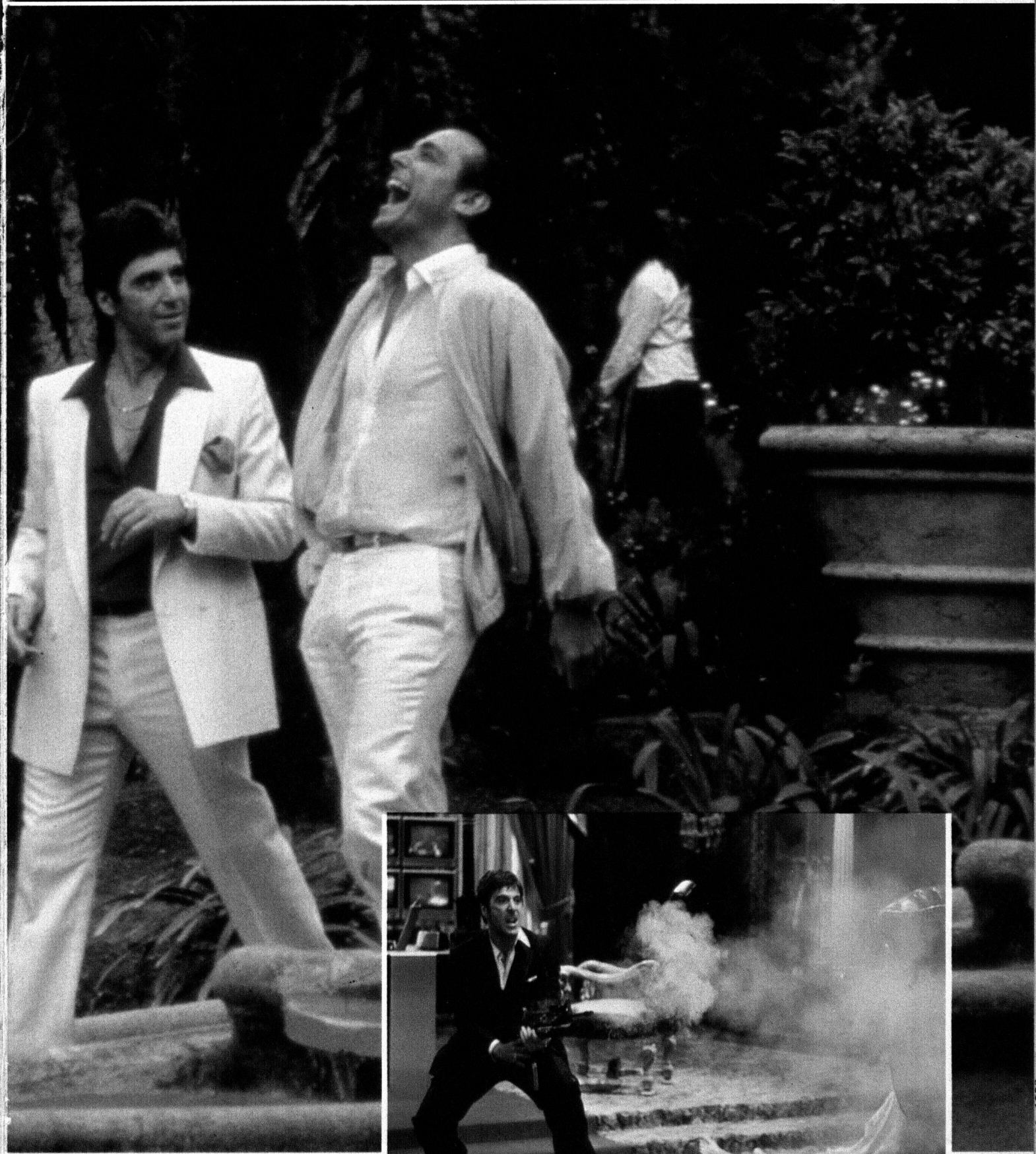
With Oliver Stone he explored the bizarre world where two kids with \$10,000 in cash can buy raw cocaine, cut it, and within a year, "be turning over \$4 or \$5 million."

Miami has become a city where mattresses really are stuffed with money, and aluminum foil packages in freezers do not always contain cod.

This is a city, as Bregman notes, where two-thousand-dollar bottles of wine are on the menu to be sold, not looked at.

But **Scarface**, according to Bregman, will not serve as a motivational training film for would-be drug kingpins.

"In this movie," he says, smiling as one who knows, "crime does not pay." ●



MARQUEE

# ALFREDO, ALFREDO

"Basically I'm shy"

**A**l Pacino is very picky about the parts he plays — and rightly so. At 43, he has been nominated for five Academy Awards, and yet he has made only 12 films. Because he is stage-trained and avoids Hollywood whenever possible, he would rather not work than take a part he didn't feel was absolutely right.

He feels absolutely right in his new movie, *Scarface*. Inspired by the 1932 gangster picture starring Paul Muni, the 1983 *Scarface* is set in Miami's Cuban community. Pacino plays Tony Montana, one of the thousands of prisoners released from Cuban jails in 1980 and sent to live in the United States. An ambitious man in search of the American dream, Montana builds up his own empire of crime.

"As an actor," he explains, "you're always waiting for someone to offer you a part. In a sense, you're really not at the helm. You're a component. So you'd like to be offered projects rather than create the whole thing

yourself. It's a difficult position to be in because you really would like people to come to you.

"They do come to me. But — how can I say this? I'm not being clear. Suppose I want to do a comedy. I always want to do a comedy. But since I don't write a script or go around creating projects, I usually do a play.

"When you're starting as an actor, the plays are there and they want actors to go and do them. You join a repertory company, and you're told what plays and what parts you're in. That's your orientation and that's how you grow up.

"If you become successful, that suddenly changes. Nobody is telling you what to do. They're all looking at you and asking you what you want to do and you say, 'Well, wait a minute.' I miss the luxury of having no choice."

Unlike contemporaries such as Jon Voight and Robert Duvall, who often initiate projects rather than wait around for someone to come to them,

**By Nancy Mills**





MARQUEE

November 29, 1983



Pacino is more passive. "There's value in having your choice," he acknowledges, "but sometimes I've fallen into a role that I never would have normally picked for myself.

"*The Godfather* is an example of a part I would never have thought that I was right for. But it was chosen for me." Director Francis Ford Coppola decided 11 years ago that the virtually unknown Pacino would be perfect to play Michael, the youngest Corleone son.

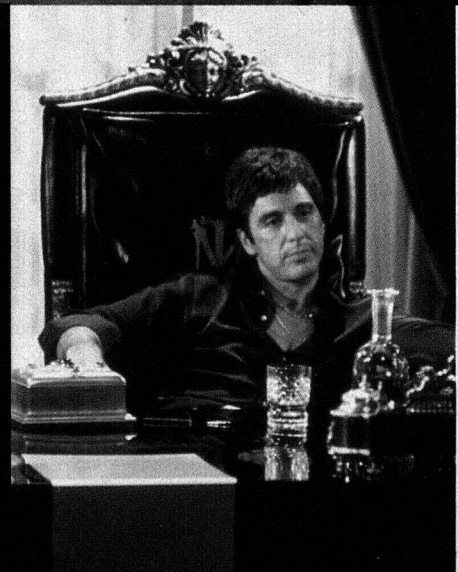
Despite Paramount's desire to cast a "name" actor in the role, Coppola held out for Pacino. Later, Pacino said, "Only after I saw the picture did I realize why Francis wanted me. Somewhere in my loins, in my Sicilian heritage, there was a connection." Pacino's grandfather, it turned

out, had come from Corleone, Sicily.

Pacino's parents were divorced when he was two, and he was raised in a traditional Sicilian home in New York by his mother and grandparents. He has said he was "never let out of the house" until he was seven, except to accompany his mother to the movies.

So little Alfredo would spend hours entertaining his grandmother by acting out the films he saw. His colourful imagination delighted his school friends, and as he grew older his family and teachers encouraged him to become an actor. He was accepted at Manhattan's High School of Performing Arts, but after two years he quit.

He drifted from job to job — theatre usher, office boy, furniture mover —



and at one point even thought of setting up his own furniture moving company. "My old friend Charlie Laughton [not the famous actor] and I used to have this pipedream about someday having our own company," he recalls. "But neither of us could drive, so we couldn't decide how we'd get the furniture around. But we knew what we'd call it: CHAL Movers. CH for him, AL for me."

**W**hen Pacino first earned a chunk of money and was advised for financial reasons to set up a company, he remembered the name and called it CHAL Productions.

His friend Laughton was an acting coach at the Herbert Berghof Studio, where Pacino had enrolled as a student, attending classes and performing in off-off-Broadway productions until 1966, when he was accepted at Lee Strasberg's Actors Studio. Here he blossomed. The studio became his second home, and Strasberg a substitute father. (Since Strasberg's death last year, Pacino has become very involved in the running of the Actors Studio.)

Pacino was 34 when *The Godfather Part II* made him a superstar. He's been one ever since. Asked if he's offered most leading male roles now, he laughs. "You've got quite an imagination. I see a lot of movies I haven't been offered. Oh yes, I guess if you're talking about big movies it must be true." But he turns almost everything down.

"There's something to say for being selective," he continues, "but I don't want to be selective to the point where I'm not doing anything. I don't feel I've done enough work these years. I think I could use more work in the theatre, just to experience and learn more.

"There's a different attitude with films. The selection there has got to be more commercial. You have to understand that, appreciate it, live with it and choose accordingly."

Pacino likes playing independent characters, what he describes as "anti-heroes." "I guess they're the ones that are offered to me mostly," he says. How does he choose his films? "In the past, it's basically been the frame of mind I'm in at the time, which allows me to receive a script in a certain way. If I like the script, that's a beginning.

"Usually if I can relate somewhat to the character and if I feel the director is very lit up over the project, I'll



do it. The key to me, the thing that I go with mostly, is how excited the director is by the project. If he's excited, usually it's got a chance.

"Neither *Serpico* nor *Dog Day Afternoon* was a script. They were ideas given to me. I met Frank Serpico, and I got a feeling from meeting him. There was something about him. Naturally it's always helpful to an actor to play a real person. It's a source for you. So I was excited about that project.

"The same thing with *Dog Day Afternoon* but I didn't meet the real guy there. Both those films were very much instigated and encouraged by Marty Bregman, the producer. I think he was responsible for my doing them.

"Those creative situations don't happen very often. I look forward to them. I have to work, though, so I get involved in more work-a-day things and wait hopefully for a situation with more creative opportunity. Those times are exciting. They have happened to me at points in my life, so I can understand when they're not happening. "Which," he laughs, "is a lot of the time."

Pacino tends to find those creative opportunities in the theatre rather than in film. But either place he's prepared to take chances to let them happen. This year, after finishing *Scarface* he returned to the theatre to play Teach in David Mamet's *American Buffalo*. He hopes to take it on tour after a limited Broadway run.

So far, his experience with *American Buffalo* has been positive — unlike his experience with Shakespeare's *Richard III* several years ago. He starred in an off-Broadway production and was roundly booed by the critics.

How did he react to the criticism? He hedges: "I would say that my performance was controversial. It was like a crisis in my life, so it's hard to call the experience an 'I'm glad or sad about it' one. I learned from it.

"I don't know that something necessarily has to be successful in order for one to grow in a situation. Sometimes a situation affords you an opportunity for growth, and even though you fail you learn more."

Most actors, once they become film stars, don't want to take risks in front of live audiences. Pacino is willing. It's the assault on his private life that

bothers him. He won't talk about personal matters and sits stony-faced when topics such as former girlfriends Jill Clayburgh and Marthe Keller are broached.

"Being famous has changed things," he says. "It's a little crazy. I try to do more things now than I normally would do. But there were periods of my life when I was just coping with success. Sometimes it gets to be your whole occupation. You're just dealing with it, living with it, learning to adjust to it. It's a lot to reckon with.

**A**nd I think it affects the so-called normal things that you do. I don't ride the subways, which is something I like to do. So you begin there, and you can work up to a list. You're always coping with success.

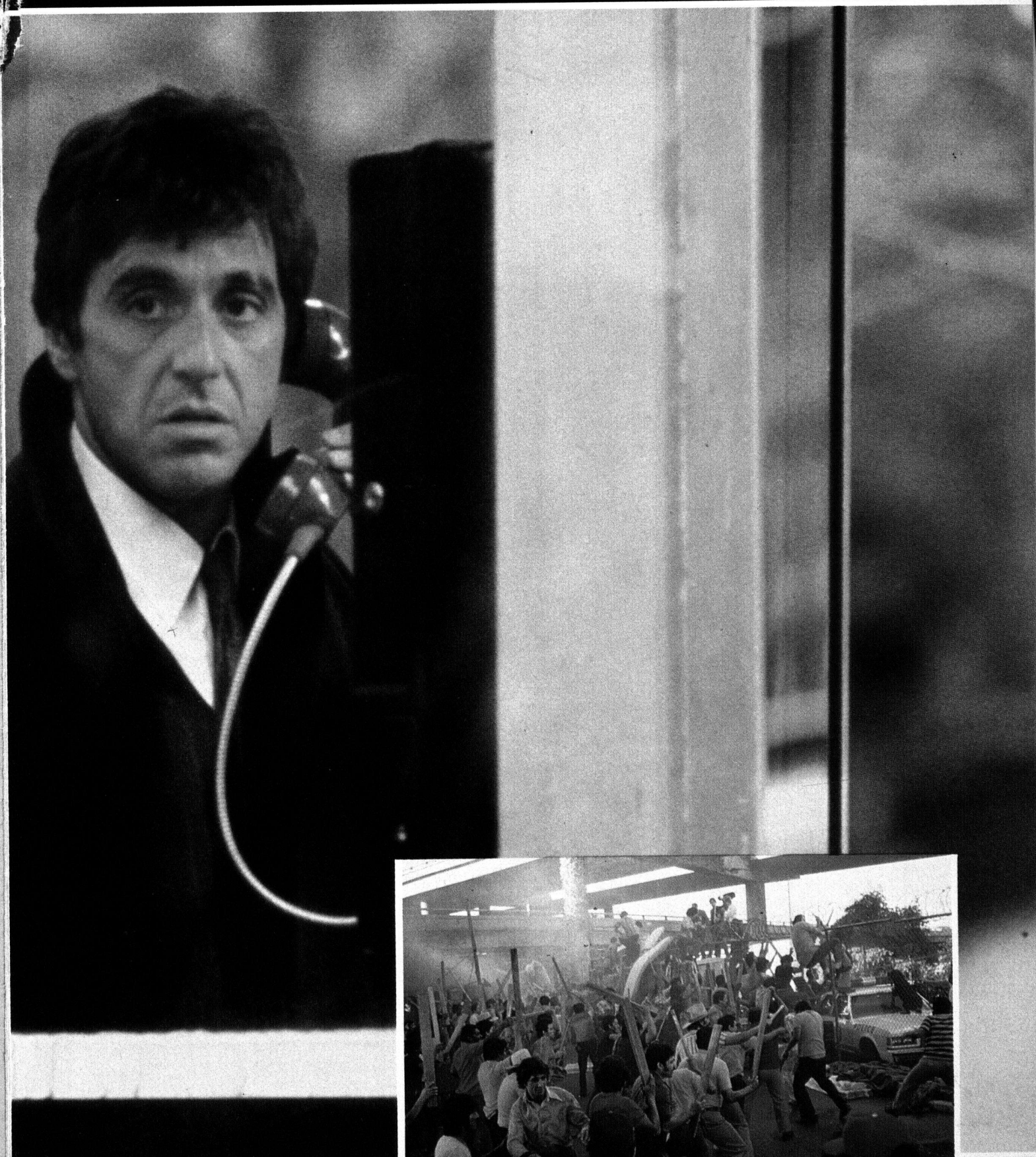
"When I was growing up 'the trials of success' never seemed to be a topic. No one was ever talking about the difficulties of being a success. It was great to be a success. It's not as much snobbism or aloofness as it is the difficulty of adjusting and also having to say, well, maybe I'm not that interesting a personality."

People have described Pacino as "reclusive." He's philosophical about it. "Those are labels that get attached to you and either time takes care of it or it doesn't. It's true I haven't done a lot of interviews. I've been reserved simply because I won't talk to people about things I know little about. A lot of times I've found I really didn't know what to say or how I felt.

"Now I feel I can talk about certain things a little bit. What helped me a great deal was touring colleges. I'd perform and also I left it open to questions and answers. That put me in contact with what has happened over the last years. Just talking about it has made it easier.

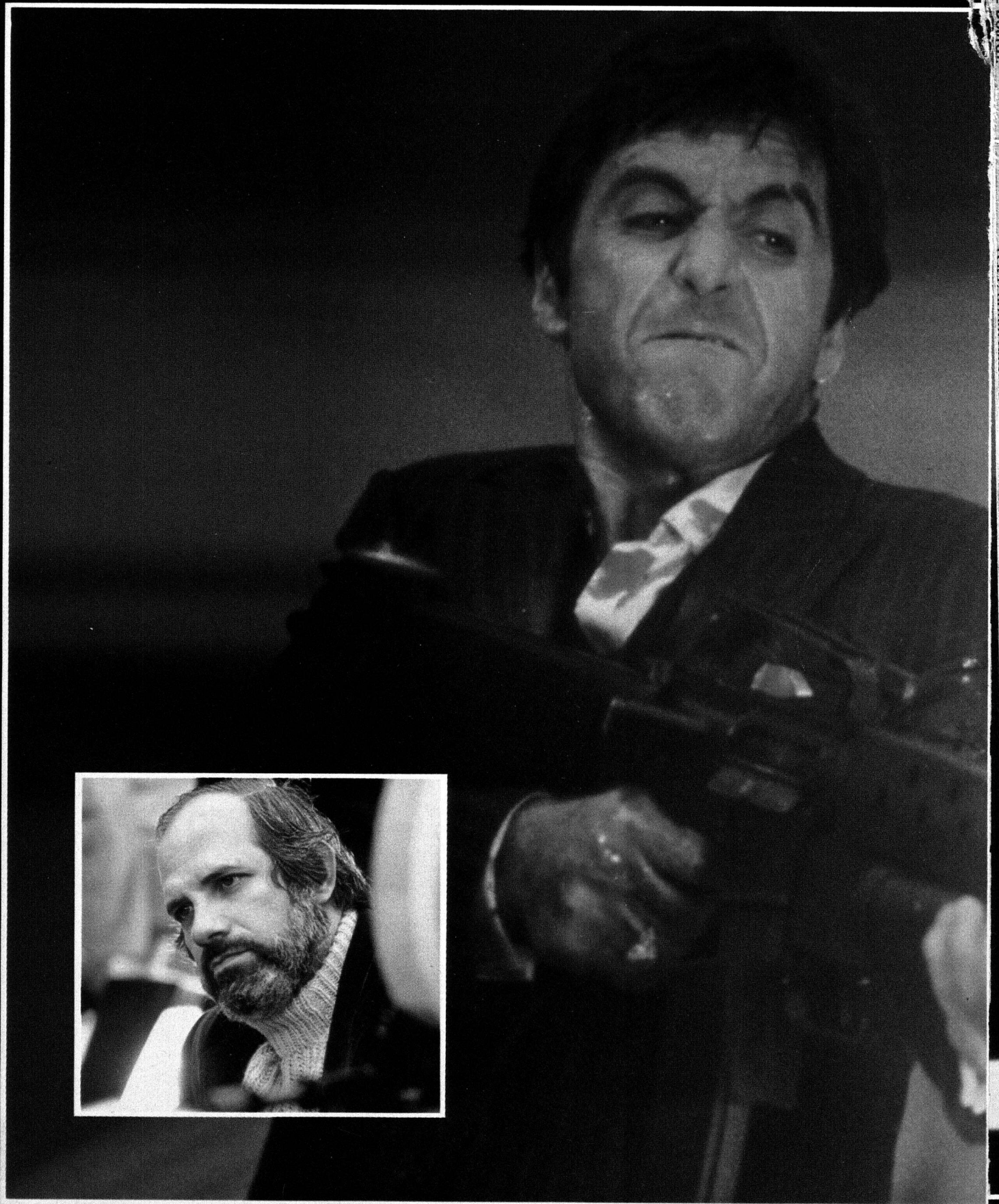
"I'm not the most open person in the world. Basically I'm shy, but when I act it's different. I use the acting. It changes me. I can't think about my image. I live my life. If you do start watching yourself, that's pretty damaging. Sometimes it takes away from spontaneity. I'm in this business to do good work, not be a star.

*Scarface* takes Pacino back to the dark, brooding type of character on which he made his name. Maybe this time he'll win an Oscar for it ●



MARQUEE

PHOTOGRAPH BY JAMES W. HARRIS



(DIE Board)

referendum outside the Court said Mad...

WANT FOR IVAR...

# GET TO KNOW YOUR GANGSTER

**Brian DePalma: going for that  
"extra something"**

**W**ith *Scarface*, director Brian DePalma's career has taken as sharp a turn as a filmmaker can make in one movie. You'll find none of the bizarre, macabre elements of a "Brian DePalma movie." No ingenues with supernatural powers. No psycho paths slashing away at helpless prostitutes. No shrivelled hands reaching out of the grave. Not even an exploding head!

After a controversial list of credits that includes offbeat hits like *Carrie*, *Dressed to Kill* and *The Fury*, this 42-year-old director has settled down to make what he calls "a character study."

"I think a director every once in a while should go out and direct something that is away from what he normally does, to try and expand his vision to some extent. I think I've benefitted from it."

*Scarface* is a departure for DePalma in many ways. It's not a tale of the supernatural, like *Carrie* or *The Fury*, or a bizarre murder thriller, like *Obsession*, *Blowout*, or *Dressed to Kill*. It recalls no Alfred Hitchcock movies, as did *Obsession* and *Dressed to Kill*. An epic gangster film is new turf for this New York-based filmmaker.

In the past, DePalma's films have not been taken seriously by many critics. But that will probably change with the release of the three-hour epic, *Scarface*.

"There's no question about it, this is a very serious movie. It's very dramatic, very compelling. I think it's important that it come out at Christ-

mas, and not only because it cost close to \$25 million and should be released at a time when it can make back as much money as possible. It is not a light summer movie, it's a serious movie."

Had they taken a close look at his career, the critics would have known there was more to DePalma than cut-and-slash horror. His first three Hollywood films of note, *Greetings, Hi, Mom!* and *Get to Know Your Rabbit*, were comedies. But the first of his pictures to attract wide notice was a murder thriller named *Sisters* in 1973. By now his commercial career had gathered steam. But since horror and not comedy was in vogue at the box office, DePalma became typed for homicidal maniac movies.

DePalma was eager to take on the task of directing *Scarface* because he'd always wanted to make a gangster film and he had always wanted to work with Al Pacino. His involvement with the project began when he sought out Pacino for the role that John Travolta eventually played in *Blowout*.

"When I talked to Pacino, he said he wanted to do *Scarface* and he got me a cassette of the 1932 version with Paul Muni."

DePalma had seen the film several years earlier, when his friend, director Martin Scorsese (*Taxi Driver*, *Raging Bull*) showed it to him. "It's a favourite film of Marty's. He showed it to me years before it was on cassette or anything, when it was still tied up with the Howard Hughes estate, but he got a print of it somewhere. I really liked it."

**By Jim Seale**

MARQUEE



MARQUEE

"When I came on the film, [producer] Martin Bregman and [screenwriter] Oliver Stone had already done an immense amount of work. They had come up with the basic ideas of placing the **Scarface** story in South Florida with Marielitos gangster Cubans, and introducing the cocaine angle. I thought their concepts were fabulous, so at that point I started working with them to hone and tighten the script."

**A**ny comparisons with the 1932 *Scarface* are pointless, DePalma says. Not only has the story been modernized and put in a new setting, but "in a sense it's a character piece, and the characters are so different. Muni's *Scarface* is a lot colder than our *Scarface*. It follows similar plot lines but the Muni picture is very lean and spare, almost like a Bresson picture. Ours is a lot lush and vibrant and Latin."

Working with Pacino was every bit as rewarding as he had hoped, DePalma says. "It's very challenging to work with an actor who's as good as he is. He carries such an ominous film presence with him. When he starts getting angry, it's truly scary. What you saw him do in *Godfather* is nothing compared to this. It's an entirely different characterization, because in *Scarface* he's playing a dynamic, driven, flashy, energetic character. In *Godfather*, he was a little more laid back, a little more controlled in playing a kid rising to take over his father's empire. Here he's a guy arriving in town on a banana boat and he wants to own the town as fast as possible. He proceeds to do that, and eventually, he *does* own the town."

The town in question is Miami. However, many of the city's Cuban-born public officials were decidedly unfriendly to the prospect of a film about a Cuban refugee gangster. As a result, producer Bregman decided not to use Miami as a principal location. Instead, principal photography was completed in Hollywood and Santa Barbara, California, then the crew spent a week in Miami quietly filming exterior shots.

If *Scarface* does not visually showcase its setting as do earlier DePalma films, neither does it rely on the visual pyrotechnics for which the director has become famous.

"*Scarface* doesn't have the total cinematic razzle-dazzle of *The Fury* and *Dressed to Kill*. It does have visually dramatic things, but I concentrated much more on straightforward storytelling. In the past, the visual

producer from that kangaroo court (DIE Board)"

taking such matters as the CFS referendum outside the chamber,"

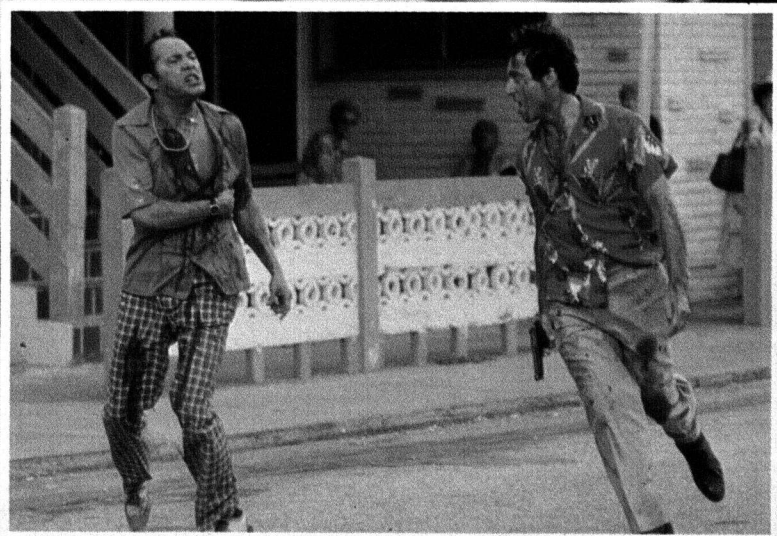
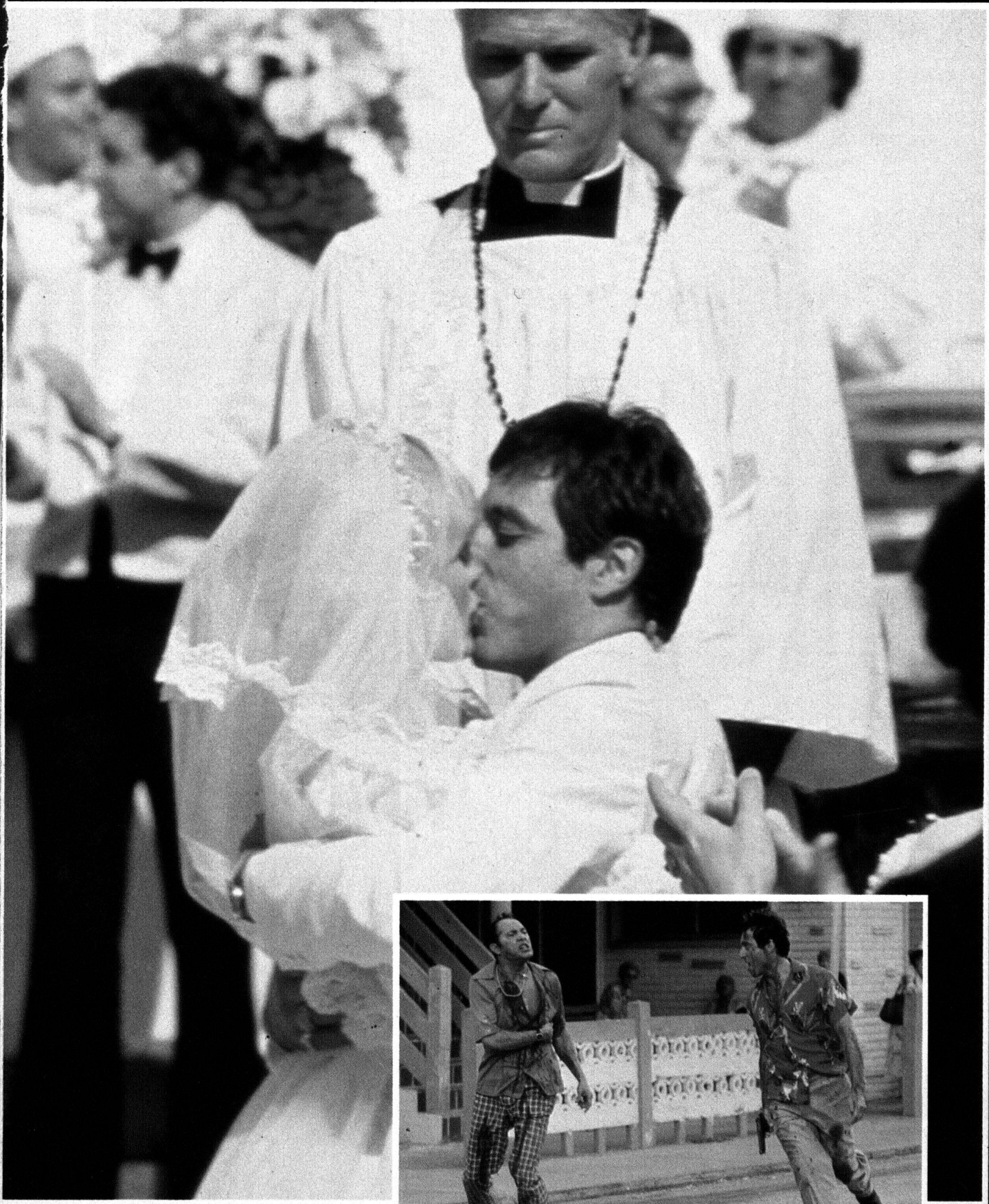
said McLean "I'm not sure"

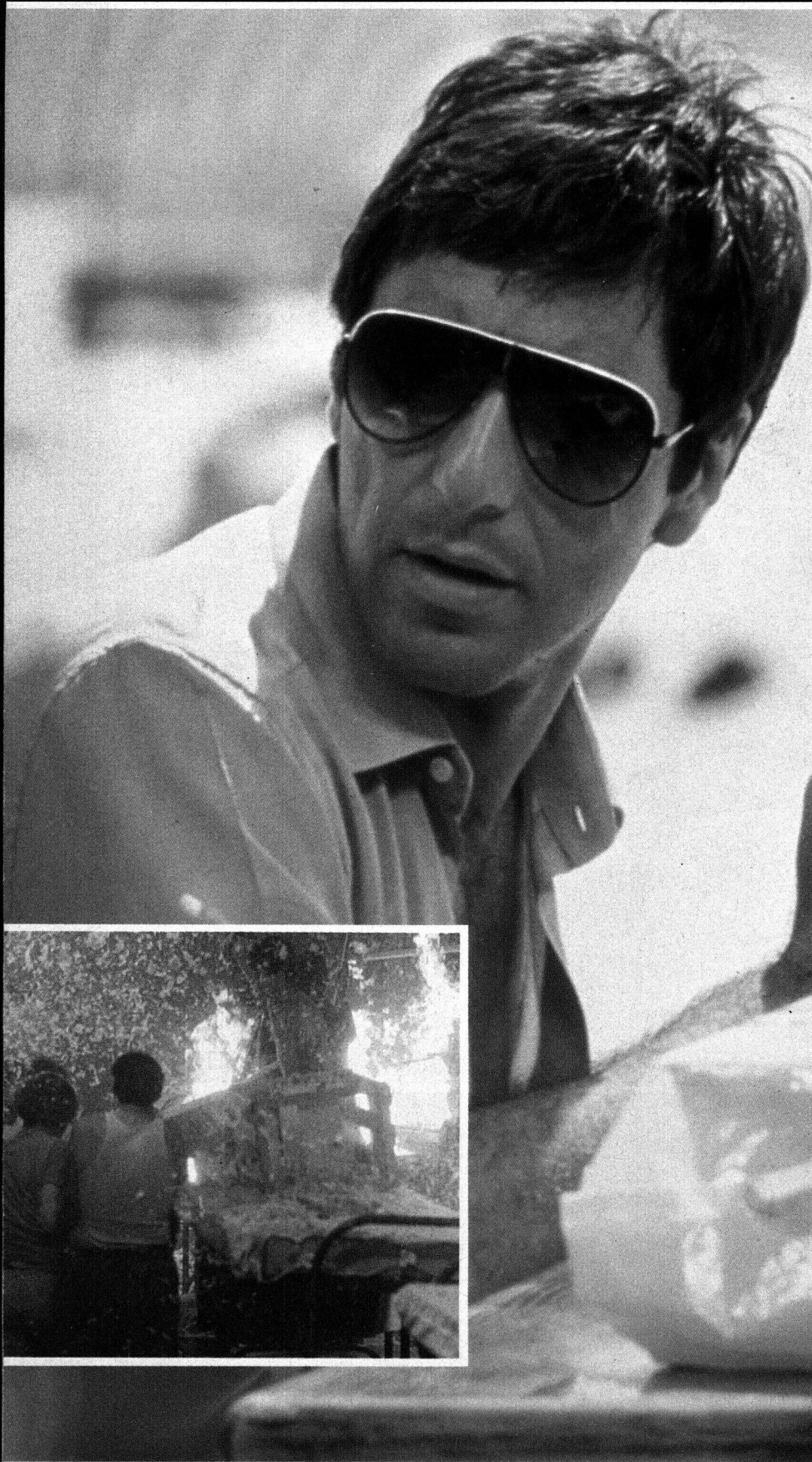
essential to the whole system,"

VANCOUVER (CUP) — B.C.'s

lion sector Bill other legislation







things were so strong they almost overwhelmed everything else. In **Scarface**, the characters and story are so strong that everything falls into a natural balance."

Story and character have not been DePalma's strong points, according to movie critics. Janet Maslin of the *New York Times* wrote that his "endless emphasizing of his technical skill takes its toll on *The Fury's* already weak plot." Even devoted DePalma partisan Pauline Kael of *The New Yorker* conceded he was "not a great storyteller."

Other critics drubbed him for the particularly sadistic nature of his cinematic violence, especially with regard to women. But DePalma says that in comparison to his other films, **Scarface** is fairly tame.

"It's quite dramatically violent, but not visually violent like my other films. Here the killings are mostly done with shootouts — though the shootouts are quite startling, there's no question about that. But there are no people being sliced up or things like that." **Scarface** is the American dream. The American dream gone crazy a little bit, but still the American dream," he chuckles.

**Scarface** deals with the injustice built into the American system, a theme that is probably its one tie to DePalma's other movies, and a subject about which DePalma feels strongly.

"No matter how you go about things, no matter how hard you try to combat it, we live in a system that eventually turns everything into a product. I loathe that fact, but it also fascinates me to some extent."

Hollywood, according to DePalma, is the epitome of that "crafty, commercial, capitalistic" world. "The key to the [Hollywood] system is 'What's his price? How can he be had? How can we get him interested?' Film-makers are considered products to be bought and sold, not artistic creators. That's why I avoid Hollywood like the plague.

"I'm really excited about this movie. I like to see exciting movies myself and this is an exciting movie, like one I haven't seen in quite a while. It's exciting the way *American Graffiti* was exciting, the way *Star Wars* was exciting, the way *The Godfather* was exciting, the way *Last Tango in Paris* was exciting. It's one of those movies.

"To get people in the theatres, you have to give them something they can't get on television or video games. It has to have that extra something I think **Scarface** offers." ●

# Business as usual... Council idiotic

by Ken Lenz

Much debate and little decision marked last Tuesday's three-and-a-half hour Council meeting.

The most controversial topic of debate was a motion by Education representative Anne McGrath to overturn the DIE Board decision to void the CFS referendum results.

Ten minutes into the debate, speaker Kris Farkas decided the motion was outside Council's jurisdiction, since council has no power to overrule DIE Board.

Instead, Farkas decided to change the meaning of the word 'reject' to mean 'condemn' while leaving the original wording intact.

And discussion continued for about an hour though few people were sure exactly what they were discussing.

The motion was finally defeated.

Council decided to place the

CFS membership in the general election ballot in February. A referendum bylaw is expected to be drafted by that time.

Another motion which passed included the ability for some large clubs to hold cabarets and retain 100 per cent of the profits or losses.

Cabaret policy has worked on a 65-35 split basis; the SU picked up 35 per cent of the profits or losses.

Now, a few large clubs who meet certain criteria will be given preferential treatment.

Carolyn Devin was appointed the new Clubs Commissioner and Glenn Byer, who resigned as Chief Returning Officer, was appointed assistant SORSE director.

The controversial Media Services motion was removed from the agenda (see box).

Finally, Business Manager Tom Wright's contract was ratified with no debate.

# Yes-CFS appeals

by Mark Roppel

The Canadian Federation of Students saga has taken a new twist.

The YES campaign will appeal the Discipline, Interpretation and Enforcement (DIE) Board's decision to overturn the results of the CFS referendum.

The appeal will be made to the University Discipline Panel.

the appeal will be handled by first-year Law Student Dwayne Chomyn and YES-campaign manager Robert Lunney.

"I'm not pro or anti CFS," says Chomyn, "but this is another blunder from that kangaroo court (DIE Board)."

Since there is no referendum bylaw in the SU constitution and DIE Board is only supposed to deal with constitutional matters, Chomyn feels the Board had no business hearing the case in the first place.

Chomyn also says that since Chief Returning Officer Glenn Byer was not able to attend the DIE Board hearings, the Board was forced to reach a decision without adequate information.

Finally, Chomyn says expressions such as "unfair electioneering practices," and allegations that if CFS buttons had been included in the YES campaign budget, the budget "may

have" exceeded the allotted \$1450, are too vague.

"On what criterion did they base this?" says Chomyn. "Even if there is an error you don't overturn a \$5000 referendum."

Chomyn points to DIE Board's decision to overturn Mike Walker's election to the SU Presidency two years ago and the decision last year to clear Robert Greenhill of charges that he violated the confidentiality of the Executive and says, "this is the third wrong decision in a row."

There is some concern about taking such matters as the CFS referendum outside the Students' Union to the University Administration.

"The whole concept of student government means that we run our own affairs, but the process of appeal is open to those who disagree with me," says SU President Robert Greenhill.

But Chomyn maintains "the conception of a fair hearing" is more important than the "political idea of autonomy."

The University Disciplinary Panel is under the jurisdiction of the General Faculties Council. A panel of between three and six people will be selected from a list of names once the formal appeal is made.



Get to know your SU Exec: VP External Andrew Watts laughs at VP Academic Barb Donaldson who actually has her mouth closed. Meanwhile, VP Finance Greg McLean glares contemptuously at apathetic councillors, and President Robert Greenhill tries to hide his face in VP Internal Peter Block's hair.

# Councillors neglect duties

by Gilbert Bouchard

Positions reserved for councillors on Students' Union are vacant and a handful of councillors are compromising their efficiency trying to fill the remaining positions by sitting on several boards at once, says SU VP Finance Greg McLean.

"Most of the groundwork for the SU administration is done on various boards and councils," continued McLean.

Among other things, Boards handle club applications, faculty association grants, building policy, cabarets, and most of the other areas of SU concern.

"But unfortunately, councillors aren't willing to sit on boards any more and this is detrimental to the whole system," said McLean. "I've seen meetings where only the executive members and students at large have shown up."

McLean also had harsh words for many councillors who have "outlived their usefulness on council, a lot of them are dead wood, and most councillors just don't want to get involved and only a handful of councillors will actually participate."

# Quebec students revolting

MONTREAL (CUP) — More than 2,000 students marched on Quebec's National Assembly while student pickets affected almost half the province's colleges during a Nov. 15 protest.

The students, organized by the Association Nationale des Etudiants(es) du Quebec, were demanding government recognition and response to the crisis in post secondary education.

Most of the demonstrators in Quebec City came from Montreal colleges, but delegations from eastern and southeastern colleges swelled their ranks.

College students in every region of Quebec threw up pickets around their campuses. In most cases, the lines were respected by students and faculty.

Pierre Laliberte, a student at the Quebec City demonstration, said it was the first time Quebec college students have organized in such force.

More protests are expected as students protest government proposals that include the introduction of tuition fees to the previously free college system, limitations on student aid and enrolment quotas in some programs, and legislation designed to weaken student organizations.

One blatant example of councillor apathy is the administration board, which McLean chairs.

The administration board has had two of its four councillor positions vacant for the last two and a half months.

According to McLean, the administration board is one of the more interesting boards to be on.

McLean also said that administrators of other

organizations (for example, the university administration) are forced to sit on boards.

Next council meeting McLean will put forward a motion that would make it mandatory for councillors to sit on at least one board, if there is an opening.

"There are a lot of students that would like to get involved, but there are no openings," concluded McLean, which makes the councillor's apathy all the more difficult to understand.

# BC student leaders upset over settlement

VANCOUVER (CUP) — B.C.'s student leaders are angry over the settlement between the Social Credit government and organized labor which ended the growing general strike.

An anonymous member of Students Against the Budget at the University of B.C. called the agreement "a gross and hideous sell-out."

Another member, Alicia Bar-salio said the decision by Operation Solidarity leaders should have taken place after open debate.

Steven Howard, Simon Fraser University's student president elect, said he is embarrassed to have worked with the union coalition, Operation Solidarity.

Classes resumed Nov. 14 in public schools and post secondary institutions after three days of closure and disruption.

Despite picket lines, B.C.'s three universities remained open during the strike. Students and faculty were left to their conscience, and most chose to cross the lines.

About 90 per cent of the public school teachers stayed off the job, while about 75 per cent of college teachers respected the pickets.

Monroe said the agreement includes a government commitment that money saved by the strike will go back into the educa-

tion sector. But other legislation dealing with centralization of decision making for education and the removal of community representatives from college boards was not addressed.

Also unclear is whether faculty at universities can gain exemption from the Public Sector Restraint Act to protect tenured positions.

# White mice on dope

(RNR/CUP) — Police in the Chicago suburb of Park Forest have finally solved the case of the pot-pilfering mouse.

The pesky rodent had been breaking into evidence lockers to nibble confiscated marijuana. When the mouse refused to go for a trap baited with cheese, the cops decided to use a joint of California dope instead.

"Snap" went the better mousetrap, said police chief Michael Dooley, adding, "that mouse probably doesn't know he's dead."



# Media scandal resolved

SU Business Manager Tom Wright and councillors Tony Brouwer and Brian Becker have reached a decision about the Media Services Advertising Pamphlet.

The Pamphlet was previously deemed by Brouwer and Becker to undermine the "fundamental principles of the SU" as it portrayed students as wealthy.

Though Wright disagrees with the councillors, he has agreed to change two sections of the pamphlet.

The first is the slogan "The earning power of these consumers is well in excess of \$250 million yearly." Wright will clarify that this figure includes both University staff and students.

As well, Wright will change three pictures which Brouwer and Becker find objectionable.

**EDITORIAL**

**The real handicap**

An award-winning commercial about disabled people was shown in one of my classes last week and it shocked a few people around me.

A woman in her mid-20's, who was born without arms, was looking back: "I wish my mother would have disregarded my disability as much as was possible."

"I wish she would have sent me to a normal school. When my mother died, it was really the beginning of my life," said the woman, as the camera showed her writing with her feet.

The bitterness she showed was frightening. For disabled students at the University of Alberta, there is no pat answer that they can give to "normal" students about the way they should be treated.

The University has set up a Disabled Student Advisory Committee through the Office of Student Affairs. The Committee wants to "promote independence on the part of students with disabilities and to work toward increased accessibility of University buildings."

Last week, the SU's External Affairs Board sponsored a number of events, including spending a day in a wheelchair. Although a day (how does one get into the Tory Building?) hardly compares to a lifetime (how does one get around, period?), Disabled Students Week offered insights into the problems of the disabled.

The Office of Student Affairs, in Room 225 Athabasca Hall, has more information if you want to know more or if you want to help out.

Disabled Student Week and its objectives - to promote awareness, acceptance, and interaction with disabled students - deserves praise.

The External Affairs Board's decision to support the university's Advisory Committee via special events and displays in CAB and SUB is an example of a Students' Union being useful.

"Too often, regulations and paper shuffling are substitutes for the more arduous task of caring," says psychologist Marilyn Whiteside.

In this instance, the individuals on the External Affairs Board have set aside the paperwork.

**Brent Jang**

**Hacks of '83**

The Yes-CFS committee's decision to appeal DIE Board's decision to overturn the CFS referendum is both ethically contemptuous and politically stupid.

Now the University Disciplinary Panel - a non-student U of A administrative board - will have to decide for the kids the problems the kids can't handle themselves. It is no wonder students-at-large have no respect for the political hacks who can't even handle their internal affairs by themselves, let alone the problems of all students - unemployment, cutbacks, etc.

It no longer matters whether DIE Board's decision was just. Appealing past the highest student body will (and should) incite contempt for Yes-CFS.

It also doesn't matter whether CFS is an effective student lobbying group. The myopic vision of those people in Yes-CFS will render little except disrespect for this group.

And this could have been avoided. Yes-CFS should have had the foresight to say, "we don't agree with the ruling, but we believe in CFS."

"We're going to win at the polls in February because we are right."

But they never did this. They opted instead to whine and gripe.

When Mike Walker's presidency was overturned by the DIE Board in February of 1982 he had enough respect for the student governmental system to accept the Board's decision.

It doesn't matter that Walker lost; he showed more grace than the hacks of '83.

**Ken Lenz**

**Stern warning**

The West German magazine *Stern* lost 10 per cent of its circulation after publishing the forged "Hitler Diaries" earlier this year.

The *Washington Post* said the diary incident was motivated by a "desire not to expand the historical record" but to win the championship of this (newspaper) competition with hype.

The *Post* was criticizing from experience; they ran a story about an eight-year-old heroin addict that turned out to be fictionalized.

So it is with this inauspicious introduction about the press that I can now tell you something about the *Gateway*.

The *Gateway* may disappoint you if you expect an ideologically charged student press.

The *Gateway* has serious, if at times erratic, journalistic ambitions.

The *Gateway* invites you to our staff meetings, held every Thursday at 4:00 PM in Room 282 SUB.

And so this cleverly disguised appeal for help comes to a close.

**B.J.**



"Fear not, trusting consumer, with the use of my parliamentary power, I, Metric Man, will once again defeat that imperialistic measurement."

**LETTERS TO THE EDITOR**

**This is not a test!  
This is a Headline.  
Repeat, this is not a test,  
This is a Headline!**

RE: Abuse of Parking Permits.

Recently Campus Security has encountered incidents of stolen Parking Permits being used on other vehicles, as well, in a recent incident, a forged permit has also been discovered on a vehicle here.

I wish to stress the illegality of such actions and the risk being taken by those who abuse the system. Parking Permits can only be obtained legally from Parking Services and holders are not authorized to sell them privately. Persons using stolen or forged permits risk criminal prosecution that may seriously affect their future. It's just not worth it.

W.F.G. Perry, Director  
Campus Security and Parking Services

\*\*\*

**2, 4, 6, 8, Let  
the Commies radiate**

In the Nov. 27 issue of *Gateway*, in "Jean Cote Junction", the "military genius" Gilbert Bouchard gives out some advice. He says that we should "disarm unilaterally". That is one of the stupidest ideas I ever heard.

Suppose that the Americans and their allies do disarm. What if the Russians decide to bomb us to death instead of taking over the world with conventional weapons? That is just the situation Gilbert Bouchard thought disarmament would prevent.

In fact, the presence of American nuclear weapons is preventing the Russians from using their nuclear weapons. Now suppose the Russians invaded and defeated the free world rather than destroying it. The Soviet empire might not "collapse under its own weight" as predicted. Even if it does, it could be hundreds or thousands of years from now. The only reason the Spartans, Persians, and Egyptians "vanished centuries ago" is because of external opposition. If the Russians conquered the world,

there would be no such opposition.

Never underestimate the Russians. I don't believe Bouchard has heard about the Ukrainian Famine of 1933, which was perpetrated by his friends, the Russians. (Although I have seen articles in the *Gateway* about El Salvador, Grenada, and even Vietnam, there was not a single article about the 1933 Famine). The only reason the Russians are not killing, torturing, and mutilating the entire populations of Poland, Czechoslovakia, Hungary, East Germany, Ukraine, Kazakhstan, Lithuania, Afghanistan, and the many other colonies of Russia is because such actions may cause retaliation by the Western Powers. At least the Western Allies and their weapons are keeping Russia partially under control.

If Gilbert Bouchard wants to sacrifice himself to the Russians "to prevent world destruction", he may. Millions of people (including the author of this letter) have different ideas on how to prevent world destruction.

Blaine Manyuk  
Engineering I

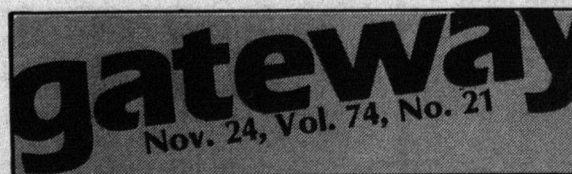
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**CFS: Stamp on DIE**

Because of the fact that I was congratulated in Student Council by a student representative for driving back the Socialist hordes etc., etc. I would like to clarify why I took the CFS referendum to DIE Board.

The main reason was that I saw some student representatives (who were on the Yes campaign) misrepresenting what CFS was all about. They never once mentioned the 3/1 split of the \$4 that they wanted the students to pay. When they did talk about the political side of CFS, they led the students to believe that the political side was just CFS representatives lobbying for better education.

When I told some Yes CFS people to tell the students the whole truth, they said it was the No CFS (which doesn't exist) campaigners responsibility to do so. When I heard this, I decided to tell the students the truth. However, the CRO, Glen Byer, said that I was not allowed to do anything. When I went to the SU Executive offices to get this misunderstanding straightened out, I found that I, as a student, had no rights. I did not have freedom of speech, or the freedom to express myself. I met a few other people that wanted to tell the students the



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**Staff this issue:**

Terry Lindberg and Ian Ferguson got the Gilbertologists into fitness last night when Jim Moore, Neal Watson, and Brenda Waddle decided to jog down University Avenue while Shane Berg, Maureen Bourke and Georgeann McInerney did aerobics to Jordan Peterson's favourite opera. Patrice Struyk, George Koch, Nate LaRoi, and Kevin Arthur were disgusted and spent the rest of the evening in the Arts (Entertainment) Building 'looking at and listening to things.'

Sarah Hickson dropped a barbell on her foot and Suzette Chan tried to lift it off while Algard watched in amusement.

truth, and I realized that the students were not only being misled, they were also being SCREWED by the people who were supposedly acting in our best interest.

So give the students a chance to make their decision after hearing all of the facts, I had to take the CFS referendum to DIE Board. If the students decide in February to accept CFS, I will apologize to the people who worked on both campaigns. If the students reject CFS, it will prove that I am right.

Gordon Stamp  
Science III

###

## He's got the Dinwoodie Jailbait Blues

I was at a Dinwoodie cabaret two weeks ago and I wish to complain about the number of underaged girls that were there. I had the misfortune to pick-up a 15 year old girl (she told me she was 18) at the dance.

My friends, the girl and I left early and went for drinks at a popular lounge nearby. At the lounge my "date" was asked for ID; I was horribly embarrassed when her true age was exposed. I am now the laughing stock of my friends.

In future, would all clubs holding cabarets in Dinwoodie and the Bass ticket people please refrain from selling tickets to underaged girls!

Name withheld by request

###

## CFS: Life after DIE

In light of the recent CFS Referendum — DIE Board issue, at this time it becomes appropriate to inform the students on the campus that an appeal has been filed concerning the decision to overturn the referendum. Upon a detailed examination of the DIE Board's written findings, we feel that several integral and very important errors of fact, principle and constitutionality may indeed have occurred with respect to both the proceedings during the hearing and with the decision rendered subsequently.

Although we realize that the appeal process is a tedious and time-consuming one, we nevertheless feel that because of the large amount of money spent by the Student Union, the great time and effort put in by all those who were involved in the referendum (both pro and con), and, most importantly, because of the severe difficulties we have with regards to the potential illegalities of the DIE Board's decision, we feel that an appeal should and must be launched in order to serve the referendum and the students fairly. Decisions which affect issues of student will in general, and the manifestation of such through referenda in particular, must be treated with the utmost respect, care, and detail, and, through an appeal, we feel that this can best be achieved in regards to the CFS referendum.

Don Davies  
Robert Lunney

###

## Who do you think I am, Dear Abby?

I have a unique problem that no one in the University Administration has been able to solve for me. I have even discussed this issue at great length with Rob Greenhill. He was very understanding and sympathetic but also could not help me.

The problem is that I am transexual and have only had the first of three operations, and I am not sure if it is proper for me to use the Men's or Women's washrooms. I feel out of place and awkward in either washroom. Who would I go see about this problem?

Donna (Don) Smith  
Arts I

###

## LETTERS

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

## CHOPPING BLOCK



by Jens Andersen

In his "What's Left" column last Thursday Mike Walker said, "NATO was formed before the Warsaw Pact even existed, to create a permanent state of war between the socialist countries and those friendly to U.S. interests."

A statement of truly staggering idiocy! As every schoolboy knows, the NATO Pact was signed in April 1949 after four years of post-WWII Soviet land grabs, their brutal imposition of puppet regimes across Eastern Europe, Soviet-sponsored insurrection in Greece, their bullying of Austria, Turkey and Iran, the Berlin blockade, etc., etc.

To quote a reputable socialist, George Orwell, from his essay "Burnham's View of the Contemporary World Struggle" written two years earlier: "Unless the signs are very deceiving, the USSR is preparing for war against the western democracies. Indeed, as Burnham rightly says, the war is already happening in a desultory way."

But the virgin Mike may say, "The Russians were merely responding (nice euphemism!) to U.S. aggressiveness."

Were they indeed? To quote Orwell's essay again: "...at present no great country except the United States is physically able to make war, and the United States is not psychologically prepared to do so." In fact, in his essay Orwell still talks of U.S. aid to war-torn Russia.

As to the laughable assertion that the USSR and its puppet states are "socialist" — only terminally naive liberals or right-wing cement-heads like our

campus Old Boys would use such a word. "Totalitarian" and "oligarchical collectivist" (Orwell's terms) are much more precise. They also reduce confusion when talking of things like the Soviet execution of Polish socialists after the war, or Orwell's statement that "Communists hate Socialists more than they hate Conservatives."

And to Mike's even more hilarious charge that NATO "has helped stifle the growth of socialist movements in the NATO countries by making socialism the enemy" — why then did socialist Denmark, Norway and Great Britain sign the pact? Hmm?

To quote Orwell again (from his introduction to the Ukrainian edition of *Animal Farm*): "...nothing has contributed so much to the corruption of the original idea of Socialism as the belief that Russia is a Socialist country and that every act of its rulers must be excused, if not imitated."

How do you define socialism, Mike?

I just overheard a newscast in which some anti-metric dingbats once again tried to pawn off their crusade as — not an anti-metric crusade — but one against arbitrary law-making by the government (as if King Henry, or whoever it was, consulted the peasants when he decreed that his smelly foot was a unit of measurement!).

Why is it, then, that these dingbats are more concerned with their right to "express" themselves in imperial measurements, or with the wording of the metric law itself, as in the recent Ontario gas-station decision? I have yet to hear any of these promedieval-measurement types doing anything about the law-making process itself, except indulge in a token amount of snivelling from time to time.

And keep in mind that this is the same gang of twits that ten or fifteen years ago were trying to say young people had no right to express themselves by wearing long hair.

P.S. My definition of an anti-metric dingbat is a person who thinks it is easier to multiply 3 x 2 x 8 x 4 x 4 than it is to move a decimal point up or down a few places.



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Education North 2-125

# THE TALLY STONE

Fiction Serial  
by Gilbert Bouchard



**Part Seven**

The coffee was cold. Neither of them could bring themselves to speak to each other, much less drink the coffee.

Tracy was just surprised that her ex-fiance Arnold hadn't men-

tioned the fact that he'd caught her sleeping with her seventeen-year-old neighbour, Spencer Blackburn. In fact it was sort of hard for him to miss the fact, considering that Spence had wandered through the living

room *au naturel* and asked for directions to the 'head' as he put it.

"OK, spit it out. I know what you're thinking. So he's a bit young. I know that you slept with that 20 year old in the mailroom the first two months we dated, so don't get saintly with me!" Arnold fiddled with his tie and even raised the coffee cup to his lips (but stopped short of actually drinking it).

"I don't care who or what you sleep with. I'm here for another reason."

"So that's it, shit head, come 600 miles and leave me in suspense, way to go."

"I'll tell you when we're alone. By the way, where's your

ring?"

Tracy tried to think of a nice way to tell Arnold that she'd gotten drunk and buried his ring in the backyard, the first night out. Just before she'd worked out a reasonable lie, Spencer screamed.

The sound originated in the kitchen. Tracy saw it first.

"The trap door - it's open." She ran to the opening and peered into the basement. "What do we do?" "Get the flashlight by the door," she pointed in the general direction.

Arnold was scared - a wet your pants, lose your breakfast type of scared.

"My dream, shit this is just like that fucking dream," he groaned just softly enough so that Tracy couldn't hear.

The sound of his own voice calmed him enough so that he could follow Tracy into the basement with at least an appearance of courage. Tracy swept the room with the flashlight's narrow white beam but Arnold didn't even have to look, he knew it was there.

The coffin, the large black sarcophagus in the far corner.

That was it. He couldn't move, couldn't talk, and his vision clouded as if he was wearing his glasses again and they'd fogged over, as if he had just come in out of the cold. For that matter, he might have just come in from the cold - he felt an icy chill come over him.

Tracy must have thought it

was some kind of joke. She stamped over to the coffin and proceeded to pull off the lid.

Arnold wanted to cry out, to move, anything constructive. All he did, however, was release his bladder and impotently watch her pulling off the lid.

She had barely done so when some thing leapt out of the coffin and spun the flashlight across the basement's dirt floor. Arnold felt the fur, matted, dirty, and felt the claws tear across his cheeks.

By the time Tracy recovered the flashlight, Arnold was weeping freely as the blood trickled across his face in four parallel furrows.

"He's not here," Tracy rasped, "he's not here."

The rest of the afternoon was spent in furious search, the yard, the house, but to no avail.

By five o'clock, Arnold and Tracy had retired to the living room, and later the bedroom. It was almost like before, almost like she'd never left him, almost like before the... accident.

The last thing she thought of, before falling asleep was what she thought she saw in that horrible box. At first it looked like Spencer but elongated, with a distorted animal-like visage and torso with downy white fur. Strange, so terrible strange.

Then she drifted to sleep and dreamed about her mother for what seemed like hours.

to be continued

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University of Alberta  
Housing & Food Services

## Trudeau talks

**Gateway News Service**

Prime Minister Trudeau announced last night that he will invade one of the Kuril Islands in an attempt to achieve world peace.

Trudeau said, "in light of Britain's recent victory in the Falklands and the successful invasion of Grenada by the Americans, Canada needs to invade something... anything."

"We must earn international prestige and recognition to build momentum for my peace plan."

"As a historical movement towards world peace, Canada will invade one of the Kuril Islands southeast of the Bering Strait."

Political experts generally agree Kuril is a good choice.

Dr. Ian W.B. Pellington BA, MBA, PhD, LIB, QB, ALCB, commented "an invasion along the

eastern border of Russia is a brilliant contribution to the Western Alliance."

Trudeau's speech was made in conjunction with an announcement by External Affairs Minister Al MacEachan to test the Cruise twice.

The decision, said MacEachan, "was in response to pressure from our powerful neighbour to the south who accused us of not contributing enough to NATO."

The missile will pass over the country once and back the other way, along the same path. Brian Mulroney, Leader of the Opposition, said, "the decision to send it back the same way is nothing more than a cheap shot at the voters Trudeau knows are goners."

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# Media watch-dogs

by Neal Watson

Edmonton media beware - the Edmonton Media Working group is watching you.

With the intention of becoming a local media watch-dog, the Media working group met Tuesday night to discuss local coverage of the peace movement and propose ways to intervene effectively in the local media.

The newly-founded media group is headed by political science department researcher Robert Hackett. Its primary intent is to monitor, intervene and improve media coverage of the peace movement.

Approximately 20 people attended last night's meeting.

Guest Speaker Robin Denton, a prominent local peace activist, referred to the scheduled December deployment of American Pershing II and cruise missiles in W. Germany (approved Tuesday night by the West German Parliament) as evidence of the growing danger of nuclear war and of the necessity of highlighting the peace movement in the media.

Denton pointed to the ABC movie "The Day After", about a nuclear attack, aired last Sunday, as an effective device for heightening the awareness of the average person about nuclear war.

The peace movement, he said, was getting "more favourable treatment" from the media.

However, Denton warned that the "newsworthiness" of any story for the media was determined by how controversial that story was. He accused the media of doctoring facts and selective reporting.

After informing the group of his experience in dealing with the media and emphasizing the importance of coverage for the peace movement, Denton conducted a session on media handling.

The seminar included tips on dress, manner and style of presentation.

"It's nice to have coffee for them (the reporters)" said Denton.

Robert Hackett, who wrote a treatise on the media coverage of

the Korean flight disaster (see Gateway Oct. 25) said that the media works to create a framework for interpreting a story.

This framework emphasizes certain facts and information about the story and it highlights a particular theme. Consequently, public opinion is established on that story.

For example, Hackett said that American newsmagazines such as Time and Newsweek stressed President Reagan's "Evil Empire" interpretation of the Soviet Union.

The media tends to focus on the victims in these stories because it "suits the west's ideological purposes," said Hackett.

Hackett defined four potential biases that exist when the media covers a story.

The first is evident when the media "buries" a story or simply ignores it.

Secondly, the labelling of a story creates a bias. For example, referring to the Grenada incident as rescue or invasion.

The sources used by reporters also creates a bias. In the KAL story, dozens of reaction were heard from all top American officials, but virtually no reaction was printed, Hackett observed, from the peace movement.

The last bias is created by the theme that is highlighted in the reporting: Reagan's "Evil Empire" versus what is called the reasoned response - interpretation of the KAL crash.

To combat this bias in terms of the peace movement, Hackett proposed that newspapers create a "peace beat" for one reporter to cover only the peace movement. This way the movement would be given the coverage it deserves said Hackett.

Hackett says he sees a productive "role for critical media analysis." He also said there is a "constituency" among the people for such an undertaking.

The media, Hackett maintained, "will accept a reasoned analysis of its performance."

For anyone interested, the media working group next meets on December 6th.

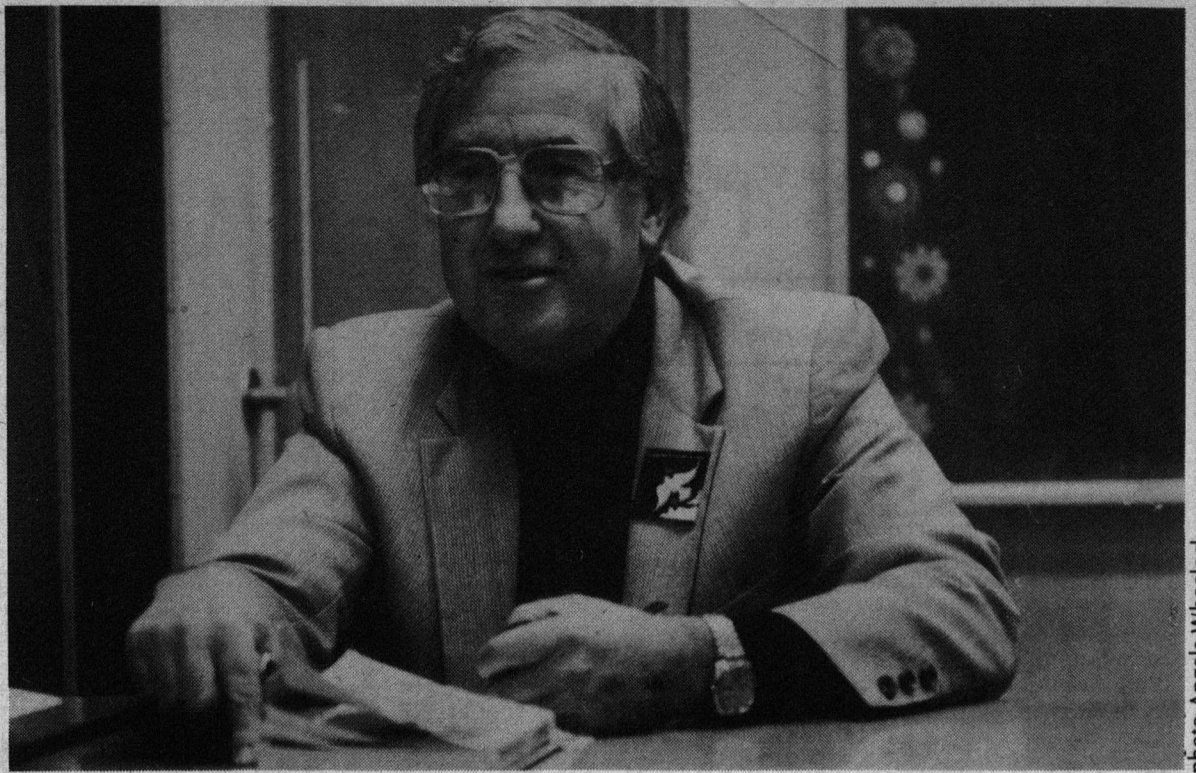


photo Angela Wheelock

**CABARETS** Absolutely no minors admitted

DINWOODIE Tickets are available from the SUB Box Office (2nd Floor SUB) and various club members. NOTE: These events are open only to U of A students, staff, and guests.

AIIESEC presents **SOUND FX** Friday November 25 8 PM.

U of A Law Students' Assoc. present **Darkroom** Saturday, November 26, 8 PM. With Special Guests - Truth

U of A Mineral Engineering present **20 feet** Friday, December 2; 8 PM.

NDP Club present **THE FAZENE & SUBTLE THINGS** Saturday, December 3; 8 PM.

UP & COMING: December 9 Slash & the Bleeding Heart; December 10 Powder Blues Band

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# ENTERTAINMENT

## Tireless rocker wows enthused fans

**Bryan Adams**  
Jubilee Auditorium  
November 21

**Review by Patrice Struyk**

What energy! Bryan Adams is obviously taking his vitamins. The pied-piper of the pubescent-pop-rock set showed his followers a very good time Monday night. And this was the second show of the evening! Does the man never quit???

Midway through his ten-stop Western Canada tour, Bryan Adams demonstrated what has propelled him into the higher echelons of the music scene in Canada, Europe and Japan. His music is very commercial yet very infectious. Adams' distinctive, strained and raspy voice belted out hit after hit, like "Lonely Nights", "This Time", and "Cuts Like a Knife".

Solid musicianship was enhanced by the Jube's more-flattering-than-the-Coliseum's accoustics. Adams' band were as intense as the Phenomenon himself. All the same, the audience wasn't nearly as interested in Dave Taylor's skilled fretwork as they were in experiencing the big B. Bryan Adams has charisma and knows it.

How else can you explain the incredible success of an unpretentious hard-pop songwriter who comes out in jeans, white shirt and leather vest, (which he later discarded, to the thrill of many a young female heart - though why did I hear male voices shouting "take it all off"!?) and casts a spell without fancy lighting, props or gimmicks? Adams wasn't even two chords



Bryan Adams

into his opening number, "Remember", when everyone was out of their seats and pushing against the stage. (One daring miss had to be carried off the stage by a burly rugby-type).

He chatted with the crowd. "Hey balcony people, how're you doing?" He encouraged audience participation. "Come on, you're not at the ballet. You're at a rock show!" He egged his delighted

followers on. "You guys are wild, W-I-L-D, wild!"

He literally ran circles around the stage, lumbered onto the drum set to sing, and exposed his chest from the heights of the speakers. When his old friend Shane from school turned up near the stage, Adams dragged him up.

The dynamo slowed down only for a ballad or two — he crooned into the mike while gazing into a few adoring fans' eyes and sang, "The best is yet to come." Sighs were clearly audible. "What do you want?" Adams teased. Ah, he knew all too well, and pulled out all the stops clearly enjoying the show as much as anybody else.

"Platinum Blonde", the warm-up act, could take a few lessons in success from Bryan Adams. They're competent enough, but inconsistent in their performance. Just as they were becoming tedious and resorting to grovelling, ("Edmonton, you're fucking great" loses its effectiveness with excess repetition), they finished with a perky rendition of their upcoming single and ended with a surprisingly exciting drum flourish.

A short aside: the refined ambience of the Jube's lobby seems to encourage some sort of decorum among the leather-jacket set. The bar service and coat-check are nice touches for a rock concert and overall make it a more civilized experience. Would that more such performers could be showcased there!

## Splendor of the north exquisitely captured

**Never Cry Wolf**  
Gameau

**Review by George Koch**

What do 24 cases of Moose Head Beer, government requisition forms, Aylmer beans, and General Electric light bulbs - carefully packed with shredded newspaper - have in common?

They're all part of the paraphernalia designed to ensure the safety and well-being of a young biologist on his first assignment in the wilds of northern Canada, in this Walt Disney Pictures adaptation of Farley Mowat's *Never Cry Wolf*.

Tyler, played by Charles Martin Smith, is on assignment for the Canadian government to confirm the longstanding belief that the wolf is chiefly responsible for the appalling decline in the northern Caribou population.

What Tyler finds — and what Mowat

actually found when he conducted the study in 1958/59 — turns all traditional beliefs about the wolf upside-down. Far from being the savage, sadistic, indiscriminate killer of folklore, butchering caribou by the thousands, the wolf turns out to be shy, social, dependent on rodents for a large portion of its diet.

So what else is new? After all, Mowat wrote *Never Cry Wolf* in 1963; nowadays everyone is aware of the wolf's critical role as predator in the northern environment. What saves this film from obscurity is the stunning photography throughout, the human warmth among the small cast, and the larger message the filmmakers have managed to bring forth.

Tyler is befriended and aided by two natives; Ootek, an old Inuit clinging to the traditional ways, and Mike, younger and more modern.

Ootek is not only eminently equipped to survive in the North, but shows an

implicit understanding of his environment typical of "primitive" peoples.

Mike comes to symbolize all that is wrong in the North today. Seduced by the white man's material goods and southern vices, he must sell furs to survive. Not only does he upset nature's delicate balance by shooting wolves, but he becomes depen-

### University talent showcased — Music Week

In recognition of Canada Music Week, the U of A Department of Music is presenting a concert of new music by U of A faculty composers. The represented composers include Violet Archer, Manus Sasonkin, Malcolm Forsyth, Gerhard Krapf, and Alfred Fisher.

The November 23 evening concert will be comprised of Chamber music, music for brass, choral music, and two song cycles - one of which is a setting of poems by Irving Layton. All of the music will be performed by staff and students associated with the

Department of Music. The photograph is truly breathtaking. Time and again the viewer is confronted with the power and majesty of the North —

Department of Music. Canada Music Week, which runs from November 20-28 serves to focus attention on music in Canada, from the composer and performer through to teacher, student and listener. We are fortunate to have composers of national and international reputation here at the U of A and this concert affords an excellent opportunity to sample their efforts.

The concert is on Sunday, November 23 at 8:00 PM at Convocation Hall. Admission is free.

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Gateway staff meetings are held every Thursday at 4:00 pm. in room 282 SUB. If you're interested in writing for the paper, or simply want to know more about the Gateway, call us at 432-5168.



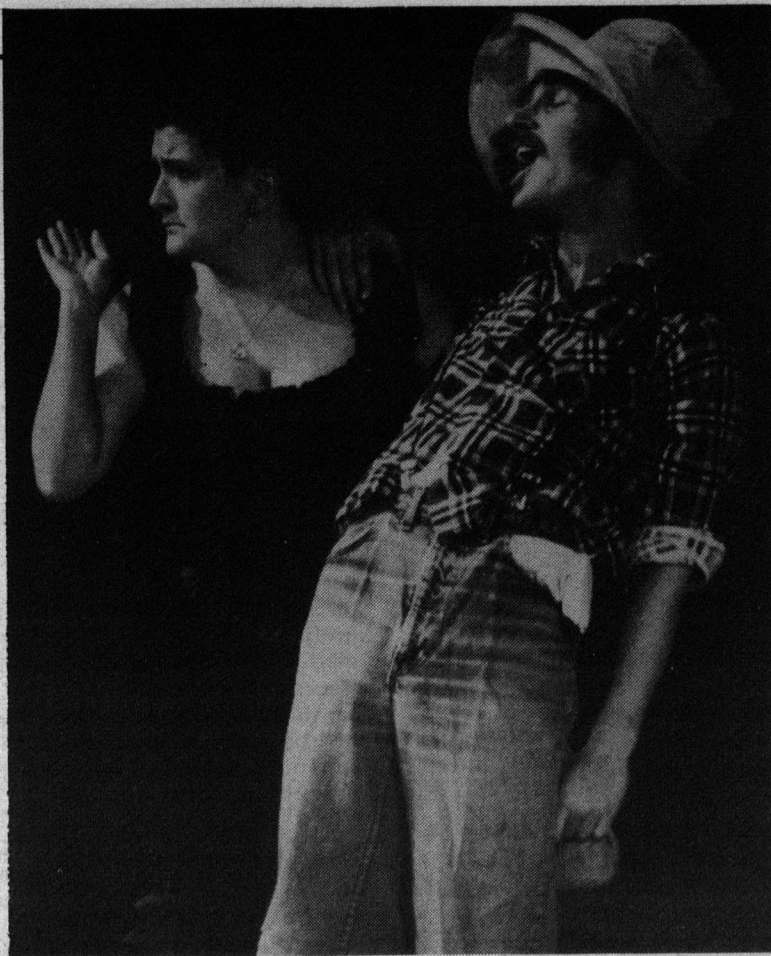
# The Ballad of Baby Doe

Convocation Hall at the University of Alberta will be bursting with music and drama on Friday and Saturday evenings when the Department of Music presents their production of *The Ballad of Baby Doe*, an opera in two acts.

This lively and eminently entertaining show is the culmination of the efforts of many dedicated and hard-working students from the Departments of Music and Drama. The ever-popular St. Cecilia Opera orchestra will also be on hand guaranteeing a veritable variety of musical excellence.

The story of the opera centres on the life of Horace Tabor who went to Colorado along with his wife, Augusta, during the 1859 gold rush in the hopes of striking it rich. The opera opens at the peak of Horace's success and is quickly followed by extravagant doses of romance, intrigue, scandal, and tragedy.

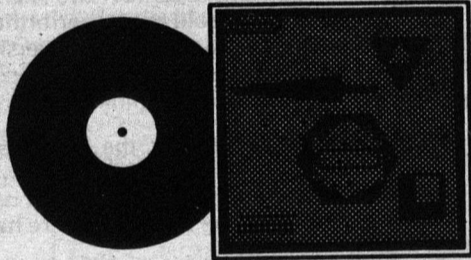
Ticket prices are only \$3.00 for students and \$5.00 for non-students, and are available at Woodwards and the Department of Music. Showtimes are Friday and Saturday at 8:00 PM.



New Wave opera performed by Department of Music Friday and Saturday

## ROUNDOABOUT

by Nate LaRoi



**Bow Wow Wow** - *When the Going Get Tough, the Tough Get Going* (RCA) \*\*\*: Putting founder/manager Malcolm McLaren out to pasture (after a huge cash settlement), Bow Wow Wow get going, allowing Blondie producer Mike Chapman to neatly saran wrap their appealing fusion of Burundi beat and European pop. Singer/sex symbol Anabella Lwin has subsequently been kicked out of the band. If any more of 'em "get going", there won't be any band left.

**Jackson Browne** - *Lawyers in Love* (Geffen) \*\*: The most introverted, introspective singer/songwriter of the seventies plays extrovert. Trouble is it's not working out so well. "I'd be flattering myself if I said I was a real focker," admits Jackson. Sad but true.

**Greg Hawkes** - *Niagara Falls* (Passport) \*\*: Mostly instrumental synthesizer music from eccentric Cars keyboardist. Interlocking of small sounds often fascinating but *Niagara Falls* becomes background music alarmingly fast - elevator music for robots.

**Jensen Interceptor** - *Cosmetics* (RCA) \*: Highly commercialized strictly derivative hard rock from once successful Edmonton contingent. Makes Pat Benatar sound like Led Zeppelin.

**Makaface** - *Sleeping Girls Don't Lie* (A&M) \*\*\*: Decent debut EP by new-wave influenced girl group.

**Malcolm McLaren** - *Duck Rock* (Island) \*\*\*: Never to run out of ideas, the devilishly clever Malcolm McLaren unveils a new money-making scheme: steal third world rhythms and music from lands with no copyright laws, add tepid "Westernizing" strings, sing as goofily as possible, and intersperse with DJ rap-talk. Makes his previous efforts at exploitation look small time.

**Moving Hearts** - *Dark End of the Street* (WEA) \*\*\*\*: Surprisingly invigorating Irish folk compiled from two highly acclaimed European albums. Outright defiance ("What Will You Do About Me?"), political conscience ("Hiroshima Nagasaki Russian Roulette"), and use of synthesizers and other pop instrumentation put Moving Hearts near folk's forefront.

**Rational Youth** - *Rational Youth* (Capitol) \*\*\*: Five song EP of sleek sci-fi synthesizer cruising from talented Montreal group now disbanded. Very much along the lines of their exceptional *Cold War Nightlife* album, save for the addition of live drums. Hard to tell where the songwriting ends and the "effects" begin, however.

\* = poor  
 \*\* = fair  
 \*\*\* = good  
 \*\*\*\* = very good  
 \*\*\*\*\* = excellent

photo Bill Ingles

**Q.** What is good, fast and cheap?

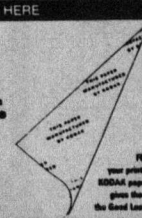
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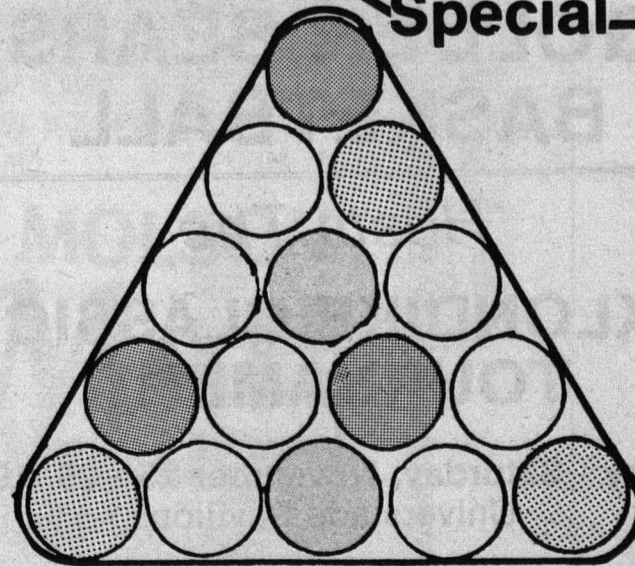
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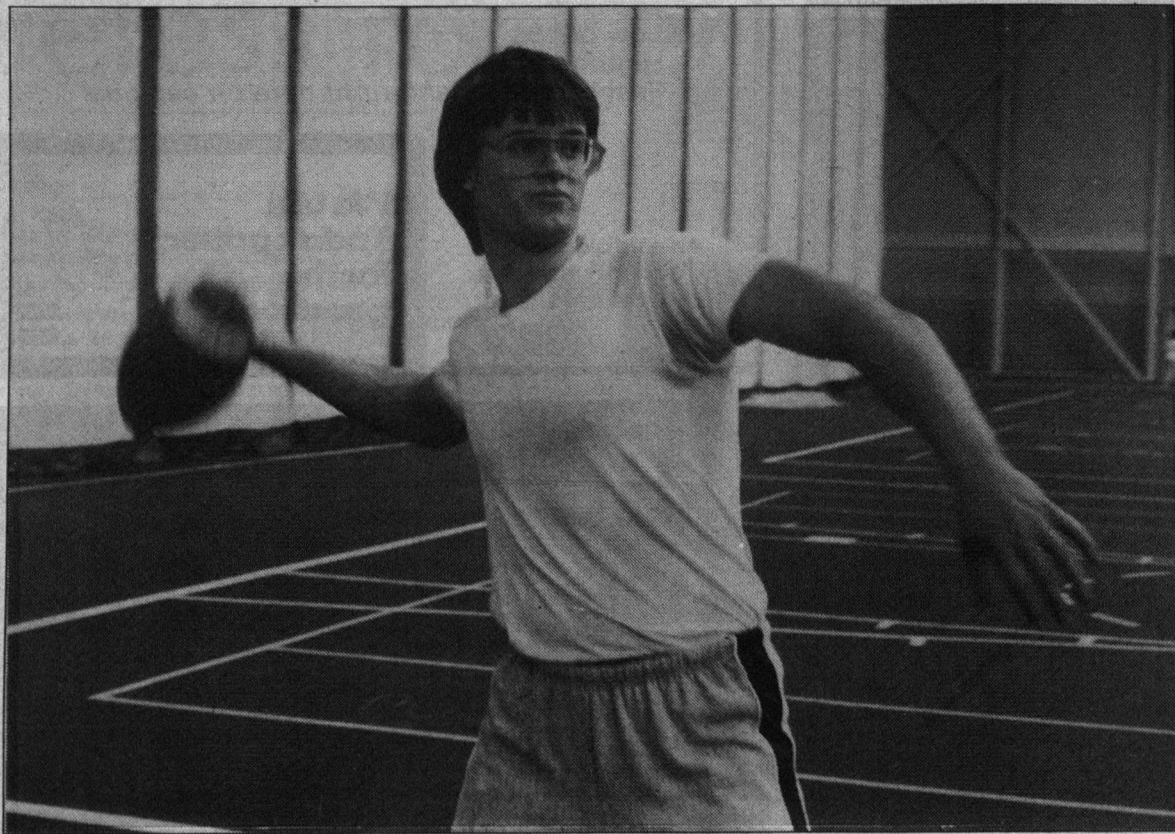
\$2.00/hr - 2 players

\$1.00 for each additional player  
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Basement SUB

SU-Games-Area

# SPORTS



Football under the dome, just like in Vancouver. Will Cluett took time out from his noon hour game of catch to pick Toronto over BC, 35-25.

## Brazilians in the Butterdome

You can almost hear them saying, "there's no place like home. There's no place like home."

After five straight drubbings in the US the Basketball Bears are glad to be back on the friendly floors of the Butterdome.

But a couple of the teams they will be competing against in the Klondike Classic this weekend may have them wondering if home is that friendly after all.

The three other teams in the tournament are the Calgary Dinosaurs, the Calgary 88's and the Sirio Club of Brazil.

Sirio, with three national team members, are the obvious favourites to win the event. They beat Utah State three games out of four in Brazil earlier this year. That is the same Utah State who clobbered the Bears 95-46. Sirio is coming here after a tour of the US where they consistently beat Division One teams.

If anyone gives the Brazilians a run for their money, it will be the Calgary 88's. They have three former CIAU all-conference players and a former all-Canadian. Two of the 88's, Romel Raffin and Tom Bishop, are former members of the Canadian National Team.



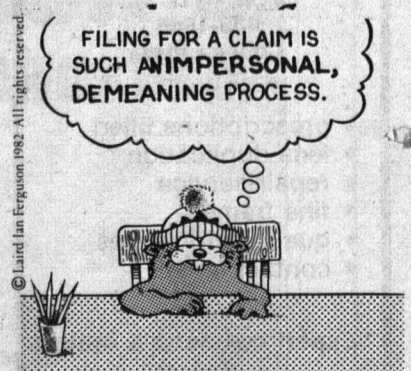
The Dinos, who meet the Bears Friday night, will be led by national team member Karl Tilleman. One of the stars of Canada's gold medal performance at this summer's Universiade, Tilleman already has Bears' coach Don Horwood thinking.

"Obviously, the key to playing Calgary is Karl," said Howard. "We'll have to play good team defense; he's so good there has to be help."

The teams should be evenly matched. Lewis and Clark, who beat the Bears in their pre-season opener by 11 points, beat the Dinos by three. The Bears, however, played the game without starters Mike Kornak and Jim Pratt, both of whom should be back by Friday.

The 88's play Sirio, Friday at 7:00. The Bears meet the Dinos at 9:00. Saturday the consolation final goes at 7:00 and the championship game is at 9:00.

Bunky Sawchuck by Ian Ferguson



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 Register Room 1-08 Physical Education Bldg.  
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## DU's take a dive


by Terry Lindberg

Delta Upsilon, in a fine display of aquatic dexterity, captured the Men's Intramural Swimming and Diving Meet for the fourth year in a row. Team members Barry Scott and Steve MacKay also placed 1st and 3rd in the overall individual standings. In second spot was Medicine, with fine performances by both Adam Parrish and W. Lakey. Recreation Administration, led by "Gills" Trentham put up a tough fight for 3rd place overall.

In the world of frozen sports, the Co-Rec "Pre-Christmas Curling Bonspiel" is set for this weekend. (Nov. 26 12:00-4:00


pm.). The response to this event has been enormous with 16 teams signed up and plenty more on the waiting list.

Another popular Co-Rec event, The Fall Volleyball League ended on a very successful note. Results in the competitive league are as follows: Tuesday night league (Clash 13-9 over Unity), Wednesday night league ("A" Team over P.Ed. Spikers 21-11), and in the Thursday night league (C.S.A. 23-6 over P.Ed. Grads). The winners from each of these leagues also battled against one another, with The Clash eliminating C.S.A. (15-11) for the overall title.



### Volleyball Action

Golden Bears & Pandas host the Lethbridge Pronghorns Saturday, November 25, 1983 Pandas at 6:30 pm. Bears at 8:30 pm. Varsity Gym U of A students FREE with current I.D. card



## GOLDEN BEARS BASKETBALL

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Friday - Saturday, November 25 - 26, 1983  
 Universiade Pavilion

**November 25**  
 Calgary 88's vs Sirio Sports Club 7:00 p.m.  
 Calgary Dinosaurs vs Golden Bears 9:00 p.m.

**November 26**  
 Consolation Final 7:00 p.m.  
 Championship Final 9:00 p.m.

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Action Factor Ski Club presents

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Members \$6.00 Nonmembers \$8.00 No Minors

# footnotes

**NOVEMBER 24**  
Technocracy Club: third and final organization meeting, 12 noon-2 pm. Rm. 270A SUB. Everyone welcome.

Downhill Riders Ski Club: gen. meeting - find out about our ski trips this year 7:30 pm., SUB rm. 142. Fun! Fun! Fun!

Lutheran Campus Ministry: 7:30 pm. evening worship at the Lutheran Student Ctre. 11122-86 Ave. All welcome.

Marketing Club: Ad-Club Luncheon 11:30 pm. Westin Hotel - speaker will be announced. There is also a seminar before banquet 10:30 on Developing an Ad Campaign from a Marketing viewpoint.

Pre-Vet Club: meeting 5:15 pm. in AgFor 1-13. Slide show & presentation by Dr. Pawlochuk of Preventive Medicine Division.

UASFCAS: meeting 1930, Tory 14-9. All sapient welcome. Can you spot the alien observers?

U of A Paddling Society: gen. meeting 5 pm. E-128 Phys. Ed. Sign up for next terms lessons so bring your money. New members welcome.

Acctg. Club: general meeting Rm. 243 at 3:30. Executive Elections.

**NOVEMBER 25**  
Edmonton Chinese Christian Fellowship: meeting 7:30 pm. SUB Meditation Rm.: Talent Night - group presentations with theme "Caring."

U of A Undergraduate Geophysics Society: gen. meeting 2:00 pm. Rm. P531. New members welcome.

Hong Kong Graduate Students Assoc. will hold its first orientation tea party, Heritage Lounge, Athabasca Hall, 4:30 - 6:00 pm. Chinese graduate students from Hong Kong and all interested welcome.

Canadian Studies Students' Assoc: bake sale in HUB from 9 am. until 3 pm.

Pakistan Democratic Forum: addresses "Politics and Islam in Pakistan: The case of Jamat-I-Islami." 129 Educ. South 4:00 pm.

**NOVEMBER 26**  
Middle Eastern Bake Sale 10 am.-5 pm. St. Philip's Church 15804-98 Ave.

**NOVEMBER 27**  
U of A Women's Centre: workshop to discuss goals and objectives, rm. 270 SUB 10 am.-2 pm.  
Christian Reformed Chaplaincy: welcome to Worship every Sunday 10:30 am. in Meditation Rm. SUB 158A.

**NOVEMBER 29**  
U of A Group for Nuclear Disarmament: meeting 5 pm. in SUB 142. Everyone welcome.

Dept. of Music Concerts & Special Events: Univ. of Alberta String Quartet with guest cellist, Paul Pulford - Con-Hall, Old Arts Bldg. 8 pm.

**DECEMBER 1**  
U of A Student Liberal Assoc.: Mr. G. Schmidt, Reform Comm. for the Liberal Party of Canada, speaks on "Reform of the Liberal Party" 4 pm. Law Bldg. rm. 237A. Everyone welcomed to attend!

**DECEMBER 2**  
Dept. of Music Concerts & Special Events: U of A Concert Choir and Madrigal Singers, X-Mas Concert, Leonard Ratzlaff - director, Con-Hall, Old Arts Bldg. 8:00 pm.

**GENERAL**  
UASFCAS: meets 1930 Thurs., Tory 14-9. All sapient welcome. Refreshments courtesy of would-be House Committee Director.

Downhill Riders Ski Club: Xmas Ski Bash, 6th Bus Added, "A travelling Hall Party!" \$280, sign up at meeting 7:30 pm SUB 142.

U of A Tae Kwon-Do: presents Slash & The Bleeding Hearts, Fri. Dec. 9 7 pm. Dinwoodie - Last day of class bash!!

Bash on Budget Ski Club: Red Mtn. \$260, Jackson Hole \$325 Whitefish \$260. Booze, sex, fun, fun, fun (and skiing). SUB 242. 432-5857.

# classifieds

## for sale

Toronto flight for only \$95. o.b.o. December 1 or earlier 481-8405.

Dynavector 23 R Ruby mc-mint: \$150. Lee 432-9245.

Must Sell: Coffee and end tables, wall unit, dining room suite, dinette, sofa and chair, hide-a-bed and chair, variety of wicker and rattan, occasional chairs. Dishwasher, refrigerator, stove, apartment washer, dryer and stand, freezer, automatic washer, dryer. Bedroom suite, extra dresser and mirror, extra chest of drawers, single, double, or queen bed with or without frame and headboards. Lamps, sewing machine, 20" portable color T.V., 26" color floor console T.V. Call 438-3005.

New and Used wholesale furniture, appliances, and T.V.'s at liquidation prices. "Turning Hard Time Into Great Deals" Model Home Furnishers, open 7 days a week. Call 461-6254.

For up to 80% off designer overstocks & samples, visit Morie's Women's Wear - HUB Mall.

10,000 different original movie posters. Catalogue \$2.00. Mnemonics Ltd., Dept "Y" #9, 3600 21 St. N.E., Calgary, Alta. T2E 6V6.

One-way flight Edmonton-Frankfurt December 22nd only \$295 Call 432-2870.

Irish Setter/Lab cross puppies \$25.00 439-1531 after 5 pm.

For sale: Christmas return ticket to Toronto \$340.00 Phone 453-5235/454-5485.

# services

Quality Typing \$1.10/pg. double spaced. Phone Carol eves. 462-2384.

Fast, accurate typing, \$1.00-1.25/page. Lynn 454-0900.

University English instructor will tutor, proofread, edit. Call evenings 973-3198 (local).

Listening Skills Workshop December 2, 3. \$25.00 (includes meal, coffee) Part of research project in Dept. of Psychology. Call Diane McGregor 432-5216 (leave message) or 484-8484 (evenings).

Do your own typing on our Word Processors, \$5.00/hr. Features include instant revision and updating. Letter quality (daisy wheel) printers. Limited training available (easy to learn). For info. call U of A Printing Services 432-3754 8:00 - 16:00 Mon. - Fri.

Writing Help! Proofreading, editing, etc. Call Sue: 433-2119.

Typing \$1.25/page. Gerri 468-3937 or Marion 469-5698. No calls after 9 pm.

Can do your typing. 489-5023.

Good quality typing at recession rates. Interested? Phone 483-5212.

Typing, North-east area. IBM Selectric. \$1.00/page. Terry 477-7453.

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Fast, experienced typist to do typing in my home. Call 436-6504.

Will type for students. \$1.00 per page. Call 473-4404 anytime.

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Typing: prompt, efficient service. IBM Selectric. All work proof read. Phone Mrs. Theander, 465-2612.

Lynn's typing, reasonable rates, Millwoods area, 461-1698.

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House Sitter(s). Required for unoccupied furnished large executive home. West end, Wolf Willow, all amenities including jacuzzi. Tel. 481-4691.

Earn extra cash! Fleet owner with Co-op taxi wants clean conscientious drivers 486-4639.

Child care for two infants, afternoons in Garneau home. References. 433-7065.

Rhythm guitarist forming rock band. Beatles, etc. Prefer bassist, lead who sing, drummer with practice space. Jay, evngs. 489-3191.

Wanted: math tutor Saturday mornings, west end location, ph. 452-4485.

# personal

For rent: fully furnished 1 bedroom basement suite. Easy access to University, 106 St. & 63 Ave. Available for Jan. 1/84. Ph. 434-8306.

Lost: T1-35 in C.A.B. If found ph. 476-8270. Reward.

Looking for Christian Fellowship? Visit Knox Church at 8405 104 St. Sunday celebrations 11 and 6. 432-7220.

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Dignity for homosexual Catholics: liturgy, counselling, educational and social activities. Call Barry, 469-4286 or Philip 422-6832.

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Room & Board m/f 107 St 74 Ave, 433-0679.

Rooms for rent near U of A Hospital \$115 month, phone 454-6260 after 4 pm.

Engineering student wants to share 3 br. hse. with 2 males 10801 - 86 Ave., \$200 mth. Cam 439-1027.

Dear Santa: through the year I've been very good. Maybe, maybe you could bring me a tied Christmas present. See ya!! Luv, A.F.G.

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# Rocks



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# Labouring toward mis-conception

by Suzette Chan

In the near future, pregnancies may be prevented in the same way measles are prevented: by vaccination.

Theories and studies in the field of reproductive immunology are presented in the book *Immunology of Reproduction* (Oxford University Press, 1983), edited by Dr. Thomas J. Gill of the University of Pittsburgh and Dr. Thomas Wegmann of U of A's Department of Immunology.

Dr. Wegmann explains that there are three major areas of concern in the field. First, biologists must understand maternal-fetal relationships, such as why the fetus is usually not rejected by the mother's body. The second consideration is with the immunology of sex cells or gametes: is infertility a consequence of an extraordinarily immune egg or sperm? After these questions are carefully considered, biologists can ask, "Can we immunize against fertility?"

Wegmann says there are two viable approaches to reproductive immunology.

The first is to vaccinate against the actual gamete. Wegmann says that a vaccine which would suppress sperm production would "probably be undesirable," and a vaccine against the egg "could damage the ovaries."

Subsequently, the most widely accepted possibility would be to inject the woman with an anti-sperm vaccine. In this case, biologists must specify which component of the sperm should be affected and which routes the woman should be immunized through (the mucousal immune system is a likely candidate).

The second approach would be to vaccinate against the production of certain hormones in early pregnancy.

These hormones signal to the ovary that an egg has been impregnated and requires other hormones to sustain the pregnancy. Dr. Wegmann points out that the major draw-back of this approach is that the anti-bodies needed must function highly specifically, but the higher the degree of specificity, the lower the degree of the vaccine's strength.

He says "overpopulation is the root problem" of pollution, world poverty and hunger. The effectiveness, specificity, and relative medical and moral tidiness of reproductive immunology recommends it as an appropriate control over population.

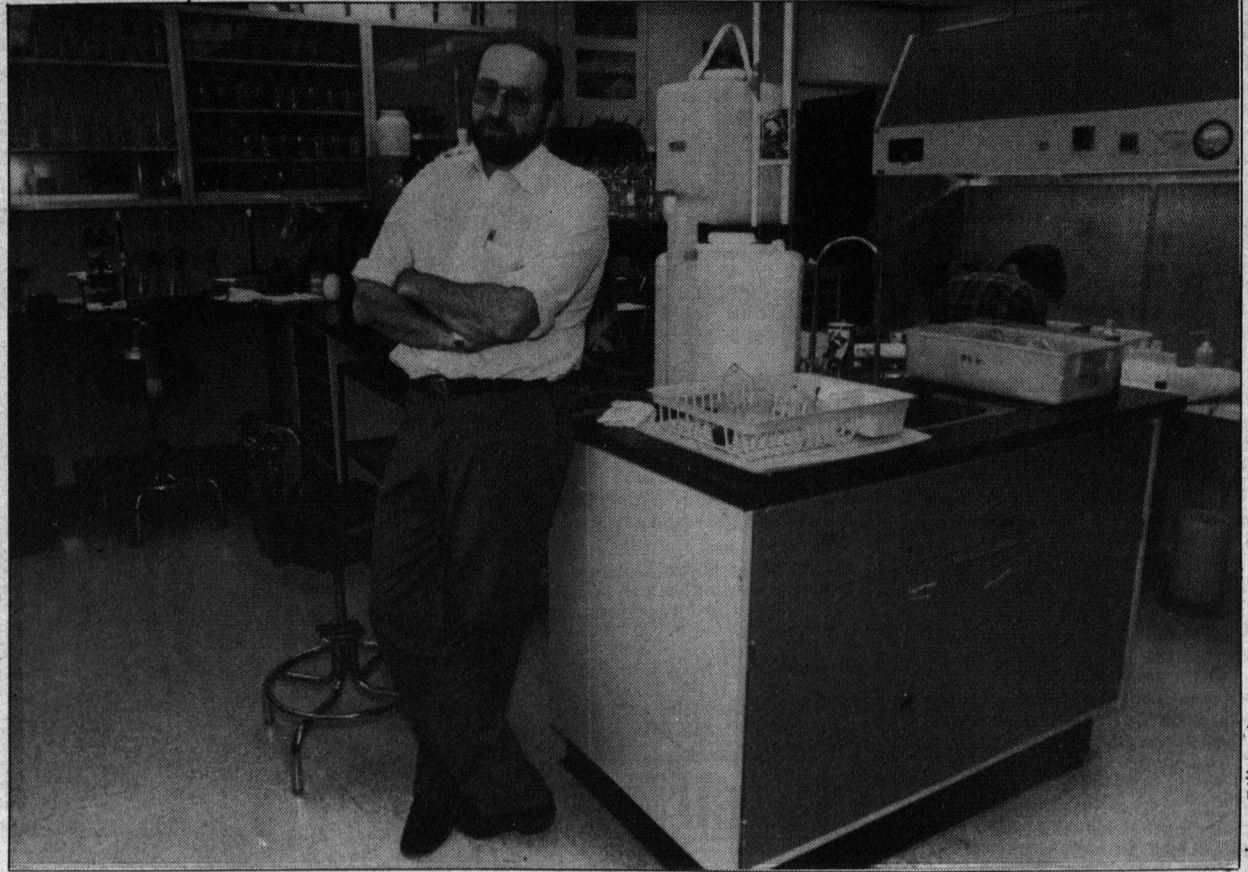


photo Bill Inglee

Dr. Thomas Wegmann is working towards the day when he can ask, "have you had all your shots?"

The possibility of reproductive immunology has already become a political tool.

Several years ago, Indian Prime Minister Indira Gandhi tried to control overpopulation by bribing men with transistor radios and the like to undergo vasectomies, but the unpopular move eventually lost her the election.

Now, back in power, Gandhi's government is "solely devoted to vaccination" as a cure for overpopulation, and has asked for American medical expertise.

On the other side of the coin, Wegmann suggests that spontaneous abortions could possibly be prevented by adapting immunosuppressives to counter bodily substances working against pregnancies.

The field of reproductive immunology is so new that there has been no public reaction to it, but Dr. Wegmann is optimistic, speculating that the vaccination would probably be "acceptable to most people."

Experimental vaccinations of animals have proven to be successful. Highly limited anti-hormone vaccinations are being tested in Thailand.

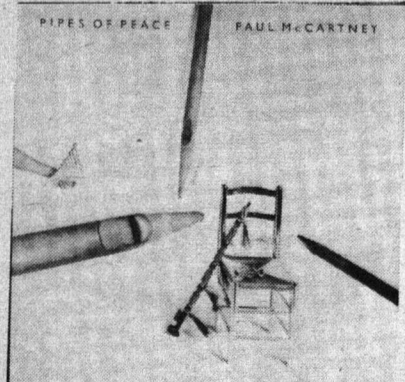
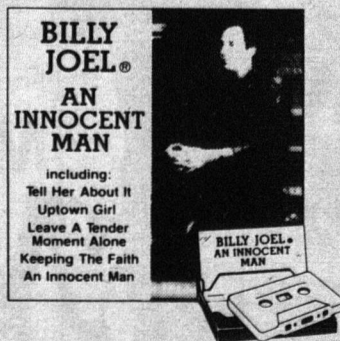
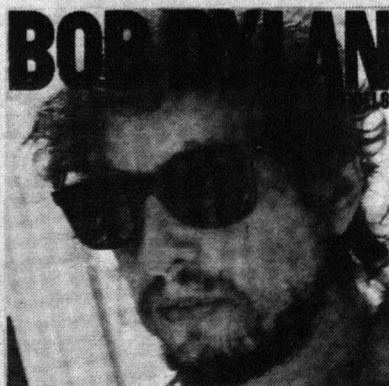
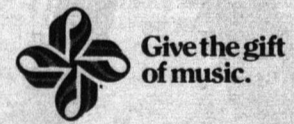
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