

The only good snake...

The Gateway

Tuesday, March 14, 1985

...is a dead snake

St. Patrick

not so bad for graduates

Prospects bad for students

by Ann Grever

There is some good news and some bad news when it comes to employment prospects for Arts students.

The bad news is the federal government's new approach to summer student employment. This summer, the government raised funding for student employment from last summer's two million dollars to five million dollars, but the government is substituting last year's job creation programs with wage subsidy programs leaving the private sector to provide the initiative.

In addition; the government has come up with a Student Entrepreneur program, in which the government provides \$5,000 loans to students to run their own businesses.

According to Barb Donaldson, National CFS chair-elect, "the quality of jobs will decrease...away from the career oriented, community enriching jobs previous programs have supplied." Donaldson was also concerned that students who are unable to pay back their \$5,000 loans, under the Student Entrepreneur program will not be eligible for student aid.

Donaldson also pointed out the failure of a similar entrepreneurial program in B.C. Few students took advantage of the loans because the chances for profit were so risky.

The other summer programs also seem destined for failure. According to Donaldson, Flora MacDonald, the Minister of Employment and Immigration, announced the programs very late. The forms for application came out only last week, with a March 12 deadline.

Consequently, no major corporation has yet made a commitment, which is perfectly understandable to Donaldson. "How can a business be expected to create jobs at such a short notice?"

Donaldson said she "would be surprised if the money is completely used." But despite this, "the government would probably claim savings at the end of the summer," the government would have to pay more for Student Aid in the fall.

Sixty per cent of all students in the faculty of Arts are on Student Loans," said Donaldson, "and its time the government realized the best Student Aid is a paying job."

Although the summer situation is not good for Arts students, the employment prospects after graduation is not that dismal, according to Terry White, the Dean of Arts.

"Given the uncertain and complex job situation, many employers prefer to hire generalists." The Arts faculty with its eighteen departments provides many different ways for the student to enter into the job market or profession.

White cited a comparison between an applicant with a Business and an Arts degree.

An applicant with a Business degree usually specializes in one aspect of business, accounting for example.

But with an Arts degree, an applicant may have a variety of

courses, such as psychology, sociology and economics, that qualify him in many aspects of an organization.

In addition, the Arts student, along with job related skills, also has important general skills such as the ability to communicate, to analyze and to think. Thus "many corporate leaders, for example, have general B.A. or B.Sc. degrees," said White, "...and jobs may be a little easier to come by for Arts students, simply by the breadth of their training.

Although there is a growing tendency for students to go into graduate schools of four year special and honors degrees, the majority of students, White estimates, are finding jobs with a B.A. general.

Generally anyone with a university degree will find a job easier than someone without. So while the job market is still tough for everyone, White finds hope in the "inverse relationship between employment rates and education," and believes "there is still room" for Arts students.

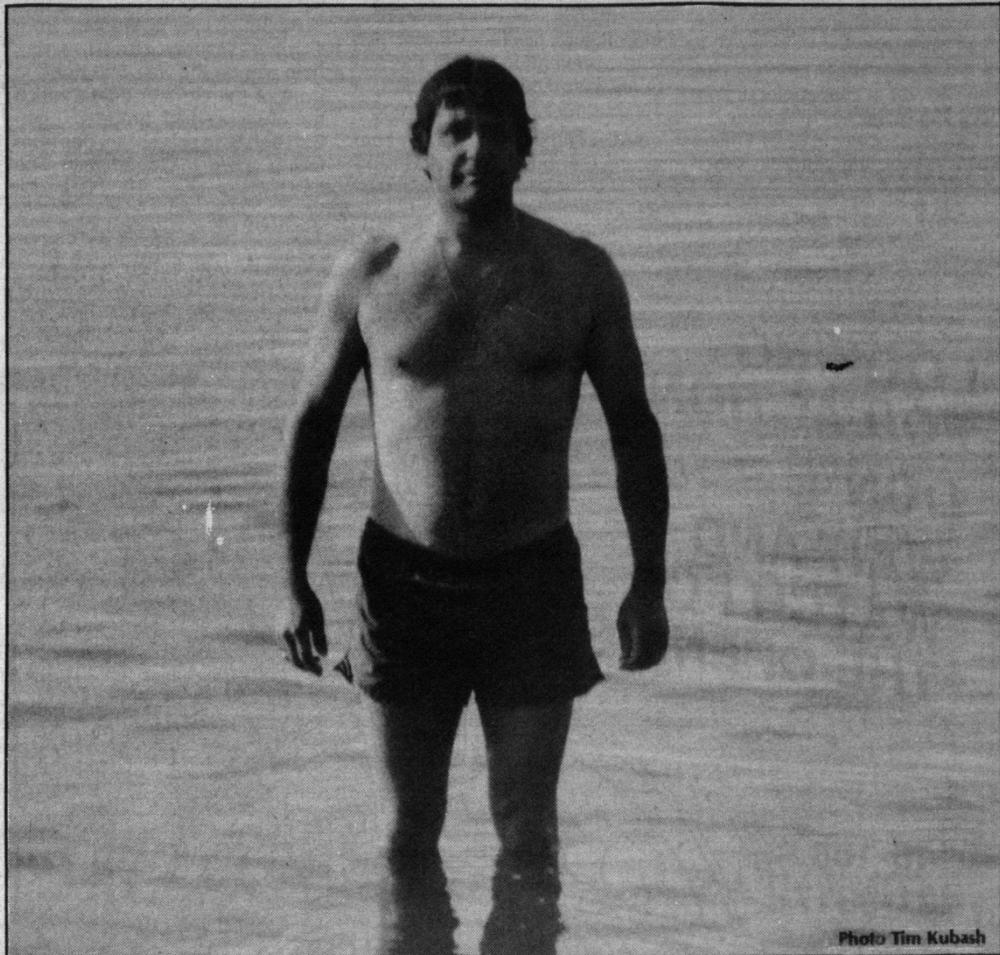


Photo: Tim Kubash

either this man is really cold or spring is on the way

Women's Club offering scholarships

by Suzette C. Chan

The University Women's Club of Edmonton is celebrating its 75th anniversary by offering three \$1,000 academic awards.

Mrs. Win Mellon, the current president of the club, says scholarships and bursaries are the main ways it helps encourage women in advanced education.

She says throughout the past 75 years, "the aims of the club have remained the same: to encourage

"Think positive"

Isley optimistic

by Pat Sytnick

Although our unemployment rate is near an all-time high, Ernie Isley, Alberta's manpower minister, says "we in Alberta have much to be positive about."

Isley was speaking to a crowd of about 150 Monday night at the "Canada, the World and the Future" conference at the U of A.

He said his personal experience has shown him that "positive thinking works." He told members of the crowd they would not get a true picture of Alberta's economy if they looked only at the unemployment figures.

According to Statistics Canada, the Alberta unemployment rate has almost doubled in the last three years, moving from 6.2 per cent in February 1982 to 12.3 per cent in February 1985.

Despite this change, Isley said the provincial economy is one of the strongest in Canada when you look at our inflation rate, construc-

(women) to utilize their education and professional training and to participate in the community."

"Right now, the University Women's club offers two scholarships to undergrads based on academic marks and need."

The anniversary scholarships are open to women in graduate studies since that is an area that is underfunded.

Although the aims of the club remain the same, its membership

has not.

"When the club was formed on Jan. 8, 1910, it wasn't made up of just university graduates," says Mellon. "There were U of A faculty and Senate members."

According to a booklet published on the 60th anniversary of the club, "Mrs. Bulyea, wife of the Official Visitor of the University (the Lt. Governor)" was the Honorary President while the Honorary VPs were Mrs. Tory and Mrs. Ruth Ford.

Now most of the 200 women in the University's Women's Club are working women and graduates of universities around the world. This is indicative of the increased participation of women in post-secondary institutions.

"Since I was a student there have been changes," says Mellon. there were two women in all of engineering when I was on campus." Mellon says "women are far better represented in all the faculties," especially medicine, commerce and law.

Although the Edmonton University Women's club keeps close ties with campus organizations like WISEST (Women In Scholarship, Engineering Science and Technology), it is not a part of the university, nor has it lobbied for student loans in the past.

Women's Day celebrated

A handfull of women showed up at the International Women's Day events last Saturday.

The day began with a March from City Hall to King's College in Central Edmonton and ended with a Women's Fair featuring various arts and interest groups.

Groups represented at the fair

"We get no government money. The national group has just put out a circular saying we should lobby governments," says Mellon. "We raise money through our dues," Mellon says the club has not organized a major fund-raiser in the last two years.

Mellon says lately there is not a single issue on which the club has focussed, but says pornography is a much discussed topic at Canadian University Women national conferences.

Although she admits the club has been leaning to political issues (Senate reform has been discussed at a national level), Mellon says the club's "future directions are not clear."

"We like to feel that encouraging women in education is the main basis."

The \$1,000 Jubilee Prizes will be awarded in three categories: Humanities and Social Sciences, Natural Sciences or Engineering and the Fine Arts or Education.

Further information on the scholarships can be obtained from the Corresponding Secretary of the University Women's Club of Edmonton at 436-9323.

Deadline for applications is April 15, 1985. Awards will be announced no later than May 15.

included: Common Woman Books, the NDP Women's Caucus, Womospace and Celebration of Women in the Arts.

For full coverage of the fair and our (delayed) Women in the Arts supplement, see next Thursday's Gateway.

Elevators need lift

by Susan Sutton and Neal Watson

There have been calls for better emergency facilities in campus elevators following yesterday's incident in which two students were trapped in an elevator in Humanities for 45 minutes.

The students have said there should be emergency telephones in all campus elevators in the case of medical or other emergencies. The elevator in Humanities did not have an emergency telephone.

Campus Security's Chief Officer Ralph Oliver said yesterday's inci-

dent was routine and said he was not aware of any policy to ensure all elevators had emergency phones.

"Ideally they would have them," he said. "Some have them, some don't."

Arts student Elise Miller contacted *The Gateway* yesterday morning to say the elevator was stuck, preventing one of the students from keeping an important appointment for a bone scan.

Miller said she had difficulty contacting Campus Security. Ray Lem-

ke from U of A maintenance paged the foreman of Montgomery Elevator (the company which services all campus elevators), but could not locate anyone.

Ronnie Hermanutz of Montgomery said the problem was with the paging system at the University, not with her company.

At 10:30 a.m. a woman from Campus Security arrived, saying help was on the way. She stood in front of the elevator doors, which the students had propped open with books, to prevent anyone from falling down the open shaft. She

talked to the students and "controlled the situation very well," said Miller.

The servicemen from Montgomery arrived shortly after 11:00 a.m. and finally managed to release the students on the third floor.

Although the students involved

vigorously denied pressing the emergency stop button, the servicemen pinpointed that as the reason the elevator stopped. "The panel in the machine room indicated the button had been pressed," said the Montgomery spokesperson.

Natives explore options

by John Watson

A traditional Indian pow-wow and a Metis dance performance are two of the attractions at the 10th annual Native Awareness Days.

The Native Students Club is promoting native awareness under the theme of 'Explore Your Options' Mar. 22 and 23.

The events are aimed at the native community but are open to non-natives as well.

Native students will lead campus tours, starting in room 124 Athabasca Hall at 9 a.m. Friday, Mar. 22.

A free public forum which follows at 1 to 4 p.m. in SUB Theatre will include presentations from university staff, native grads and guest speakers.

The forum will be an aid to prospective students. Native grads will discuss their university experiences. Lectures on student services and the development of the School of Native Studies at the U of A are also on the agenda.

A social dance on Friday at 6 p.m., at the Native Friendship Centre, 10176 101 Ave. will feature a Metis dance performance.

The traditional pow-wow including folk costumes and drum groups starts Saturday at 6 p.m. in the Sacred Heart school gymnasium, 9624 108 Ave.

For more information, phone the Native Student Affairs office at 432-5677.

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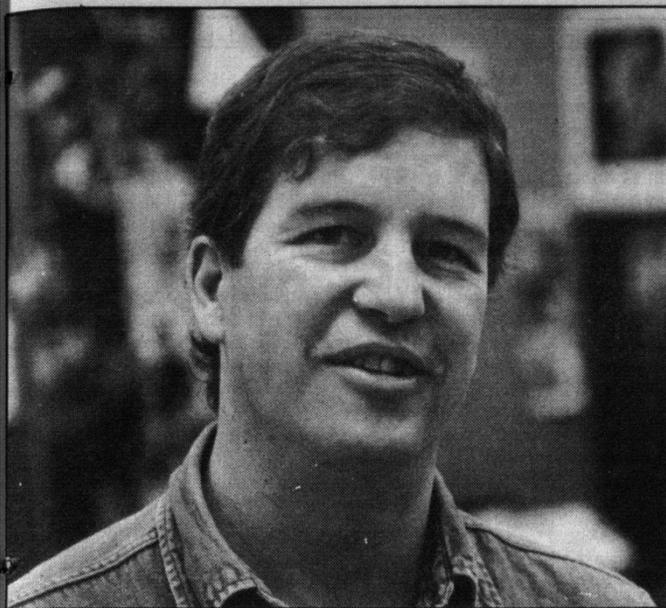
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Jim Townshend, Undergraduate Employment Co-ordinator for Agriculture.

Photo Bill Doskoch

Job openings limited

by Bill Doskoch

Permanent jobs exist for agriculture graduates this year but mainly in technical sales.

According to third-year agriculture student Jim Townshend, the undergraduate co-ordinator for summer work experience, it's a good place to start.

"Technical sales are an excellent place to start for anyone interested in working for an agribusiness company. Most people who rise to upper management positions in those companies started in sales," said the 36-year-old Townshend, who has fifteen years experience in the agriculture industry. He is attempting to get into veterinary school.

"Companies feel if you can't function in a job where you have to interact with people, you're not much good to them," continued

Townshend. "In fact, the reason most people don't ascend the career ladder is because they just can't communicate."

Strangely enough, despite the apparent career advantages, not many agriculture students have been applying.

"We've had 21 companies and government agencies recruiting on campus this year. They haven't received the response they anticipated," said Roland Morin, employment counsellor with the campus Canada Employment Centre.

Companies expected 50 to 60 applicants, said Morin, but many received as few as 12 applications.

Morin felt the problem was the fact the jobs were in sales and not more technical or scientific in nature. "The salaries can't be holding them back. They are competitive with other industries," he said.

One industry representative felt the jobs may have been insufficiently advertised.

Bill Chahley, sales manager for Shur-Grain, said his company made an effort as they were on campus three times this year recruiting but they still didn't get the response they'd hoped for.

The jobs require university-level training, Chahley emphasized.

"You are dealing with trained people in the field and you must be able to talk to them at their level," he said.

The federal government apparently shares the same problem with

the companies in recruiting agriculture students.

"We maintain a national list of prospective candidates in Ottawa," said Pat Henderson of Agriculture Canada, "and we always have a small number of applicants from Alberta."

They have a new pesticide program commencing soon, said Henderson, and attrition through retirement should also create openings over the next one to three years.

In contrast, the provincial department of Agriculture doesn't have any problems with applicants, but then again, they don't have any jobs available.

Other possibilities, such as self-employment as a consultant or working overseas with an organization such as CUSO (Canadian University Students Overseas) either provided limited opportunities or weren't seriously considered, said Townshend.

With regards to CUSO, Townshend said it would provide a "hell of an opportunity. You'd learn what real problems are and how to develop solutions that fit the people involved."

Surprisingly, few were going back to the family farm, said Townshend.

A lack of interest, not enough income available or the fact that fewer agriculture students come from farms (and thus had no farms to go home to) were all factors, said Townshend.

by Hans Beckers

Quebec students get break

MONTREAL (CUP)— Quebec university students won't see an increase in tuition fees next year, no matter who's in power in Quebec City.

The Parti Quebecois minister of higher education, science and technology, Yves Berube, announced last week university tuition fees will remain at about \$570 a year, the rate they have been since 1969. Quebec has the cheapest tuition in Canada.

And Quebec Liberal party delegates decided in their annual congress March 2 that maintaining the tuition freeze will be part of their electoral platform.

The youth wing of the Liberal party showed its strength at the congress, also persuading the party to support welfare parity for Quebec residents under 30 and achieve this in the first two years of its mandate. Currently those under 30 receive \$156 a month, while those over 30 get \$430.

A provincial election in Quebec is expected this spring or next fall.

Quebec Premier Rene Levesque hinted recently it will most likely be in the spring.

Berube's announcement on the freeze may have been a response to the new Liberal stance, as a way of holding ground in the P.Q.'s battle for public support.

Pierre Antcil, former Liberal youth president, who fought for the new policies, said: "I know that the freeze of tuition fees is an important issue for students and social aid parity is important for young people. I hope they put their X in the right box though it wasn't done for that reason."

The Liberal congress also committed a Liberal government to open special employment centres for youth, co-ordinated with federal centres, and to create a "consultative council for youth."

In his statement on tuition fees, Berube said "a rigorous examination of the whole problem (of higher education financing) is needed and because this reflection has scarcely begun, I am not in a posi-

tion to recommend, for the next academic year, changes in tuition fees."

Two weeks ago, students demonstrated at the National Assembly in Quebec City against the possibility that fees would be raised in September.

In their declaration on tuition fees, the Liberals said "education must be accessible to all and all obstacles still in this path must be progressively removed."

Yard Apes



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PSST! Look for leprechauns on Mar. 15, then turn 'em in to HUB office for great, green prizes!

EDITORIAL

Of snakes and saints

Okay, we all know that St. Patrick's Day is coming up, right? So what is the Irish saint famous for? Green socks? Parades? Loud parties where they talk with fake accents and drink green beer?

Well, all those are valid answers but the one I am looking for is that the old boy is famous for driving all the snakes out of Ireland.

Now, let's think about that for a minute. Was that a nice thing for a saint to do? What had all those little snakes done to him? I mean, here they were, all these innocent little snakes, hanging around and chewing the fat, and some geek comes along and drives them all into the sea. Did St. Patrick have something against snakes? And if so, what does that say about his personality? I think we're dealing with a guy with problems.

Plus, what happened to all those snakes? Did they die? And if they did, wouldn't that amount to serpenticide? And if they didn't die, where did they go? Were there all these huge snake refugee camps? What did immigration officials say?

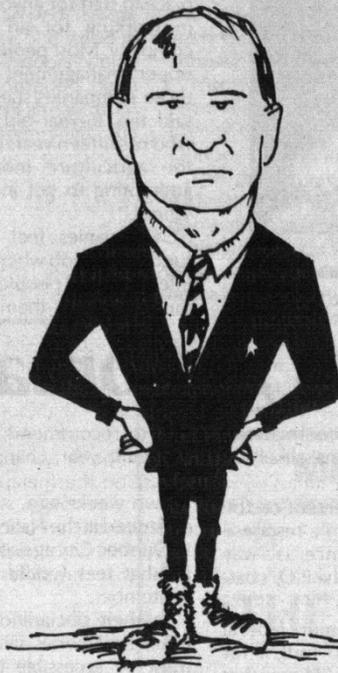
And if they did leave, where did they go? Did they go to England and become Eton scholars? Or did they get jobs cleaning out drain pipes at Buckingham Palace? And if they went to France, what did they do there? Did they find work squeezing wine grapes one by one?

If you ask me, the unanswered question of what happened to a whole nation of snakes is just one more example of snake discrimination. And it's time we changed that. Snakes of the world unite! Re-gain your proper place in history! — You have nothing to lose but your teeny, tiny little chains!

And if you gentile non-serpents want to celebrate St. Patrick's Day properly this year, take a snake out to lunch.

Gilbert Bouchard

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LETTERS TO THE EDITORS

Ken letter number one

Re: "Mixed missiles" and the U of A group for disarmament;

I must admit to being caught somewhat off guard by the letter of I. Narayana. (The Gateway March 12th, 1985) After a rather droll replay of the Soviet position at the Geneva Arms talks, Narayana claimed as sources such well known publications as *The Military Balance*, and the *International Peace Research Institute (SIPRI)*. My surprise was not at the content of the letter, but rather at the sources that caused the conclusions reached. I have read all of the publications cited (and a good many more) and have reached different conclusions.

Firstly, the cruise missile as a "first strike" weapon is laughable. An effective "first strike" implies a warning time to the attacked party less than the reaction time of the attacked party's forces. Reaction time of a 1950's vintage U.S. Titan II ICBM is officially stated as 60 seconds. Let us assume the USSR has matched this technology in the intervening quarter century. For the U.S. to use the Cruise in a "first strike" role would require some 250 or B-52 bombers (each roughly DC-10 sized) to take off from one of 20 known airbases, fly for about 8 hours to reach Soviet air space (after being refueled by one of some 600 Boeing 707 sized KC-135 tanker aircraft), and then fire thousands of cruise missiles, each of which would fly for an additional three hours to reach its target. All of this must happen without any of the Soviets' various spy satellites, AWACs aircraft, or 6,000 air defense radars detecting anything, or giving even a few minutes warning. Dream on, even Yankee technology isn't that bad.

Secondly, I. Narayana contends that the Warsaw Pact will counter U.S. cruise deployment, and that it would be "rather naive to suppose the Warsaw Pact

will not follow suit and develop a similar weapon." Guess what? The Soviets already have. If indeed I. Narayana has seen the works of *SIPRI* and *The Military Balance* he/she should know that the USSR has had deployed, since about 1962, several hundred nuclear cruise missiles of the air, ground and sea launched variety; however, they are less advanced than U.S. models.

Finally, the contention that NATO's intermediate nuclear forces are somehow in asymmetrical priority with the Soviet SS-4, SS-5, SS-20, SS-21 and SS-22 missiles is misleading. In addition to its rather large missile force, the USSR maintains a significant nuclear-capable air force in Europe. Ever hear of the Backfire bomber? As I'm sure I. Narayana and fellow travellers of the U of A anti-nuke group know, both *SIPRI* and *The Military Balance* indicate a Warsaw Pact superiority over NATO of well in excess of two to one in both aircraft and missile-delivered theatre nuclear forces.

The U of A group for nuclear disarmament may get its "facts" from *SIPRI* and *The Military Balance* but they seem to get their conclusions from *Pravda* and *Whence the Threat to Peace*.

Kenneth G. Bosmar

Praise for the pink

On behalf of GATE, I would like to commend you on both the International Women's Week and Pink Triangle issues of *The Gateway*. They were at once informative, sensitive and interesting.

We hope that *The Gateway* will continue to publish these valuable supplements in future years.

Walter Cavaliere
Social Services Director
GATE (Gay Alliance Towards Equality)



Correction

An ad in the Mar. 12 edition of the *Gateway* contained incorrect salaries for editorial staff. The correct salaries are:

News	\$650/mo.
News	\$650/mo.
Entertainment	\$500/mo.
Sports	\$500/mo.
Managing	\$500/mo.
Circulation	\$250/mo.
CUP editor/advocate	—
Production	\$500/mo.
Photo	\$750/mo.

All salaries are under review.

The Gateway

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Editor in Chief: Gilbert Bouchard
News Editors: Suzette C. Chan, Neal Watson
Managing Editors: on leave
Entertainment Editor: Dean Bennett
Sports Editor: Eva Pendzich
Photo Editors: Bill St. John, Tim Kubash
CUP-Advocate Editors: Ray Warnatsch, Denise Whalen
Production Editor: Brougham Deegan
Advertising: Tom Wright
Media Supervisor: Margriet Tilroe-West
Circulation: Paul Chu
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Chivalry still exists. Ann Grever, Pat Sytnick and Susan Sutton were very impressed with Hans Beckers when he flung his coat over a mud puddle for them. Not to be outdone, Shane Berg threw his coat, hat and pants over a puddle for Cindy Rozeboom. Ingenious Warren Opheim, observing a puddle in Anna Borowicki's path, ran home to get some blankets. Lisa Trolymow slapped Don Teplyskye as she mistook his act of valor: grabbing a beer from her hands. Bill Doskoch explains: "she might have spilt it and got all wet. Anna Taylor is still upset over the deaths of Andrew Spence, Brian Receveur, Dave Boyd and Tim Hellum, who, rebelling against this trend, walked through a huge puddle without covering it. They all drowned."

Surly Science office?

Re: Yvonne Aroog's letter of March 5: The impolite manner of the staff in the Faculty of Science.

I am totally supportive of what Yvonne Aroog says. In the Faculty of Science reception area, the staff are impolite to many students (particularly the old staff). I know that there are many students in the faculty of Science and the staff has much work to do, but they should not be impolite to the students. I hope that the Faculty of Science can change the staff in the reception area to work inside or to employ another person to replace their working positions.

I don't want to be scolded by another person without any reason. For, those staff in the Faculty of Science should have Grade 12 education and they are impolite to other people. I think they should go back to high school to learn what it is to be polite to other people.

I myself have praise for the staff in the Faculties of Engineering, Statistics, and Math departments. They are very polite and friendly.

T.B.A.
Science III

Ken letter number two

I would like to thank Mr. Narayana and the U of A Group for Nuclear Disarmament for their well-written letter. It was nice to see a letter which dealt with the issues instead of attacking the author.

Your information sources appear to be excellent. Perhaps you could elaborate on how NATO's 100-1000T bombs could deter Soviet use of their first-strike SS-20 missiles, which are small, mobile, and so accurate and fast that they can eliminate NATO's defence bases within a matter of minutes.

What is more frightening, however, is what Dr. W.H. Critchly strategic studies professor at the University of Calgary, revealed in an interview on CBC radio. She noted that documents published by Soviet military officers state that nuclear weapons would be included in an invasion of the free world.

H.R. Haldeman, Ricard Nixon's former chief-of-staff, discusses in his book, *The Ends Of Power*, that in 1969 the Soviets planned to use nuclear weapons on mainland China in an attempt to destroy China's development of nuclear missiles. According to Haldeman, such an attack may not only have killed tens of millions of innocent Chinese, but the nuclear fallout would also have meant that "every man, woman and child in Japan would have died" (p. 92).

Arkady Shevchenko, the highest ranking Soviet diplomat ever to defect to the West, has detailed this horrifying scheme in his new book, *Breaking With Moscow*. Both Shevchenko and Haldeman note that it was only Washington's threat of nuclear retaliation which deterred Moscow from creating this nuclear holocaust.

I very much agree with your group's concern about the very real nuclear threat.

Ken Shipka
Business IV

A comfortable shoulder

I want to share something with every student attending this university. Unfortunately only those who take the time to read this will hear me, maybe even fewer will listen, but if only one person is helped by what I say it will be worth the time and effort. (No this is not a religious plug).

On Tuesday, February 25, a former classmate of mine decided to escape his problems and chose to commit suicide. He was 23. Although he was not a personal friend of mine, his death has had a strange impact on me and I hope my words will help someone to keep from making this tragic decision. When I discovered the problems he faced I kept thinking, "If only he had known that he wasn't alone... If only..." but he didn't. And now all I can do is to try and show you, the reader, that you are not alone either.

This university can be a cold, impersonal and vicious place to be. February and March are always the hardest months of the year for me personally to get through, and I know that I am not alone in this. The pressure is on for all of us. But there is always

HOPE if only you don't let go or it.

There is a service on campus which I work for called Student Help. It is provided by volunteer students who care about the well being of their peers. We want to listen—that's why we volunteered! We can help you to work it out, in fact we may have been there ourselves. If we are not able to help you ourselves, we can refer you to someone who can. No matter what the problem is, if you can't talk to friends or family about it, please call or come in and see us. We offer you an empathetic ear and maybe even some peace of mind.

Student Help is in Room 250, SUB — Phone 432-4266.

Hours are: Monday-Friday 8:00 a.m. to 11:00 p.m. Saturday & Sunday, 5:00 p.m. to 11:00 p.m.

Otherwise call the Distress Line at 426-4252. Thanks for listening. I hope I've helped.

A Student Helper

Who is this Gilbert guy?

Who is right in the U of A's student newspaper war? In my empirically-tested opinion, it's *The Gateway*, largely because of the impeccable integrity of Gilbert Bouchard. In response to a McGill University article on the Hunger Project (a front for the "est" cult) which I gave him, he showed his philosophy fits the newspaper business better than does that of U of A's other editor. For Mr. Bouchard is a man most concerned with liberty of thought and the free reign of ideas, which must stand the metaphysical "free market" of criticism.

A continual moral wrangle ensues: whether to censor, if so, who to censor? Mr. Bouchard ponders such things more deeply than the adolescent criticism of him implies.

Indeed, CUP Editor Ray Warnatsch, defending the defensible view that national university news is more important than parochial editorial babblings disguised as a newspaper, told me he did solicit articles from those now running U of A's other paper. So, their claim of being excluded is hogwash, as both the liberalism of Bouchard and the openness of Warnatsch imply.

I trust these men are not lying, more than I trust their foes to understand journalism.

Michael Wynne
Business IV

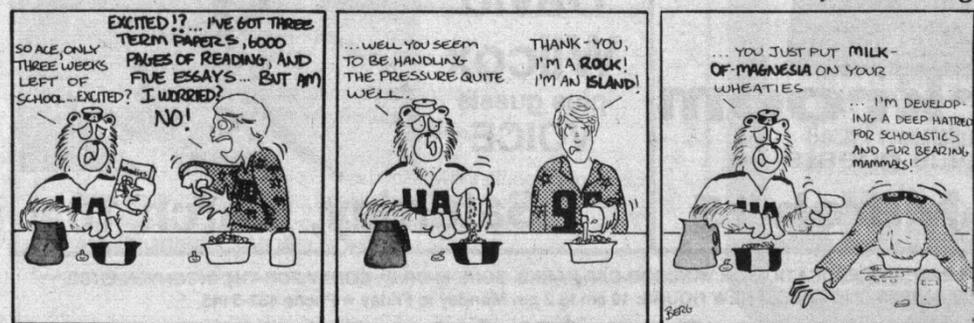
Letters to the editors should not be more than 250 words long. They must be signed and include faculty, year of program and phone number. No anonymous letters will be published. All letters should be typed or very neatly written. We reserve the right to edit for libel and length. Letters do not necessarily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



IMPORTANT GATEWAY STAFF MEETING TODAY AT 4 P.M., RM. 282 SUB. Exciting, thrilling, neat and keen elections to be held. Everyone please attend (especially those on the voters list published on Tuesday).

by Shane Berg

Bear Country



GRE
(Graduate Records Examination)

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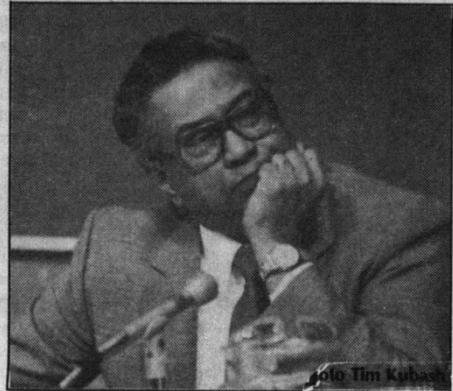
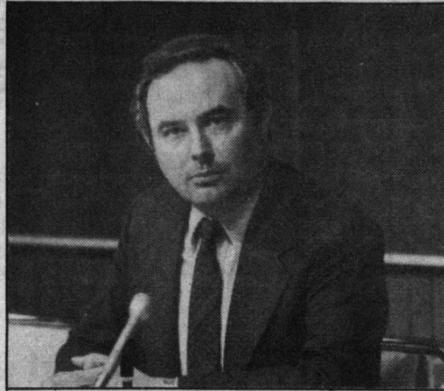
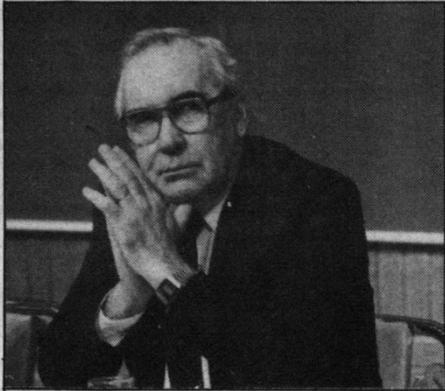
Government out of 'development business'

by Neal Watson

The role of government in the development of third-world countries contributes more to underdevelopment than development, says the executive director of the Alberta Agency for International Development (AAID).

Government's role in foreign development was debated from the international aid or international interference perspective by representatives of government, aid agencies and recipient countries at Tuesday's session of the Canada, the World and the Future conference on this week at the U of A.

AAID director Raymond Verge said government has too many other commitments to be seriously involved in development. Governments in the west must consider its national image, the attitude of the electorate, lobby groups and other factors before committing themselves.



Three speakers at the international aid session of the Canada, the World and the Future conference. From left to right: Raymond Verge, James Hullendar and Roy Neehall.

"There is a difference between rhetoric and what is reality," said Verge. "Aid is tied to conditions."

Verge also pointed to the growing role of the private sector in development. "There is a new wave coming. The role of the private sector is a very important one. There is even a place for multinational corporations in development."

James Hullendar, a state department official and a former official with the United States AID, presented the perspective of the U.S. when they enter aid agreements

with third-world countries.

Hullendar says the U.S. is a "pragmatic country" and a world power. "With that status comes a great responsibility," he said.

"We try to get government to focus on those reforms which will stimulate economic growth. We advocate a certain way of life."

"Is it interference?" he asked. "Yes it is. Is it constructive interference? We certainly hope so."

Hullendar also indicated that foreign aid was a low priority for U.S. legislators.

Dr. Roy Neehall, former general secretary of the Caribbean Council of Churches, said he wanted to "lift the halo a little bit from foreign aid."

"There is no such thing as untied foreign aid for developing countries and some are direct or indirect meddling in the affairs of sovereign nations."

Neehall warned that the discontent that this interference causes can soon become dissidence.

Neehall said there must be an acceptable degree of balance be-

tween the conditions of foreign aid and a respect for the country's independence so that countries aren't mortgaged by their governments to international agencies like the International Monetary Fund.

Neehall agreed with Pope John Paul's statement that foreign aid is "international justice, not generosity."

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Cuts called for med school enrollment

OTTAWA (CUP)—First-year enrollment in medical schools across Canada should be cut by 20 per cent next fall, a new federal-provincial report says.

The report, obtained by the *Globe and Mail* last week, says the supply of doctors in Canada doubled between 1961 and 1980, while the population increased by only 33 per cent.

More than 300 doctors who are not needed enter the medical system each year, and if nothing is done, there will be a surplus of 6,000 doctors by the year 2,000, according to the two year study.

The report also recommends reducing post-graduate training in general practice and medical specialties, lowering the number of foreign medical school graduates accepted and the number of doctors practicing in Canada with work visas, and ensuring doctors practice only where they are needed.

Dr. Jean Dupong, the director of health manpower at Health and Welfare Canada, who worked on

the study, said it had "been presented to the provinces in November and they have to decide what to do with it."

The provinces will decide whether to make the report public, he said.

In a recent interview, John Bennett, director of professional affairs at the Canadian Medical Association, disputed the numbers the governments used in the report.

"Lots of physicians are on doctoral lists as doctors but are in

administration or research," Bennett said. "A surgeon could be listed as a surgeon but only doing surgery 10 per cent of the time."

Bennett said the CMA has established a committee on medical manpower which is putting together a new, accurate employment data bank of doctors in Canada.

Until we've got a common data ground anybody making projections is making them on inadequate data," he said. "It would help

us considerably if the government report would be made available to us."

Meanwhile, even as the report was leaked, 1,800 young doctors walked out of 41 teaching hospitals across Quebec, tired of working 70 hours a week for some of the lowest wages in the country.

The Quebec government cut 400 places for specialists since 1976, creating a shortage of residents, who are specialists-in-training, in Quebec hospitals.

New student paper at U of B

FREDERICTON (CUP) — After two years of feuding with the University of New Brunswick's student newspaper *The Brunswickan*, former student union president John Bosnitch is determined to start his own.

The Standard, with a projected circulation of 5,000 to 10,000, will focus on students' issues, particularly on student rights versus university administration, Bosnitch said.

"(The new paper) will allow for the expression of many of the opinions regularly censored from *The Brunswickan*," he said.

The Brunswickan has done a "dismal" job of fighting for students, because it "doesn't have the guts to stand up to the administration," Bosnitch said. *The Brunswickan*, a 10,000 circulation weekly, is 119 years old.

Accused of censorship, *Brunswickan* managing editor Mike MacKinnon said "If we wanted to censor them, we could have point blank refused to deal with them. We're just treating them like everyone else."

MacKinnon said *The Brunswickan* had fought for students over the past year.

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ENTERTAINMENT

Darkroom: standing *Test of Time*

interview by Don Teplysk

Jim Gray, vocalist of Edmonton's Darkroom, is enthusiastic about the band's just released album *The Test of Time*. The album has met with favorable reviews and extensive, national airplay. Jim pulled himself out of a warm bath late Wednesday afternoon to grant *The Gateway* this interview.

Gateway: You brought in a relatively big name producer to work on the new album. I assume this was at the record company's suggestion.

Gray: Yes, they suggested him. We were looking for two things in a producer. We wanted someone who didn't have too heavy a hand. We didn't want a producer with which we would walk out of the studio sounding like him. The last album (1983's *San Paku*) sounded too thin. We wanted a producer who would work with us. Tom Treumuth was very openminded and allowed us to experiment. There was never a time in the studio when someone had to put their foot down — we were always able to listen to each other and work it out.

Gateway: WEA Records has not been very patient of late with developing artists. Recently Cherie Camp, Messenjah and Eddie Schwartz were dropped. Did the band feel pressure as you recorded *The Test of Time*.

Gray: Definitely we felt pressure while recording. We know that the album would have to be very good. The pressure is off now that the album is out. We just have to see how it does.

Gateway: Is the Record company being supportive?

Gray: This time WEA is being more aggressive with the album. With *San Paku* they became involved halfway through recording and as such, didn't feel as much a part of it. With *The Test of Time*, the company was there from the very beginning and are naturally more enthusiastic about it.

Gateway: Is *The Test of Time* being released outside of Canada?

Gray: We'll know within a few weeks if other countries are going to pick it up. We need to get a release outside of this country. *San Paku* was released only in Canada and that was very discouraging. I don't know what we'll do if not one else wants *The Test of Time*.

Gateway: Why didn't *San Paku* do as well as everyone hoped?

Gray: Honestly, the quality of it wasn't good enough. The production was uneven and it didn't have the depth of songs needed for it to sell. The album was recorded in whatever spare time we could find. We all had day jobs and played live on the weekend, so the only time we were able to record was after gigs and on Saturday afternoon. Often there would only be one of us in the studio at a time working on a song. As a result, *San Paku* was quite uneven.

Gateway: How has radio responded to *The Test of Time*?

Gray: CFNY (a Toronto-area station) flipped out over the album and are playing several songs from it. The people at CFNY honestly like the band — its nice when the support you get is genuine and not just as a favor to someone. Right now, the only place where we're not getting airplay is in Vancouver and we'll be going out there in a month to change that. All the stations in Edmonton have been very supportive.

Gateway: What has been the most drastic change with Darkroom in the past two years?

Gray: The biggest thing has been that the band has matured. Being on the road together really brought us closer and everyone still gets along really well. On the road we like being around each other but when we're at home we stay away from each other so that we can have our own little space.

Gateway: Tell me about your version of Marianne Faithful's "Broken English." (I didn't really ask this question — Jim brought it up — but I thought it might look good if I asked it.)

Gray: "Broken English" was the last track recorded for the album. Myself and Tim Palmer (Darkroom drummer) really like the song and wanted to record it but we never mentioned it to the others. Later, the producer phoned us and suggested we record the song. I guess it was fate that we recorded "Broken English". We didn't change the song all that drastically except for the vocal — nobody can sing like Marianne. I was really nervous about recording the song but now that it is finished, I'm very happy with it.

Gateway: I get the impression that it has become a favorite past time of Edmontonians to slag Darkroom.

Gray: I don't feel that way at all. The people I meet are usually very supportive of the band. We're not snobby and are always willing to meet people, if we have time.



Jim Gray: Working to improve since *San Paku*

Photo Bill St. John

Singing with contrived urgency

A Test of Time
Darkroom
WEA REcords

review by Warren Opheim

Maybe it is somewhat "trendy" these days to knock a band (in particular a local band), when they've achieved a certain amount of success. I refer specifically to Darkroom having just put out their second LP on a major record label. But when the band essentially asks for it, well, the critic just can't be held responsible.

Nine songs. Three covers. That leaves, hmmm... six originals. That would make a right nice EP, that would. Come now, do we really need a half-hearted version of Marianne Faithfull's "Broken English"? The other two covers were penned by the Leggat Brothers, whose "Lions Made of Stone,"

makes most of the original pale by comparison. That doesn't make a good case for the "real" Darkroom.

Take the lyrics from "In a Dream," for example:

*Could have a nightmare
Or a love affair
You could be the world's greatest lover
The boundaries are broken
You don't have a conscience
When you are under the covers.*

Sheesh. This, and all other songs, are sung with a sense of contrived urgency, and something contrived never comes across as sincere. Unfortunately, the same is true for the music itself. Swirling synthesizers and whining "rawk an' role" guitar solos abound.

This is definitely something that should have been avoided, considering that these

guys have made known their desire to avoid being pigeonholed.

Darkroom's biggest problem seems to be that they are taking themselves far too seriously. For the type of market they appear to be aiming at (trendy disco synth boppers?) the self-importance they convey might be an asset, but critically speaking, when a group is this self-indulgent, they can't help appearing pretentious, condescending and an insult to the intelligence.

To me, however, the most upsetting part of the album musically has got to be the introduction to "Fixing Pieces." It sounds very much like the introduction to "Nothing Lasts Forever" by local band Truth. Does this mean that Jim Gray and company intend to get WEA Records to sign up Truth? Sure would be nice to see some real Edmonton originality representing us on a national scale.

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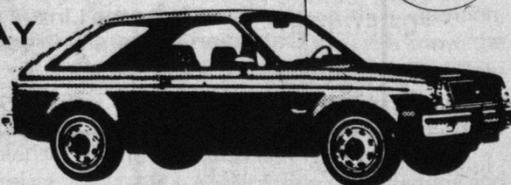
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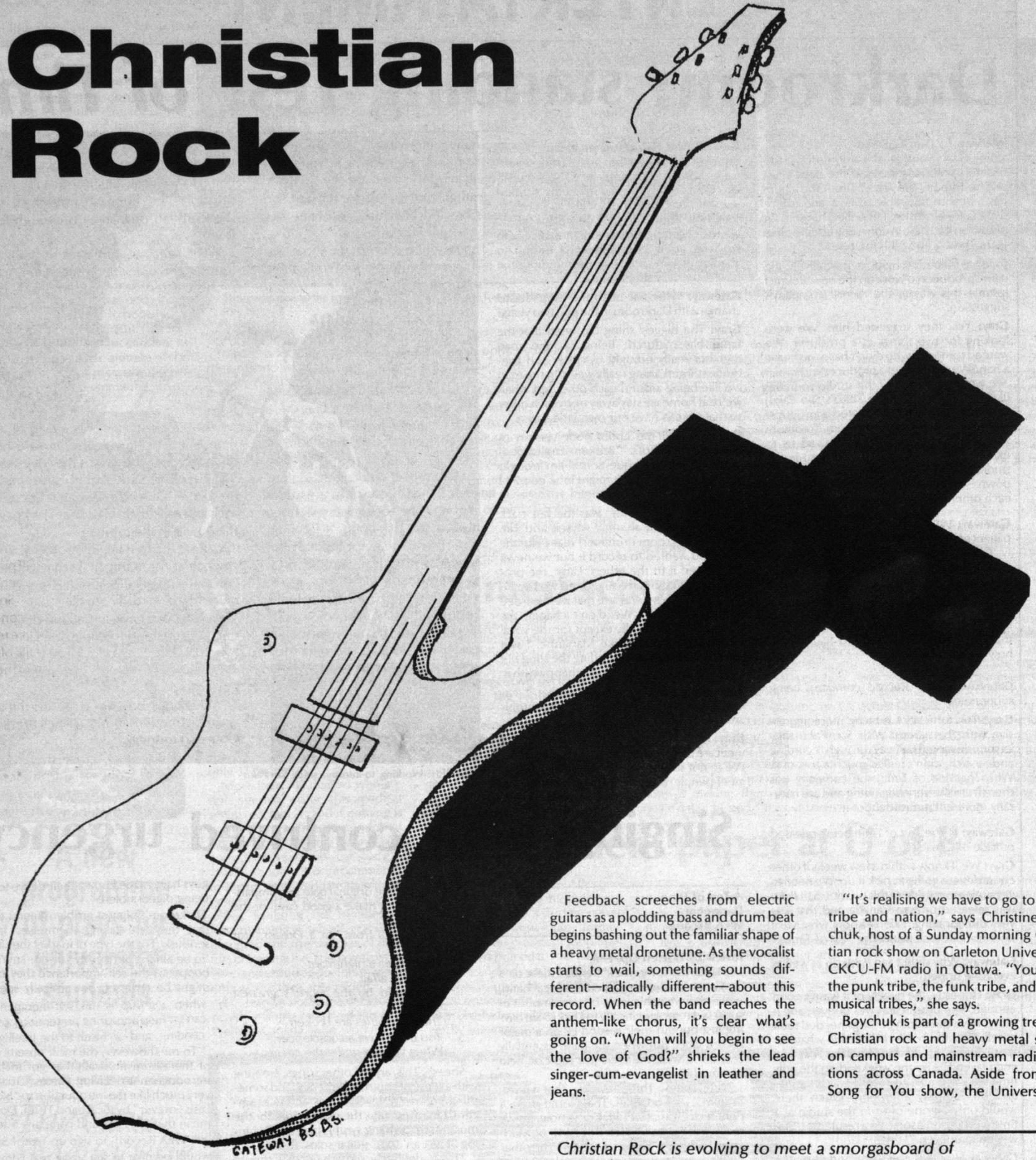
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Christian Rock



Feedback screeches from electric guitars as a plodding bass and drum beat begins bashing out the familiar shape of a heavy metal dronetune. As the vocalist starts to wail, something sounds different—radically different—about this record. When the band reaches the anthem-like chorus, it's clear what's going on. "When will you begin to see the love of God?" shrieks the lead singer-cum-evangelist in leather and jeans.

"It's realising we have to go to every tribe and nation," says Christine Boychuk, host of a Sunday morning Christian rock show on Carleton University's CKCU-FM radio in Ottawa. "You have the punk tribe, the funk tribe, and other musical tribes," she says.

Boychuk is part of a growing trend of Christian rock and heavy metal shows on campus and mainstream radio stations across Canada. Aside from her Song for You show, the University of

Christian Rock is evolving to meet a smorgasboard of musical tastes.

God's message is taking a new form as fundamental Christians realize that a rock and roll beat may be their best tool to appeal to young souls. They've found a new way to spread The Word—Christian rock music.

Traditionally a safe home for genteel white-clad singers such as Pat Boone or church choirs and quartets, gospel music has been diversifying, much like the entire "Christian industry" in North America. That means using any and all means to spread the Christian message in the lean, mean '80s. Missionary workers are changing to meet the demands of today's youth. They're travelling through uncharted airwaves just as their forefathers travelled abroad to unknown lands to convert the heathen.

Western Ontario Boasts two shows, one mild and one strictly hard rock. Dalhousie's CKDU had a Christian rock slot last year, and there are numerous shows in Western Canada. Off-campus, Q-104-FM in Dartmouth, has a show and at CFNY Toronto, ex-Lighthouse band leader Skip Prokop's Rock in a Hard Place show broadcasts the most metallic of modern hymns.

Christian Rock is evolving to meet a smorgasboard of musical tastes. On one shelf you can find the album Boys and Girls, Renounce the World with a new wave version of the hymn "Holy, Holy, Holy." On another album be Petra, whose covers bear an uncanny resemblance to those of the '70s band Boston, Petra's song "Over There" almost serves as an anthem for the Christian rock,

by Ken Burke
reprinted from the Link
Canadian University Press

industry:

*God gave rock and roll to you
gave rock and roll to you
put it in the soul of every one
you can let the music take you
but where will you be
when the music's gone?*

These two groups are almost mainstream compared to the albums tucked away in the corners of obscure heavy metal record stores and Christian paraphernalia shops. A lengthy metal rant by Stronghold deals with the evils of modern society calling it "sodom in the world today." Homophobia with a heavy metal beat.

U2, The Alarm, Cliff Richards and Donna Summer are all Christian musicians working with major labels.

If you're not ready for that, you may not be ready for bands which consider their "ministry co-ordinator" a band member, or list two dates of birth on their songbook biographies—physical date of birth and date they were born again.

The "Christian big beat," as one deejay describes it, is riding the crest of the Born Again religious movement which has swept North America since the mid-seventies. The movement is centered around a revelatory conversion experience and strong emphasis on Bible study. Born-again adherents exist mainly outside organized religions, simply calling themselves "Christians."

One fundamental belief seems to be that all people who haven't been "born-again" are hell-bound, regardless of their actions in life. That kind of raises the stakes in the evangelical sweepstakes.

When existing rockers discovered this charismatic movement, many decided to use rock and roll as a means for spreading their new-found faith, rather than giving up their beat for Bibles. As Joey Taylor, keyboardist in the group Undercover, told WORD magazine, "Punk and New Wave were just getting started at the time (of our conversion) and we saw right away that this was the tool that God had given us. We got a clear calling to minister to people in that subculture."

"The Lord just said 'Go get 'em,'" said Taylor.

These bands know what traditional evangelists had ignored for years—there is a genuine generation gap in the selling of kids on Christ. The evangelists demanded that the kids change. They didn't. It doesn't take a born-again marketing genius to see why young people weren't excited about the music their religious friends or parents pushed on them. Without even considering the lyrical content, it was dull. B-O-R-I-N-G. And they weren't about to change their musical tastes for something as trivial as being saved from the fires of eternal damnation. So something had to give.

As a result, Christian Rock Bands with names like Stronghold, Bond Servant, Petra, and the Rez Band (Resurrection Band) are filling the airwaves and Christian bookstore record stands across the country—and emptying the stands in a hurry. Their records are by far the hottest selling items in Christian stores in Halifax and other cities and regularly achieve "gold" record sales in the U.S. The resulting merger of rock culture

and evangelical religion has taken on the full force of a marketing blitz, selling Christ to the masses as he's never been sold before. There are T-shirts, fanzines, videos, samples cassettes, and posters galore. Ads tell kids the albums they're looking for are the Permanent Wave. Another ad for the Rez Band promises "music to raise the dead."

These sales efforts are centred around the real thing—musicians on independent Christian music labels like Exit, Light, Sparrow, and Myrrh. On mainstream labels, born-again rockers have been playing for years, though usually spreading a less dogmatic message. U2, The Alarm, Cliff Richard and Donna Summer are all Christian musicians working with major labels, although people buying their records may not recognize their

messages of peace, love and harmony as Bible-inspired.

The wide variety in Christian rock has many born-again purists puzzled about where to draw the line between Christian and secular music.

"Right now I'm drawing the line at Simple Minds," says Boychuck. "They're Catholics, but I don't think any of them have said they're active Christians. I ask 'is the dominant force in the group Christian?' They use religious images



Edmonton's Jerry Jerry and the Sons of Rhythm Orchestra parody Christian Rock; their Gospel punk wins fans, not souls.

Photo Bill St. John

in their songs," she says.

Anyone doubting how much Christian rock means to its fans could ask Christine Boychuck for a testimonial. Before hosting the two and a half hour CKCU show, which Chicago's Cornerstone magazine listed as one of the best in North America, the Carleton journalism graduate was the "number one fan" of the show's first host, Lorne Anderson. She took over as host in 1982, five years after she first experienced Christian rock and roll.

Before her conversion, Boychuck loved bands like Led Zeppelin. Then religion changed all that. "I was taught that I should break my records and burn my music," she says. Minus the offending music, something still wasn't right with her life. "I felt a void," she recalls.

"Part of my soul still wanted to rock." When she finally heard the Word made metal in 1977, the music was a Godsend... literally. "I said it can't be Christian because it's too good," says Boychuck.

Reactions such as her own to Christian rock come few and far between from students at Carleton, says Boychuck. "I

haven't had much student reaction," she shrugged. "They're not my listeners." CKCU has a mandate from the CRTC to provide community service outside the Carleton campus.

"Some of them find it bizarre—they're not used to alternative music, and I'm alternative alternative," she says, pausing to underline the words, "so they find it really hard to take."

Hosting Song for You for the past two years has led Boychuck to define her goals—and limitations.

"The four objectives of the show are: entertainment, information, edification, and evangelism," she says. "Evangelism is deliberately fourth. This is a rock show. I don't want to preach." station staff. Keith Wells doesn't look at of hers on the east coast.

High above Dartmouth, in the studios of Q104-FM, Penthouse magazine "pets" stare from bulleting boards in snapshot embraces with deejays and station staff. Keith Wells doesn't look at them though, or at the picture of Billy Idol's iron-on sneer and endless legions of faceless bands that festoon the studio walls. Instead, he looks out the huge windows to see the station's listening audience spread out below, split by the shining waves of Halifax harbour on a Sunday afternoon. In his shades, jeans, India cotton shirt and sneakers, he looks just like any of the station's cooler-than-thou deejays—until he opens his mouth to speak. Keith Wells is a concerned

young man.

"There are a lot of young people out there going to hell and we've got to try and reach them," he says, leaning back in his swivel chair at the sound controls.

...some born-again Christians would consign all rock music to the fire, with a specially hot place reserved for Christian rock.

"There's got to be a way other than Amazing Grace to reach young people."

Wells, a roadie and singer with Nova Scotia rock bands before his born-again experience at a 1981 Billy Graham rally, hosts a Sunday morning Christian rock show on Q104, or The Rock of the Atlantic as they like to be called. As he makes no bones about the role he sees the music as playing.

"It's a premiere effort by God to reach young people," he says.

"God has traditionally made material to reach the people. You have to relate to people from where they are at the time."

Where Keith Wells places him in the unusual situation of being a deejay for a

radio station he hopes nobody will be listening to when he's not on the air, that is. You see, not only does the Rock of the Atlantic play hard rock, but specializes in the loudest, fastest, and sometimes vilest.

"I can't run somebody's salvation for them," he says, "but if those kids want to keep listening after my show, they're going to be receiving ideas that are very unGodly. I just hope what they hear on the Christian rock show is enough for them."

Wells, who still professes to being a Journey and Bruce Springsteen fan, acts on his concern with modern music by giving two and a half hour presentations on "the satanic element in sectarian rock" to local high schools and anyone interested. He sees rock and roll as another battleground between the ultimate powers of good and evil in the universe.

"Gospel music was way ahead of its time," he says slowly, making sure his ideas are given the weight they deserve. "That rock and roll sound came from the gospel roots. Then when it became rock and roll the devil took it—he knew the power in the music."

"Music has changed to the point where it's promoting things that will put you in the pit of hell—about 70 per cent of modern records are like that. So, obviously, you have some kind of conspiracy in the music. People don't like to hear that, but..." Wells' voice trails off as he searches for words to describe the situation.

"What bugs me is if you say one thing against it (modern music), all hell breaks loose—so to speak."

Christine Boychuck agrees there is a problem, but describes it in terms less harsh; "It's not the music that's at fault, it's the singer's motivation. It's the lyrics," she says.

Others are less charitable. Citing a satanic conspiracy which runs through all rock music, some born-again Christians would consign all rock music to the fire, with a specially hot place reserved for Christian rock. "One of the greatest victories of the occult world was to penetrate the Christian music with their satanic beat... The words appear to be God's, but the beat belongs to Satan!" charges one evangelical comic book tract.

The theory is that all rock songs are updated version of druid music used to call up the devils. "The drum beat is the key to addict the listener," the book cautions.

Accusations of satanic possession aren't new to religious groups of any stripe, but the bigger question is: can the music avoid drowning in its own contradictions? It's hard to tell boys and girls to "renounce the world" when you're buying into that same world's music in order to get their attention. And lyrics such as "Don't you know/the world will tease you/squeeze you/into its mold" are less radical when they come from a Christian trying to make his music sound like everyone else's.

Or as Molly Austin says, laughing and leaning conspiratorially forward in her Canadian Bible Society office, "Frankly, I don't see how anyone can get the message. I can't hear a thing they say."

She's just plain folk

interview by Gilbert Bouchard

"I write political satire," said Edmonton based singer Bev Ross. "I was in the show *Is Nothing Sacred Anymore?* for which I wrote all the songs, and I do some political material in my show."

"I don't write strictly for feminists. I am a feminist, and I am a woman, but my music isn't Madonna's."

What she does call her music is contemporary folk, "but a lot of real folk singers would be appalled to hear me call it folk."

Ross sings and plays a synthesizer and her back up band plays the electric guitar and bass. "It's not acoustic music with acoustic guitars and fiddles but it relates well to folk audiences because it goes past simple girl meets boy," she said.

The music on her first album *Leap of Faith* is smooth and simple — she doesn't hide her voice or her lyrics behind any extraneous instrumentation — and her care and devotion extends past her recordings into her live performances.

"I think you have to choose your audience. I play in some communities where I would not feel comfortable playing some of my own material," Ross said. "You have to be aware of your audience and what they want. You have to be careful not to alienate them."

Ross was born and raised in Edmonton and graduated from the U of A with a B.A. in English and music, and even though she's been tempted she's never left Alberta. "I haven't left. I've thought of leaving several times but I've always found work or fallen in love and ended up staying," she said. "This city has a lot of opportunities in the theatre and music scene. It's pretty vibrant."

While she's Edmonton based, Ross tours all over Alberta, British Columbia and Saskatchewan. "I play festivals, clubs, and concerts in communities of every size."

She's also independently promoting her first album through her own record company. *Leap of Faith* is available at SUB records,

Marquee Records, Sound Connection, Free Cloud, Aspen Books, and Common Woman Books."

Another of Ross' projects is a special benefit concert this Saturday night and Provincial Museum for the Celebration of Women in the Arts.

"Celebration of Women in the Arts is women from every discipline who are interested in improving the profile of women in the arts," said Ross. "I was initially involved in the organization in 1982-83 when they put on a festival — I was on the music committee."

Ross describes the arts situation in general as being "pretty grim", with women being hit with a "double whammy". Celebration of Women in the Arts is trying to help change the attitudes surrounding women in this field.

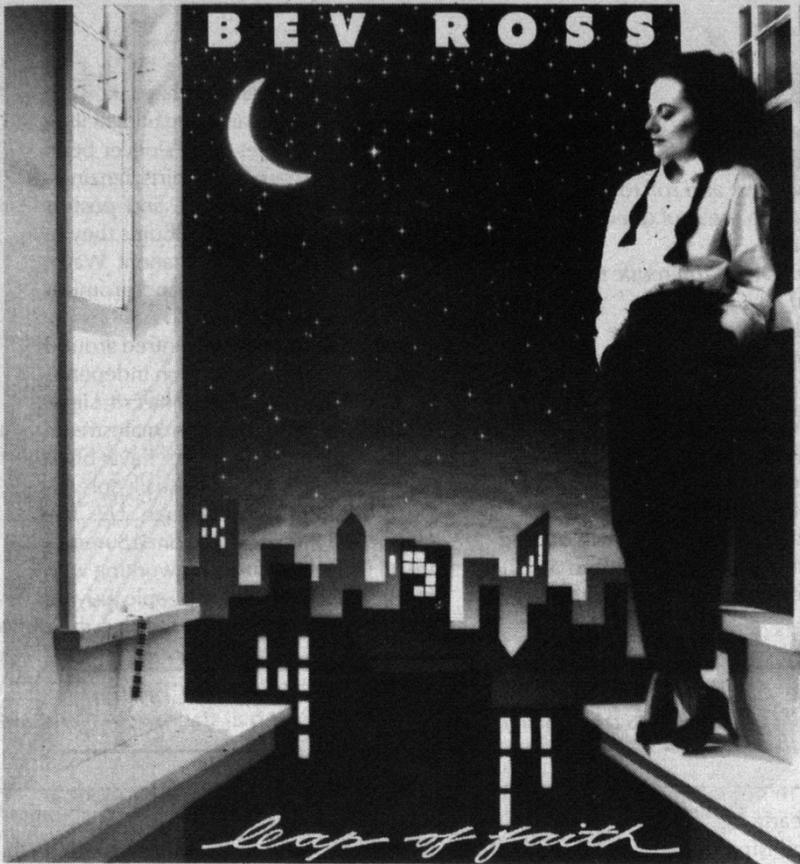
"It's hard for women to give top priority to their art over their private life, and that is understandable because of how we have been raised," said Ross. "Probably every woman who works outside the house gets this kind of guilt." She also added that women artists are often working at three endeavors at once: their art careers, an outside job in a non-art related field, and a full-time caregiver.

She also thinks that women often lack the experience that men have in promoting their skills.

"I do think that at a certain level men are much more practiced at getting grants," she said. "Most heads of music organizations are men and in theatre many plays call specifically for men."

Ross' field, the music establishment, fares just as poorly. "In the music industry, even though it may be changing, women are still the exception."

The cutbacks to the arts and culture and the scarcity of women performers isn't deterring Ross. In fact, she's branching out. Ross was originally a freelance writer until she decided to devote more time on her



music and make it her focus. Now she's starting to do more work in the theatre.

"I've been involved in a number of theatrical events but I have never acted before" she said. Ross made her debut in Theatre Network's *Is Nothing Sacred Anymore?* earlier this month.

"This was also the first time I've written songs for a play and not just the music. It's nice writing songs for the stage. You know

that people are listening carefully because it means something. Often people will play a record and not even hear the words."

Ross will be playing at the Provincial Museum this Saturday, March 16. Tickets are \$7 and are available at Common Woman Books, Sub Box Office, Wienlos Books, and at the door. All proceeds are going to Celebration of Women in the Arts.

Bilingual play to open

story by Gilbert Bouchard

Edmonton's French language theatre, Le Theatre Francais d'Edmonton, is hosting a theatre festival this weekend featuring *Circulations*.

Produced by the Theatre Repere from Quebec, *Circulations* was the winner of the Best Canadian production at last year's International Theatre Festival in Quebec. Not only was the show a hands down winner of the festival, it was also a critical success — both in the French and English press.

The play is a show of motion, sound and image. It is one-third in French, one-third in English and one-third in motion to make the whole show accessible to any audience regardless its mother tongue.

Circulations is about a young girl quitting her job and travelling to New York and com-

ing to grips with her past and future. The action is wild and the theatre is experimental. *Circulations* allows Edmontonians a glimpse at the cutting edge of French-Canadian theatre. *Circulations* plays Mar. 14 and 15 at 3 p.m. and Mar. 16 at 8 p.m.

Other productions include: *Ionescaumont Votre* from the Faculte St. Jean theatre group; *Mon Chateau*, a collective creation by the J.H. Picard High School theatre group; and Moliere's *Le Malade Imaginaire*, presented by the Societe de Theatre de Calgary.

Also a part of the program is *Les Bucherons*, a concert of traditional and original songs and stories by Gilbert Parent and Yves Manseau.

For tickets and more information, contact Le Theatre Francais d'Edmonton at 8406-91 St., ph. 469-0829.

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Murdock probes heart of Russia

interview by Anna Borowiecki

Tonight at the Studio Theatre the U of A's Bachelor of Fine Arts program begins its production of Nikolai Erdman's play, *The Suicide*.

Director Michael Murdock, a ten-year veteran as a teacher of acting and characterization at the U of A, began preparations for this play last August. Members of the Edmonton Russian community and the Department of Slavic Languages were contacted for their knowledge and expertise.

Several days ago, against the soft background hum of the air conditioner of an empty Studio Theatre, Murdock sat down to grant the Gateway this interview.

Gateway: How well known in North America is Nikolai Erdman?

Murdock: Not terribly well known. *The Suicide* was done very successfully in Chicago at the Goodman, on Broadway and at the Shaw Festival and of course by the Royal Shakes-

Siberia. I think there is some record that he lived to the age of 68, which is quite old for a Russian writer who is controversial.

Gateway: How did the Drama department select the play?

Murdock: I selected it. I saw it at the Royal Shakespeare in Stratford on Avon. I was very excited about it and I wanted to do it ever since.

Gateway: What attracted you?

Murdock: It brings together farce and tragedy. Through the vehicle of humour you gain a lot of insight into what the people are going through. The characters are very rich and challenging for the actors and there's a real sense of ensemble that is necessary for them to create.

Gateway: How are the actors stretching themselves?

Murdock: The demands of farce — the

"Those writers had a wonderful ability to laugh at themselves and sense the struggles of their own society."

peare Company. But that was the first time it was produced, because it has never been done in the Soviet Union.

Gateway: Why?

Murdock: If you see the play you'll know why they banned it. It's a very lively farce but it's also a passionate plea for the little man — for the individual who is trapped in a very oppressive society. Through humour you get a keen insight into Russia of the late 1920's early 30's. It's quite astounding that it came that close to being produced when you consider what we know about that oppression today.

Gateway: What happened to Nikolai Erdman?

Murdock: No one is really sure. We know that he wrote some fables that a friend read one evening at a party in the Kremlin and it got him into a lot of trouble. His friend was sent to a work camp and he was sent to

exaggeration. The extension that comes out of farce is very seldom connected with great emotional demands. I think these two elements come together in this play. The actors are having to do outrageous things, quite exaggerated extensions in their work, but at the same time bring a lot of emotional integrity and fullness to it. We begin to realize that some of these absurd images in the play are the only way that some of these characters have of coping with a very real problem in their society.

Gateway: What did you learn from the play?

Murdock: I learned what an invigorating sense of surviving comes from humour and looking at things from different angles. I feel there is a lot of love for Russia in the play — a lot of love of the Russian culture. Yet, it is also searingly honest about the lack of freedom and the other problems they were going through.

Gateway: Canadian humour and Russian humour tend to be very different. How do you think the audiences will respond?

Murdock: The play creates a lot of questions and that's very healthy. That's part of its theatricality. It brushes aside cobwebs and makes you think while at the same time you are laughing and crying. I find North American humour more unabashed, more free-wheeling than what we know of English humour and French humour, which is more traditional and structured. From what I've experienced, our humour is closer to the Russian humour. People will identify in a way that they are not used to in the theatre, but they will identify.

Gateway: Are there any special production elements that we can look forward to seeing?

Murdock: Our brilliant property master has built a casket because the discount mortuary's caskets just didn't fit the bill. He built a Russian casket very much after the style of the ones used in *Dr. Zhivago*. He's in love with it so it means it's pretty high quality. I think he wants to use it himself. There aren't a lot of scenic effects. There are only two scenes in the play.

Gateway: What are all the functions of the director?

Murdock: To make sure that the actors are creating as freely as they can, and that their individual creativity comes together in a collective ensemble that is clear, entertaining, insightful and uplifting. This play really is a

gentle, step-by-step, layered approach. Other times we'll crash through like summer stock and get it mounted very rapidly and then work from the outside in. I'll give all kinds of notes and turn into a broken record with corrections.

Gateway: What was your approach to this play?

Murdock: Actually it was both. We started out in the theatre which is quite unusual here. We usually start out upstairs (the rehearsal hall in Corbett Hall). We spent two weeks and mounted it physically so the actors would get used to the theatre itself. And upstairs we dealt more with what was going on in the inside with Russian music, the background, the culture and the particular crises the characters were going through.

Gateway: What do you hope to accomplish with this play?

Murdock: I hope that the actors grow a great deal with this play and that it will be a positive creative experience for them. I certainly hope the audience will think differently about the character of Russia at that particular period in history and think about the great potential and witty perspective of its writers. Those writers had a wonderful ability to laugh at themselves and sense the struggles of their own society.

Gateway: What do you hope the audience will see when they come to the theatre?

Murdock: I hope they will see people one

"Through the vehicle of humor you gain a lot of insight into what the people are going through."

team effort even though some parts are larger than others. Sometimes the smaller parts take a very important focus.

Gateway: How would you describe your style as a director?

Murdock: I enjoy directing a great deal. The way I treat it is different with every play. Sometimes I'll deal on a purely emotional, personal base and work with the actors in a

can identify with. I want them to laugh and enjoy and participate in their struggles. There's a universality in the play. We're not doing a Russian accent. There's a silent movie queen who has a French accent just because she's very affected. Hopefully we will all see ourselves and our individual struggles and have fun with it but also learn something constructive.



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Housing and Food Services have proposed to include the following changes in their 1985-86 budget.

- (1) **RATES** An average increase of 2% throughout all University owned Housing and Residences, with some increases running as high as 5.6%!
- (2) **MAID SERVICE (Lister Hall)** Elimination of the bi-weekly room cleaning by maids.
- (3) **WASHERS AND DRYERS (Faculte St. Jean, Lister Hall, Pembina Hall, Garneau)** To increase prices from 50¢ to 75¢ and from 25¢ to 50¢ for washers and dryers respectively.
- (4) **LINEN SERVICE (Lister Hall, Pembina Hall, Faculte St. Jean)** Elimination of the option to students of being provided with linen (presently available for a \$50 deposit).
- (5) **DAMAGE DEPOSITS (Garneau, HUB)** Increase from \$50 to \$100 per tenant.
- (6) **CHRISTMAS CLOSURE (Faculte St. Jean, Pembina, Lister Hall)** To close these residences completely for a fourteen day period during Christmas.
- (7) **LATE VACATE CHARGE (Garneau, HUB, Michener Park)** To levy a \$50 charge for not vacating your unit by 12:00 noon on the last day of the month.
- (8) **LOCKOUTS (Garneau, HUB, Michener Park)** A \$15 charge for the third and any subsequent request to have H.F.S. personnel unlock your unit.

WE NEED YOUR INPUT!!!

Contact your residence or tenants' association president, or Grant Borbridge (Room 274 SUB)

HOUSING AND TRANSPORT COMMISSION



Sorestad: debating prairie poet myths

by Lisa Trofymow

Poets must be losing public appeal: The only people who came to poet Glen Sorestad's reading last Thursday were other writers. But we who were there enjoyed listening to his colorful narrative poems. His works included *Praire Pub Poems*, *Pear Seeds in My Mouth*, *Ancestral Dances*, and *Jan Lake Poems*. Sorestad's work is very accessible even for those not familiar with poetry. The language is informal and the subjects range from fishing, to pool, to laundromats. After concluding his reading, Sorestad granted the Gateway this interview.

Gateway: What is a "prairie poet?" Does a prairie poet have more responsibility to his public or private self?

Sorestad: I'm not very good at definitions of anything, particularly when it comes to poe-

Sorestad: Well, for me place has considerable importance. I think that can be seen in my work. I use place as a kind of touchstone from which to work.

Gateway: Your own backyard?

Sorestad: Yes, and not only my own backyard. It seems I respond to place wherever I go. It's one of the initial handles I have to get into the act of poetry. But again, it's a very individual approach, and I'm not sure that we could say that place is a more important determinant in prairie poets than in poets that live on the west coast or east coast or Ontario. Place has been important in any number of poets you may wish to single out.

Gateway: So no matter how universal you may want to be, you're always going to take something from where you are?

"I don't think the idea of responding to particular experiences is more common to the prairies than it would be to literature anywhere."

try. I think prairie poets are described rather than defined, and there's so many ways they can be described. I suppose there is a certain poetic that comes out of the prairies. There is a certain narrative tendency that seems to be strong in many prairie poets. But you can't say that it is a dominant characteristic, because the minute you say that you exclude the prairie poets who are not the least bit dominated by that. I don't know how useful definitions of prairie poets are. I'm not even sure if I care if someone describes me as a prairie poet.

Gateway: It seems that because of the dominant motifs in your poetry — the landscape, "the desert of Saskatchewan" — prairie poetry seems to be more of a matter of "place" than a way of thinking. How much validity does place have in poetry — as far as the universality of poetry goes.

Sorestad: It's finding the universal in the particular, I suppose. That's only one way into the act of poetry, and I wouldn't say it's the best way. It's certainly a way that works for me.

Gateway: How many people have compared your work to W.O. Mitchell simply because there's so much of that prairie imagery in it?

Sorestad: I can't recall being compared to W.O. Mitchell — except in appearance. But not in what I'm writing. I'm very much experience-based.

Gateway: Which comes back to your prairie experience.

Sorestad: Well, some of the subjects are obviously prairie. But I don't think the idea of responding to particular experiences is more common to the prairies than it would be to any literature anywhere, I mean, what do we

write from? From a personal response to our lives, the accumulation of little details and images that we experience.

Gateway: Which is why I have trouble with the "prairie writer" tag. You're a writer, foremost. There seems to be some quirk about being from the prairies and to write

to them.

Gateway: I wonder how much of that has to do with the fact that Canada is such a large country and we feel the need to package it into little areas, just for the sake of getting things into our own backyards.

Sorestad: Yeah, and interestingly, one Amer-

"To explore Canadian poetry on a purely ethnic base would be as limited as a geographical view. Perhaps more so."

from the prairies — it's no different than being a west coast poet or a Newfoundland poet.

Sorestad: Well, yeah, we like to classify, and we like to find common themes and motifs that give us a way of seeing perhaps a much larger literary framework. So instead of approaching Canadian literature in a totality, we like to look at different ways to approach Canadian literature. We might look at themes which have run chronologically or historically through Canadian writing and approach it that way, or we might look at it geographically and say, "It's interesting that such-and-such seems to emerge from this particular geographical area. Why, for example, should some of the best poetry in the 1960s have emerged from this particular area as opposed to somewhere else? These are very useful academic and critical kinds of seeing and exploring literature. And in many cases, I suppose, the critics are helping the writers to see things that are not necessarily apparent

ican anthology of poetry published a few years ago out of New York was called *A Geography of Poets*. The whole collection, while trying to encompass the contemporary poetry that is being written across the length and breadth of the United States, found that it was appropriate for them to approach it in the way that we've often tended to look at poetry in Canada. That is, the west coast poets, the urban poets, and the east coast poets. So, I mean it's useful, but any way of approaching something that's so multi-faceted can only have a limited usefulness.

Gateway: Yeah, considering our culture is so much of a mosaic, maybe this is where it comes from.

Sorestad: Yeah. I suppose it would be useful to look at an anthology of Italian-Canadian poets, to see what similarities exist between them. To explore Canadian poetry on a purely ethnic base would be as limited as a geographical view. Perhaps more so.

TRIVIA ENTERTAINMENT

by Don Teplyske

MUSIC

1. What was the title of Darkroom's debut EP?
2. Who won the first ever Grammy for video of the year? (The year was 1982.)
3. What was the name of Joan Jett's all-girl band?
4. Who produced Lesley Gore's early hits?
5. What was the last Chicago album not titled with a number?

HOCKEY

6. How did the Boston Bruins acquire Butch Goring?
7. How many Stanley Cups has Brad Park won?
8. Randy Carlyle broke into the NHL with which team?
9. Name the team Richard Brodeur broke into the NHL with.
10. Who led the WHA in scoring in 1972-73?

LAST WEEK'S ANSWERS

1. Los Lobos debut mini-album was titled "And a time to dance."
2. Alison Moyet was formerly a member of Yaz.
3. "Careless Whisper" was released as a George Michael single.
4. George Jones and Johnny Paycheck sang "When You're Ugly Like Us (You Naturally got to be Cool)!!"
5. Chevy Chase was the first to leave *Saturday Night Live*.
6. Mary Crosby's character shot J.R.
7. Stalag 13 was the setting for *Hogan's Heroes*.
8. Ivan Boldirev entered the NHL with Boston.
9. Ted Hampton won the Bill Masterton Trophy in 1968-69.
10. Carol Vadnais was traded from California to Boston for Reggie Leach.

Multicultural Expo

All activities take place in the Students' Union Building (5th lobby, Dinwiddie lounge, 5th theatre).

Wednesday, March 20, 1985
Thursday, March 21, 1985
11 am to 5 pm

African Students' Association
African Islamic Students' Association
Arab Student Association
Caribbean Student Association
Campus Eritrea Support Committee
Canadian Crossroads Association
Central American Students' Association
Chinese Library Association
Filipino University Students' Association
Hillel Students' Association
International Students' Centre

Korean Students' Association
Malaysian and Singaporean Students' Association
U of A Native Student Club
U of A. Nichiren Shoshu Soka Gakkai Students' Club
Nigerian Union of Students
North American Jewish Students Network
U of A. Scandinavian Club
Punjabi Students' Association
Bangladesh Youth Society
Canadian India Youth Society

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- musical, theatrical, and dance performances
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Fourth year BFAs in fine form

Fencin' an' Feudin'

**Dreaming and Duelling
Studio Theatre**

review by Lisa Trofymow

On the program is printed in bold type a "Warning: Language may be offensive to some." So if you see John and Joe Lazurus' *Dreaming and Duelling* at the Studio Theatre (Corbett Hall) before March 29th, don't gasp and don't chicken out. While the dialogue may or may not be the "poetry of toads"—according to one source—the production is superb.

Since the set is static, the play depends on its actors. Raul Tome (Joel), Greg Coltman (Eric) and Tani Sablatash (Louise), all fourth year BFAs, give fine performances.

The duelling sequences—whether with foils, coathangers or beautifully mimed sabres—are excellent: there is real excitement, real danger. It is not hard to believe that Joel and Eric are top fencers on their high school team—and I've taken basic fencing. It's easy to just slash at one's opponent, but good fencing involves a technique and an attitude which takes years to develop.

Joel and Eric are two characters who fence so seriously that they develop secret French swordsman alter-egos. They even duel a scumbag jock named Skelly over Louise's love and honor—values which seem outdated in a modern high school milieu.

Giant tarot cards hanging above and

behind the set are lit successively and foreshadow the main characters' fates.

The wild, eccentric Joel lives out his phallic fantasies through fencing. Raul Tome moves about the stage with a cat's ease, and he fences with such style and intensity that his obsession with the sport is quite clear to the audience.

Tania Sablatash plays Louise as both tough and vulnerable. Louise weathers taunts about her birthmark without self-pity yet is bewildered when Joel tells her she "transcends beauty." The birthmark becomes the symbolic focus of the love of Joel and Eric.

Mike Evans, in one of two supporting roles, plays Skelly. Though not an acting student, Evans proves dramatic ability particularly during the duel between himself and Joel. And although he's quite slender, Evans conveys Skelly as a brawny bastard.

Perhaps the weakest character is Mrs. Thorpe, the fencing teacher (Marie Gynane-Willis). She is portrayed as being so high-strung and hard-edged that it is difficult to sympathize with her. And unfortunately, her lines are too often bitten short or inaudible.

Dreaming and Duelling should appeal to almost anyone (as director Carl Hare probably knows). There is plenty of action and good characterization. The plot is simple, the subtext is complex. It is a shame that a few individuals in the opening night audience were offended by a few fucking profanities.



Laughing Stock is a potpourri of giggles and laughs. Individually and as a group, they have performed in many major centres in Canada and the USA, including two-and-a-half weeks OFF-Broadway in New York in April 1984.

Laughing Stock combines the talents of some of Western Canada's leading young comedians. This six-member group have had their improvisational techniques well-honed by years of TheatreSports participation.

FREE LUNCH HOUR COMEDY

Tuesday, March 19 — 12:30 pm at SUB Theatre



NEW CANADIAN KID

A play about racism and youth

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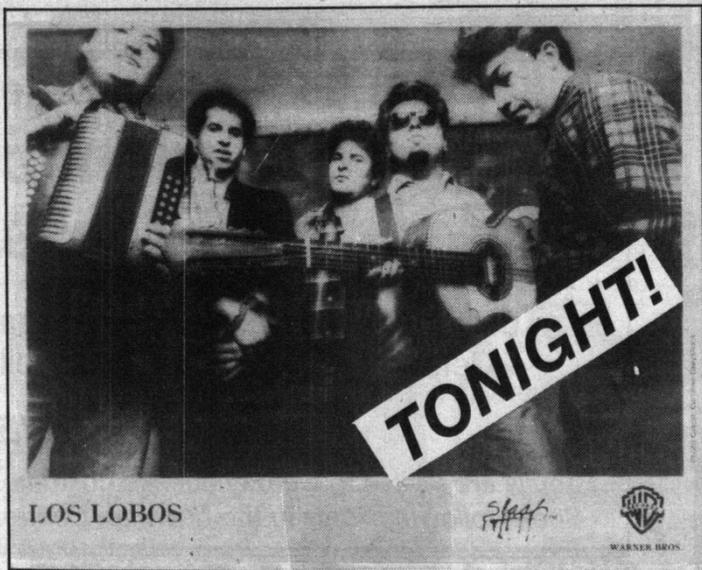
FREE LUNCH HOUR THEATRE!!

Wednesday, March 20
12:00 noon
SUB Theatre

NEW CANADIAN KID, written by Green Thumb Artistic Director, Dennis Foon, is the story of a young immigrant, Nick, and the struggles he faces adjusting to a new country, language and lifestyle.

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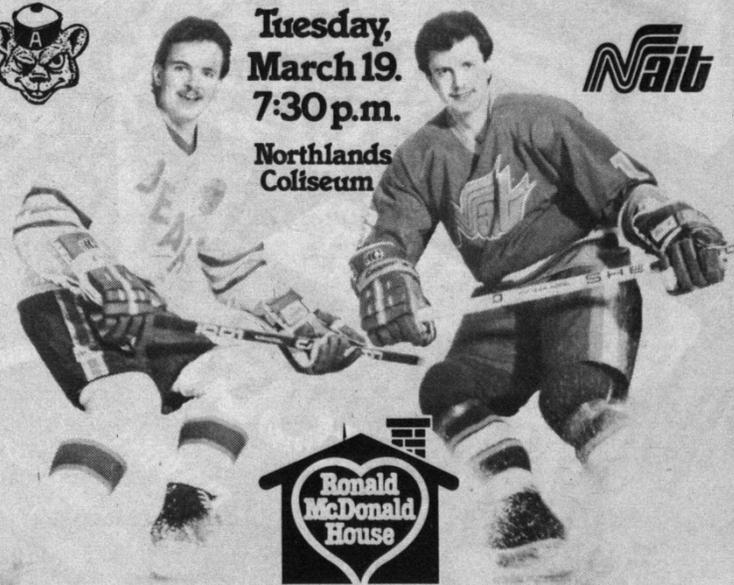
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U of A Dept. of Athletic Services
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SPORTS

90 participants in tournament

Intramural snooker

by Dave Boyd

Snooker may not be the most vigorous intramural event of the year but it does require talent, finesse and a wee bit of luck. Minnesota Fats, one of the worlds greatest athletes would have been impressed with the calibre of competition in the men's Intramural Snooker Tournament.

Held last week at the tables in SUB, this year's event featured no less than 90 pool sharks.

Another "not-ready-for-prime-time" activity — table tennis — attracted 136 entries.

Semifinals in snooker pitted Pearce (P.F.R.) against D. Oswald (Science) and A. Bernstein (Phi Delt) against G. Digout (St. Joes).

The victors were Oswald and Digout and thus the showdown for U of A snooker supremacy was set. The bounces went Oswalds way and he was crowned as the champ. In consolation action another fellow from St. Joes named Becher defeated Randy Bobko (from Delta Upsilon).

Several of Campus Recreations popular 'special events' are winding up as summer closes in on us. Playoffs are about to begin in the squash and racquetball ladders. In a remarkable racquet coup, David Lynch finished on top of both the squash and racquetball charts. His main competition in squash is expected to come from Tim Eaton and Mark Halwa, both of whom shared the second rung. In racquetball, John Archibald and Alan Evenson are gunning to knock Lynch off.

In the Stamp around Alberta jogging program, Frank Haley is running away from the pack as he closes in on one thousand kilometres for this year (more than most people hope to run in their life). Scott Wilson and Michael Whitney are also occupying spots in the upper echelon after having pounded over eight hundred kilometres of pavement. The top female runner is Kathy Cofield who is closing in on the seven hundred kilometre mark. Shane Rollans meanwhile, calls the swimming pool home; having logged three hundred kilometres in the "Edmonton to Lloydminster" swim.

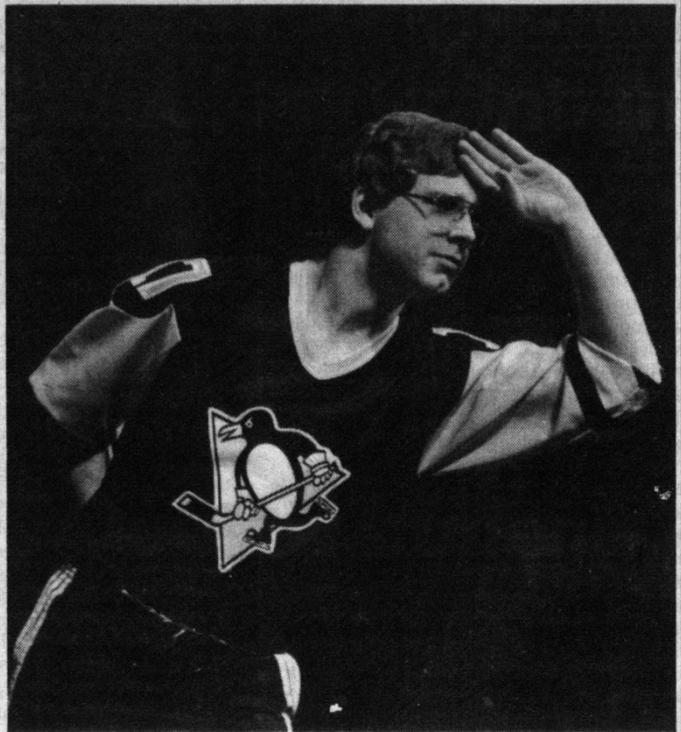


Photo Bill Doskoch

Entertainment editor Dean Bennett strikes a comic pose in his futile search for elusive Gateway sportsmistress Eva Pendzich. However he wasn't laughing when he found himself stuck laying out her page at 4:00 a.m. Eva's currently in the big T.O. tracking the hockey Bears at the CIAU Nationals. She'll be back Tuesday.

YUKON JACK ATTACK #3.

The Bear Bite.



Squeeze the juice of a quartered lime over ice. Throw in 1 1/2 ounces of Yukon Jack, top it up with cola and you'll have trapped the Bear Bite. Inspired in the wild, midst the damnably cold, this, the black sheep of Canadian liquors, is Yukon Jack.



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Torture of a South African Pastor

Film and Discussion

Wednesday, March 20, Noon in SUB 034

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Tuesday, March 19, 1985, 4:00 pm

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footnotes

MARCH 14

East Asian Interest Club: Dr. Patri (Education): "Teaching English in Asia"; 4:00 p.m., HCL-1. All welcome.

U of A Flying Club. Regional Aviation Safety presentation. 7:00 p.m. Rm 269 CAB. Election nomination Wednesday. Next week: Search and Rescue info seminar. Specialists from Namao. 7:00 pm.

Lutheran Student Movement 7:30 p.m. Evening worship at the Centre (11122-86 Ave.)

UASFCAS meeting 1930+, Tory 14-9. All sapients welcome. The Rutherford trifids are harmless—as long as their feed includes a sedative.

MARCH 15, 16, 17

Football Intramural Tournament U of A/U of C. 8103-127 Ave. Info: Wilson Mac 464-4986. Doug McCarthy 973-6897.

MARCH 15

The U of A Student Liberal Association presents Nick Taylor. Room 034 SUB, 3:00 Friday, March 15. Everyone welcome.

Edmonton Chinese Christian Fellowship. "A Night of Sharing" at 7:30 pm. Room 158 SUB.

Orthodox Christian Fellowship "Journey to Spiritual Roots—from Protestantism to the Orthodox Church" Speaker: Bishop Jerold Blieger. Room 034 SUB at 7:00 p.m.

Caribbean Students' Assoc. general meeting, 5:30 pm, CAB 229. All are welcome.

Central American Campus Committee "Report from farmers brigade to Nicaragua". 7:30 p.m. Ukrainian Centre, 11018-97 St.

Lutheran Student Movement. Open house at Lutheran Student Centre (11122-86 Ave.) 3-5 p.m. Special welcome to Newman Club.

MARCH 16

U of A Disarmament Group take a walk for Canada to ban the cruise. Corbett Hall, 1:00 p.m.

U of A Committee to Nominate Burke Barker. Strathcona NDP Nomination

meeting—Strath. Comp. High. Registration begins at 4:30 p.m., meeting at 7 p.m. 435-7732 (Stephen).

MARCH 17

Family Fun Sunday. Promises to be a blast! Pavilion 2:00-4:00 pm. Includes: tug-of-war, parachute, swimming & more. Munchies. Register today before 5:00 at the Green Office.

U of A New Democrats organizational meeting for an NDP Anti-War Committee. 8307-109 St., 1:30 p.m. Guest speaker: Pauline Jewett M.P.

Women's Intramural Campus Recreation Spring Fun-Run. 5 km and 2.5 km. 1:00 p.m. Registrations 12:00 to 12:45 p.m. No Entry Fee. Meet between SUB and PE Bldg.

Lutheran Campus Ministry worship services 10:30 a.m. in SUB 158A.

Lutheran Student Movement speaker and discussion on "Mirror or Model: What's a Christian to do?" 7:30 p.m. at the Centre.

MARCH 18

Baha'i Club Discussion. Early history of the Baha'i Faith. Heritage Lounge, Athabasca Hall. 7:30 pm. All are welcome.

Stephen Lewis, SUB Theatre 8 pm. "Canada's role in the United Nations." Free Admission.

Large furnished 1 bedroom apartment to sublet May 1-Sept. 1. Beside Southgate Mall and bus route. \$275.00/mo + utilities. 438-1370.

Downtown YMCA single rooms \$69.00 per week. 421-9622.

WANTED

We Want You. If you're wild and crazy and like fun; we have the summer job for you. The Garden Cafe in Ft. McMurray is hiring experience waitress/waiters. If you are a hardworking, dependable person who likes to make \$60.-\$80.00 a day in tips—We Need You. We offer better than average salary and reasonable accommodation. Submit resume at Campus Manpower office.

Camp Maskepetoon — United Church Youth Camp. Summer Staff: Manager, kitchen, waterfront, sports, outback, crafts, devotions. Contact: 439-0625 or write: CYCI, 5827-114A Street, Edmonton, T6H 3M8.

Wanted: Quality used books in literature and philosophy. Top prices paid by Brownings Books, 9004-112 St., 439-7872.

Hungarian-speaking research assistnt. Prof. Szabo, Tory 2-15, mornings.

Immediate openings for GMAT, GRE & DAT tutors. Call 432-0877, 4-10 pm.

Tutoring Jobs—immediate openings for grad or honours students. Math, Sciences and Commerce. Call 432-0877, 4-10 pm.

SERVICES

If you are a couple expecting a baby in April and are interested in learning to use hypnosis and relaxation for labour and delivery, please contact Sally at 461-5871.

Will do typing. Thesis, manuscripts, etc. Pick-up and delivery. Phone 478-3739.

Typing, fast service, reasonable rates. 458-8001.

Word Processing, my home, Resumes, Term Papers, Thesis, Letters, Agreements, etc. 456-3873 (Castledowns).

Entrepreneurs: Spray painting equipment available for your summer business. Rent or buy. Phone Colin, 466-

5373. Cheap.

Tutoring of French 100, 200, and 300 students. Call Nancy at 435-3336.

Will type students' papers and assignments. Reasonable rates. Phone 466-3395.

Professional Word Processing for thesis, resumes, term papers. Letter Quality Print. E.n'f. Word Processing - 469-4967.

Word Processing, reasonable rates, near Bonnie Doon, call Hanna at 469-7214.

Word Processing. Word Processing. Word Processing. \$18.00 per hour. South Side Secretarial Services. 9629-82 Ave. 432-9414.

Able Accounting. Personal & business tax returns. 9629-82 Ave. 432-7880.

Experienced typist. Reasonable rates. Near Londonderry. 475-4309.

Pregnant? Confidential Assistance 9:30-3:30, 7-9 daily, 11-2 Saturday. Pregnancy Tests. Birthright. 488-0681.

Have fun this summer, 451-3509 to volunteer for children's camp.

Professional Typist—Word Processing 24 hour turn-around service MOST papers. Gwen, 467-9064.

Will type for students. \$1.00 per page. Call Wilma 454-5242.

Typing and photocopying service. For term papers, theses, etc. Yes, we know APA format. Accord Steno Services, North end of HUB Mall, 433-7727.

South Side Secretarial Services. 9629-82 Ave. 432-9414. Typing and Photocopying.

Typing—IBM Selectric. Proofreading. Mrs. Theander 465-2612.

Canada Home Tutoring Agency—High quality tutoring at reasonable rates. All subjects. Grades 1-12, University. No min-hour. Money back guarantee. 432-1396.

Lynn's Typing. We do "rush stuff." P/U & Delivery avail. 461-1698.

Photocopying 8¢, Word Processing \$24/hr, speed typing course, cerlox binding, typewriter repair. Mark 9, HUB Mall. Open evenings, Saturday, 432-7936.

Hayrides, sleighrides, large or small groups welcome. 464-0234.

Typing at recession rates. Interested call 483-5212.

St. Albert typing. Phone Arlene 459-8495.

Lynn's Word Processing. Ideal for theses, manuscripts, essay. \$1.50/page. 465-7735.

Central Copy Centre Word Processing student special 40% off. (reg. \$24/hr). Speed typist 424-4080.

Typing Meadowlark area. Reasonable rates. Marlene 484-8864.

Word Processing, southside. \$2.00/page. 11-7 Mon.-Fri. Barbara 462-8930.

Will do any and all typing, 489-5023.

Quaker worship. Sundays, 11 a.m., Soroptimist Room, YWCA, 100 Ave., 103 St.

Will do typing on word-processor. All types of documents. \$1.50 per page. 48 hrs notice on papers over 10 pages. Copies available. Ph: 464-7124 between Mon.-Fri. 9:30 am - 4:00 pm.

Aim Tech Word Processing. Resumes, Theses, Reports, Labels. Rm 303, 10454-82 Ave. Ph. 433-2572.

PERSONALS

Male 29, asian student, 5'6", 130, seeks sincere honest male friend. Reply Box 890, Sub 11, Edmonton, Alta. T6G 2E0.

Two attractive, upward mobile gentlemen looking for two unattached and attractive ladies for genuine relationship. No. 1 should be cute, cheeful, bright, lively and sincere. Enjoys pop and soft rock, likes the night, sharing, quiet moments, surprises and little things. A romantic at heart. No. 2 should be intelligent, articulate, outgoing and interesting. Enjoys mountains, Yes, Def Leppard (while driving to the mountains). Should be able to weather out rough times and sail through the good. Romance, love and wine provided in return. Please respond with a recent picture and a letter about yourself, in an envelope marked No. 1 or No. 2. Address—Sincerely Yours, deliver c/o ASA Office (Humanities 2-3).

Homosexual contact group. Ready to receive. Phone Brian 439-8064 or Leo 439-8194.

To the RH Dental Hygienist at the LH station: the silver market went my way... would you consider accepting a limo ride to Okotoks? In all sincerity —E.

classifieds

FOR SALE

Apple IIe, drive, monitor, printer, applewriter, diskettes, ribbons, desk, one year. \$2500 obo. 488-9277.

Zoryana Resale Boutique - fine quality women's & men's clothing & accessories. Specializing in natural fabrics, designer clothing & vintage. Under the red canopy at 8206-104 St. Open till 9 pm Thursday & Friday.

Rent to own — new Royal electronic typewriters, or purchase used Electric at Mark 9, HUB Mall, 432-7936.

FOR RENT

STUDENT PROTEST



Due to the number of malcontents on campus there will be a protest to protest protesting. It will be the Protest to End All Protests.

TALK TALL!



Talk about your favourite brand in our new tall, easy-to-pour bottles. Molson Canadian. An honest brew that makes its own friends.



SAGITTARIUS

You are honest and intelligent. People think you are dull.

THE TERM PAPER WAREHOUSE

Millions of titles. Hundreds of satisfied customers. 1/2 Price Sale on Ph.D. thesis.

LAW STUDENTS MOOT COURT

Open to all students.

ZYMURGY in action



Happy Hour every Wednesday at the Students' Union Pub.

Thicia
Just thought I'd leave a note saying it was great to see you last night. We really do have a great relationship. D.

Dave—
I hope you enjoyed meeting my twin sister. Don't worry, we'll get together for the summer. T.

Student Film Appreciation

Another collection of boring, trite, and pointless foreign movies that no one understands yet everyone spends hours afterward discussing.

INTRAMURAL CURLING

...a team ...ing!

Computer Dating Ltd.
Phone the computer dating professionals at Computer Dating Ltd. to find out more.

INVOLVEMENT OPPORTUNITIES

There is more to the University than textbooks . . .

STUDENTS' UNION BOARDS AND COMMITTEES

Academic Affairs Board

— requires 4 student-at-large-members

The Academic Affairs Board:

- Makes recommendations to Students' Council on academic affairs and academic relations
- Assists and advises the Vice-President Academic on implementation of Students' Union policy
- Promotes cooperation and coordination with faculty associations and the General Faculties Council Student Caucus
- Considers applications for financial assistance from faculty associations and departmental clubs.

Administration Board

— requires 4 student-at-large-members

The Administration Board:

- Considers recommendations concerning the Students' Union budgets and applications for non-budgeted expenses
- Considers applications for financial assistance from fraternities, sports clubs, ethnic organizations, and hobby and recreational clubs
- Aids in financial policy making with respect to Dewey's, RATT, l'Express, SUB Theatre, Games, and other areas of the Students' Union.

Eugene L. Brody Funding Board

— requires 4 student-at-large-members

The Brody Board:

- Determines Students' Union financial

donations to various charitable or relief projects from the Eugene Brody Fund.

Discipline, Interpretation and Enforcement (D.I.E.) Board

— requires 8 student-at-large-members who must be in their second or further years of studies

The D.I.E. Board:

- Acts as administrative tribunal for Students' Union Constitution and Bylaws
- Has "court-like" powers
- Investigates and tries alleged breaches of discipline
- Interprets Students' Union Constitution and Bylaws

Term of Office: 1 June 1985 to 30 May 1986

External Affairs Board

— requires 5 student-at-large-members

The External Affairs Board:

- Creates and coordinates projects on campus concerning various issues of interest and concern
- Makes recommendations to Students' Council on political issues
- Considers applications for financial assistance from political clubs, religious clubs, and public service organizations

Nominating Committee

— requires 2 student-at-large-members

The Nominating Committee:

- Selects the Students' Union Directors of

service areas and the Commissioners

- Selects the Speaker of Students' Council
- Selects the members of other Students' Union boards and committees.

Building Services Board

— requires 5 student-at-large-members

The Building Services Board:

- Makes recommendations to Students' Council concerning building policies in the Students' Union Building (SUB)
- Makes policy recommendations to Students' Council concerning services offered by the Students' Union
- Approves allocating of space in the Students' Union Building according to building policy
- Considers applications for Dinwoodie cabarets.

Housing and Transport Commission

— requires 6 student-at-large-members

The Housing and Transport Commission:

- Makes policy recommendations to Students' Council concerning housing and transportation concerns
- Is responsible for the preparation and maintenance of a long-range plan of housing and transportation for the students at the U of A by the Students' Union
- Works with the various student residences on issues of concern
- Investigates development and zoning plans for the University area

Standing Committees of the University President and Vice Presidents

Archives and Documents Committee

— requires 1 undergraduate student

Purpose:

- To recommend policy to establish an archives procedure within the University
- To recommend policy for retention, disposal, and preservation of University documents and historical manuscripts.

Meets: At the call of the Chair

Term: 1 July 1985 to 30 June 1986

Recreational Use of "Physical Education and Recreation Centre" Committee

— requires 3 undergraduate representatives

Purpose:

- To review recreational needs of the students and staff as they affect the scheduling of free time in the Physical Education and Recreation Centre.
- To establish policy as to the Centre's use during the periods not scheduled for regular classes.

Meets: At the call of the Chair

Term: 1 May 1985 to 30 April 1986

Security Advisory Committee

— requires 1 undergraduate representative

Purpose:

- To provide a forum for the review and formulation of security policy
- To ensure that security policy is in conformity with the law and to ensure consistent application on campus.

Meets: At the call of the Chair

Term: 1 May 1985 to 30 April 1986

University Collections Committee

— requires 1 undergraduate representative

Purpose:

- To recommend policy for security, conservation, cataloguing, exhibition and storage of the University Collections, and for the acquisition and disposition of major collections
- To aid in the acquisition of outside funding for the support of the University Collections
- To assist in the preparation of central service budgets for, and the establishment of priorities for budget allocations to the University Collections
- To facilitate liaison between the University and other bodies concerned with the exhibition, care, and preservation of similar collections.

Meets: At the call of the Chair, but no less than 4 per year.

Term: 1 July 1985 to 30 June 1986

Committee on the Purchase and Placement of Works of Art

— requires 1 undergraduate representative

Purpose:

- To make recommendations and give advice to the Vice-President (Facilities and Services) on the purchase or commissioning of works of art purchased from capital funds.

Meets: At the call of the Chair

Term: 1 May 1985 to 30 April 1986

Parking Appeals Committee

— requires 1 undergraduate representative.

- Purpose:** To hear appeals from violation notices issued pursuant to the Traffic and Parking Regulations

— To make rulings on each appeal

Meets: Once per Month

Term: 1 April 1985 to 31 March 1986

Occupational Health & Safety Committee

— requires 1 undergraduate representative

- Purpose:** To advise on policy with respect to emergency measures, fire, safety, radioactive materials, biosafety, disposal of hazardous materials and any other general health related matters.

Meets: At call of the Chair but no less than 4 per year.

Term: 1 July 1985 to 30 June 1986

Senate

Requires: 3 undergraduate students to sit on the University Senate.

Duties of the Senate:

- The Senate's responsibility is to inquire into any matter that might tend to enhance the

usefulness of the University (University Act, 1966).

- The Senate meets five times yearly.

Terms of Office: 1 May 1985 to 30 April 1986 (unless otherwise stipulated)

Deadline for Applications: 22 March 1985

**For Applications and Information, Contact the SU Executive Offices,
Room 259, SUB, Phone 432-4236**

