

I consider myself very human and very moral...

...and I would have been very excited to see one of those helicopters burn and the bodies inside melt.

Sean Penn on the airborne media

The Gateway

Tuesday, April 8, 1986

LHSA pres elect dies at 22

by John Watson

Lister Hall Student Association (LHSA) president-elect Dave Tuckey died suddenly of leukemia last Wednesday.

Up until Wednesday, "everything was positive", said Jeff Millang, current LHSA president.

Tuckey was scheduled for chemotherapy treatment on Wednesday at the Cross Cancer Institute.

Millang and Tuckey were quite close. "He was always active in the association and he was always there when you needed him," said Millang.

Tuckey, a fourth-year mechani-

cal engineer, had lived in residence for three years. He was a floor coordinator last year and vice-president of Henday Hall this year.

The funeral was held Monday in Tuckey's hometown of Barrhead. About 60 Lister Hall residents were in attendance.

A memorial service at Lister is planned, though a date has not yet been set.

The LHSA has not yet made any decision about holding new elections. "We have a lot of talking and a lot of thinking to do," said Millang.

A decision is not expected until late April.

Pembina open but students unhappy

by Ann Grever

Pembina Hall, along with the Faculte Saint-Jean residence, will be open for the first time over the spring and summer. But unfortunately the move has been marred for Pembina residents by communication and administrative problems with Housing and Food Services.

A proposal was formulated in October to allow students to remain in Pembina over the spring and summer sessions, rather than move to Lister Hall for four months. In the past this move has involved disconnecting phones, changing addresses, and packing everything to move to Lister, only to move again in another four months time. Lister is also a poor place to study over the spring and summer because the Halls are filled with temporary visitors.

The proposal was accepted at the December 10 meeting of the Administration Board.

In the following months however, Pembina residents encountered confusion and red tape in dealing with Housing. The Pembina residents, many of them mature and graduate students, received contradictory signals leaving many of them wondering if they would have to move by April 26,

right in the middle of exams. By March 23, the director of Housing and Food Services, David Bruch, and the Student Housing Officer, Penny Hiebert, met with residents to sort out the problem.

"I think it's a case where the left hand doesn't know what the right hand is doing", said a Pembina resident who did not want to be identified because she feared that her tenancy at Pembina would be threatened if she was named.

The second draft of a newsletter outlining Housing's policy was received by residents on Friday, April 4.

"Anyone beyond that point have had to make arrangements (whether they were staying for spring and summer session)", said this resident. "I'm not convinced that they are meeting the needs of students. In light of the time element, if they had a policy...they didn't know it and...it is late."

However, Bruch says there never was an issue about the resident staying over the spring and summer. Housing has "had very good relationships" with the students at Pembina. There were a number of issues that had to be worked out in the agreements like the number of

continued on page 2



Put away the snow tires, warm up the ten-speeds... It won't dare snow again

Photo Marc Tremblay

At least someone's working

by John Gushue
of Canadian University Press

OTTAWA (CUP) — Business is booming for the credit agencies the federal government employs to collect outstanding student loan debts.

The number of students who have failed to make payments has doubled since 1982, when 12,000 defaulted on their loans. According to Ted Kubacki, manager of the Canada Student Loans Program, as many as 25,000 students could default this year alone.

To retrieve missing payments, the government uses three collection agencies — Associated Credit Bureaus of Canada, FCS International Limited, and Canadian Bonded Credits — to track down defaulting students and ask them to come up with the money.

With fewer grants, higher loans, increased costs, and slimmer job prospects upon graduation, the situation for students threatens to become worse.

But for Kevin Belgrave, manager of Associated Credit Bureaus' head office in Toronto, business is brisk. "We're probably dealing with about 13,000 cases right now. We have at least one person, and maybe two or three in larger centres, handling Canada Student Loans in each of our 114 offices. Things are working out very well for us indeed," he said.

Because the federal government guarantees its loans, banks are less interested in helping debtors pay

off an outstanding balance. Instead, says Hugh O'Reilly, assistant to NDP MP Dan Heap, "the banks seem a little trigger happy, in turning the loans over to a collection agency."

As soon as a bank turns a student's account over to a collection agency, the bank collects its money from the government.

The federal government sets guidelines that collection agencies must respect when dealing with debtors. "First of all, they have to gain the cooperation of the debtor," Kubacki said. Students cannot be verbally harassed, called at work, called at parents' homes, or encouraged to take out more loans.

But Barb Donaldson, chair of the Canadian Federation of Students, said collection agencies are repeatedly profiting at the expense of students.

"At the best of times, they operate on this side of the law," said Donaldson, who worked for a credit company one summer.

"Yet they somehow manage to get away with those things because students don't know their right under the law," she said.

Donaldson said a common violation many credit companies make is listing a client's student loan history in her or his credit file. "They're not supposed to do that, and they know it," she said.

In the House of Commons March 11th, Liberal MP Lloyd Axworthy (Winnipeg-Fort Garry) asked if the government endorses "a general pattern of harassment of those who

are benefiting from student loans."

Youth minister Andree Champagne said, "I am not aware of this being a policy in any way," and promised to bring the matter to Secretary of State Benoit Bouchard's attention.

Axworthy heard several cases of debtor harassment, including a complaint laid by "a young woman with a small child (who) had repeatedly tried to negotiate a long-term loan payment schedule with the bank and collection agency", but was still being harassed.

"This is not an isolated case," Axworthy told the House.

Donaldson said most banks are intolerant of student clients. "There are a few banks I can name that are very patient, but I think the majority would rather not give you the time of day, let alone the same amount of counselling you'd receive if you were someone else," she said.

A former York University student who asked not to be identified said one collector tracked her down to an office where she was working, although she said she had "absolutely no idea how they found that one out."

Belgrave said his collectors "find telephone work elicits the best response. It's long and tedious work, and the largest hurdle is to locate the debtor. That's our big problem."

Belgrave insisted his collectors remain within legal jurisdiction. "They have guidelines over what

continued on page 3

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Albertans go for Rhodes

by Jennifer Strain

People with impressive academic and extracurricular record and who have sound intellect and character may be eligible to receive one of the most prestigious scholarships in the world, tenable at Oxford University.

"It is probably the most generous scholarship in existence," said D.P. Jones, U of A Law professor and secretary of the Alberta Selection Committee for the Rhodes scholarships.

Established in 1904, under the will of Cecil Rhodes, the scholarships entitle winners to two and possibly three years of undergraduate or advanced study at Oxford. The stipend includes payment of the student's fees, a maintenance allowance to cover room and board, and transportation expenses to and from Oxford. The value of each scholarship thus varies, but is approximately \$20,000 per year.

"There is no limitation as to subject of study," said Jones. "There is

also no limitation as to race, sex or religion. The original will stipulated that only men were eligible, but that was changed by an Act of the British Parliament about ten years ago," he added.

To be eligible, applicants must be unmarried, have at least two years of university study behind them, and be between 18 and 24 years old on the day they would begin attendance at Oxford. They are not required to write an exam. Selection is made on the basis of a personal interview before a selection committee and the applicants record. In his will, Cecil Rhodes listed certain desirable qualities of a scholar: literary and scholastic achievement, interest in outdoor sports, truth, courage, determination, and unselfish interest in one's fellowman.

"We are looking for leaders of the future," said Jones. "Success in academics and sports is important, but those achievements don't necessarily have to be first class. Sim-

ilarly, a person who is involved in community work should demonstrate to us that he is involved for unselfish reasons." Jones added, "We are looking for a well-rounded person."

There are 80 Rhodes scholarships available throughout the world per year. Eleven are allotted to Canada, of which 2 go to Ontario, 2 to Quebec, 1 to B.C., 1 to Newfoundland, 2 to the Atlantic Provinces, and 3 to the Prairie Provinces.

Alberta candidates go before a Provincial Selection Committee which nominates no more than 3 candidates to appear before a Regional Selection Committee. Saskatchewan and Manitoba do the same. From these 9 candidates, the Regional Committee selects 3 winners.

"In the absence of appropriately qualified candidates, no scholarships will be given," said Jones. "Thus there is no guaranteed scholarship for Alberta, but our candidates usually fare pretty well. We usually get about 20-30 applications from across the province each year," he added.

Applications for the scholarships commencing in the autumn of 1987 must be received by October 1986. Information regarding these can be obtained from Professor Jones, 459 Law Centre. 432-5568.

More Pembina

continued from page 1

students who stay the summer and who gets preference to the rooms when school reconvenes in the fall. There were also rates to work out.

Bruch does not believe the March 23 meeting was too late. "We were asked to keep it open", said Bruch. "Students don't know if they are staying yet, for example if they have jobs."

Our concern is not that many people have signed up over the summer."

One example of the contradictory information students have received is the case of one resident who planned to live in Pembina until the beginning of June. When she went to Housing to deposit her \$50.00, she was told Pembina would be full of people on four month contracts. The same afternoon, another resident was told Pembina would not be full so residents would have to move on only two floors. "I was told the opposite information by the same person, the same afternoon", said this resident.

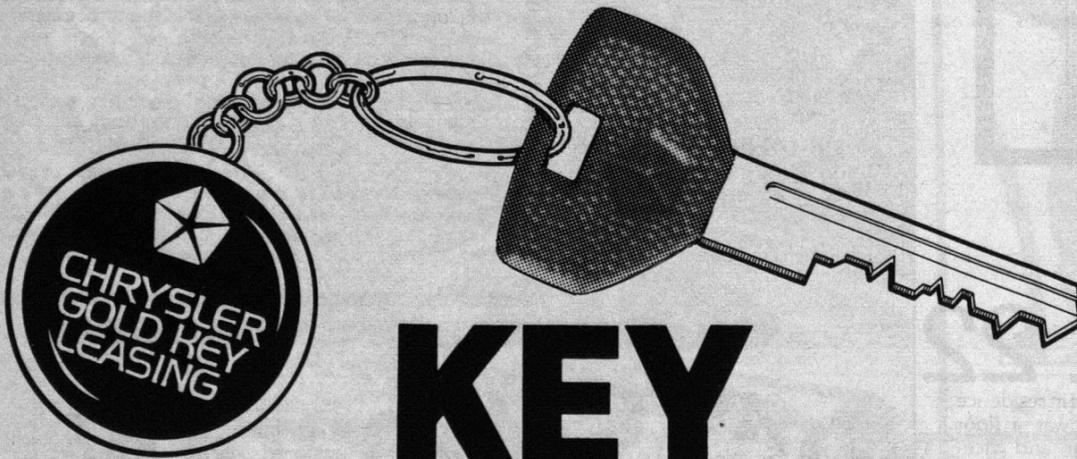
"Even with something in writing, I don't trust it... There doesn't seem to be a lot of communication and even when there is, a lot comes from us."

"A lot of times I've had to solve their administrative problems... and when there's a problem I don't even get an apology."

Michael Shore, the Vice-president of the Pembina Students' Association, however is more optimistic that now Housing seems to be more aware and "seem more willing to listen."

Shore believes the main problem is that "when a crisis comes up, they react to it", instead of working on a consistent policy. Shore had decided to stay on as vice-president next year because he believes a better relationship can be worked out.

"It's the issue of who's here for whom", said the first resident. "We want to study, we need a place to live. They do have a lot of control over us... We are at risk."



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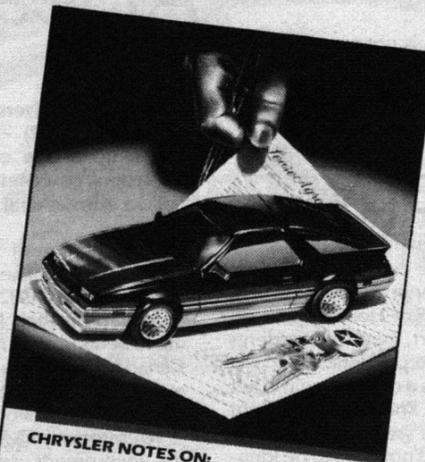
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Just think of all those clogged arteries

by Dee Fleming

Most people who assume they consume a healthy diet are surprised to discover that their intake of fat is between 40 and 50 per cent of their total calories — extremely above healthy levels.

Fat in the diet is a major dietary problem for Canadians. Diet is believed to be responsible for a large percentage of cancer and heart disease. There is strong evidence to suggest that fat consumed, especially saturated fat, has a strong causal link to coronary heart disease and cancer.

Atherosclerosis (causing coronary heart disease) and cancer are the major causes of death between the ages of 40 and 65. The problem does not begin at 40. As early as the age of two, there is evidence for the formation of atherosclerosis. The Canadian Cancer Society and the Canadian Heart Foundation are urging Canadians to cut back on their intake of fat in the diet.

Western foods are filled with fat, from dairy products, cream in coffee, butter on bread or popcorn, to canned food packed in oil, fried foods and meat. A recent study commissioned by *Science Digest* found that McDonald's Chicken McNuggets and Filet of Fish and Burger King's Chicken Sandwich and Whaler had fatty acid profiles that were more like beef than chicken or fish. This is due to cooking in tallow, a saturated fat from beef. Most fast-food outlets, including Jumbo's in SUB, use this for cooking.

At least one half of all deaths per year are related to coronary heart disease.

Today's health conscious western society is dieting, exercising, and worried about vitamins more than ever; and yet the potential danger their large consumption of fat has does not seem to rate in this health awareness. People don't worry about or change their fat consumption until they are faced with a serious health problem.

The effect that fat has on the body is easily ignored because the devastating results are not readily apparent. But the cumulative effects will manifest themselves eventually.

The Canadian Cancer Society strongly recommends a decrease in fat content to 30 per cent of total diet calories. There should be a corresponding increase in the consumption of fish, poultry, skim milk, and fibre (fruits and vegetables).

More credit

continued from page 1

we can and can not do," he said.

Kubacki said it's "unfortunate" when a collector harasses a debtor, but "it's not a common problem. It happens from time to time (and when it does) we conduct ourselves in the proper manner."

According to Belgrave, collection agencies are working to everyone's benefit. "Things have improved, certainly because the government has put this in the hands of private industry, which in the long run benefits everybody."

He said even debtors are helped. "The graduating student today has a much bigger loan than five years ago, and has a much greater debt to pay. The cost of everything has risen... but things are happening very well right now," he said.

Donaldson said student leaders don't like to talk about defaulters "because it makes students look bad. But it can be connected to other things — unemployment, low income jobs, and enormous debt loads."

FAT	Occasionally/never	0	FIBRE	Once or twice	2
Which type of milk do you drink?			What kind of bread do you eat?	Occasionally/never	0
High/full fat	3	Do you eat high/medium fat cheese?	Wholemeal	3	
Medium fat	2	Five or more times a week	Brown	2	How many times a week do you eat rice or pasta?
Semi-skimmed	1	Three to five times a week	White	1	Six or more
Skimmed/none	0	Once or twice a week	Mixture	2	Three to five
		Occasionally/never		1	Once or twice
Do you eat cream or evaporated milk?			0	0	Occasionally/never
Every day	3	How much meat fat do you eat?	6	6	How many times a week do you eat boiled/mashed/jacket potatoes?
Several times a week	2	All	4	4	Six or more
About once a week	1	Some	3	2	Three to five
Less than once a week/never	0	None	1	1	Once or twice
		Vegetarian	0	0	Occasionally/never
Which do you usually eat?					0
Butter or hard margarine	3	How many times a week do you eat sausages/meat pies/burgers?	6	4	
Soft or polyunsaturated margarine	2	Six or more	3	3	TOTAL
Low fat spread	1	Three to five	2	3	
Nothing	0	Once or twice	1		
		Occasionally/never	0		
Do you spread it:					
Thickly	3	When cooking bacon or burgers, do you:	0		
Medium	2	Fry	3		
Thinly	1	Grill with added oil or fat	2		
		Grill without adding fat	1		
Which do you usually use for cooking?		Eat occasionally or never	0		
Lard, meat fat, butter, margarine	3				
Mixed/blended vegetable oil	2	How many times a week do you eat a whole packet of nuts?			
Corn, sunflower or olive oil	1	Six or more	3		
		Three to five	2		
How many times a week do you eat chips/french fries?		Once or twice	1		
Five or more	3	Occasionally/never	0		
Two to four	2				
Once	1	How many times a week do you eat crisps/potato chips?			
Occasionally/never	0	Six or more	3		
		Three to five	2		
What type of cheese do you eat most of?		Once or twice	1		
High-fat — Cheddar/cream/Stilton	4	Occasionally/never	0		
Medium-fat — Camembert/-	3				
spreads/Edam	2	How many times a week do you eat cream cakes?			
Low-fat — cottage/curd	1	Six or more	3		
Variety	3	Three to five	2		
		Once or twice	1		
How many times a week do you eat chocolate bars?		Occasionally/never	0		
Six or more	3				
Three to five	2	TOTAL			
Once or twice	1				

If your fat total was less than your fibre total, well done.
If your fat total was about the same as your fibre total (within one or two points), try to cut down on fat.
If your fat total was greater than your fibre total, you need to make changes in your diet.

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APPLY: Student Awards Office
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Letters

Original sin

Dear Editor,

I am compelled to respond to recently run, two-part series, "The Pink Triangle". Upon careful reading, I noticed a common theme repeated throughout the articles; that of confusion on behalf of the homosexual. This confusion is so common today as traditional values in the home and church have been challenged, men and women's roles are being redefined, two-parent homes are being broken, and other erosions wear at the basis upon which our new society is built.

Much of this pain and confusion could be avoided if we people, including myself, would follow some very basic guidelines that were established by a reasonable, orderly and loving God. When God set down rules for living, in the Bible, they were not meant to enslave His people but rather to set them free from confusion and fear (see II Tim. 1:7).

Homosexuality is clearly established in the Bible as unnatural and sinful (see Lev. 18, I Cor. 6:9 and Rom. 1:24-27), but for every reference against homosexuality there is equal condemnation for fornicators, adulterers, incestuous offenders, murderers and the dishonest. Homosexuality is a sin.

As a moral issue, homosexuality is presently receiving attention in political circles both locally and federally; and rightly so. But we must not make the mistake of pinpointing homosexuality as somehow worse than other wrongs. The real problem is not in one particular type of sin, but in the fact that in willfully disobeying God's clear guidelines sin has resulted and brought with it the natural consequences of confusion, hurt and depression. It is only in a right relationship with our creator that peace will overtake the confusion.

Dave Friesen
Engineering II

Sensitivity

Many of you have read or know about the recent editions of the Pink Triangle. In the "Coming to grips with homosexuality", p. 10, Gateway, March 25, the author points out that until recently, his attitude toward homosexuals was one of condemnation, rejection, and ridicule. Now, however, he is much more tolerant and understanding, seeing them "as humans just like myself but with a sexual orientation different from my own." This change in attitude is very prevalent data, as even the results from a Gallup poll printed on the same page indicate. Many churches today officially accept or at least "tolerate" homosexuality and will quote from the Bible to support their viewpoint.

However, what does the Bible really say? See for yourself and decide. "If a man lies with a man as one lies with a woman, both of them have done what is detestable" (Leviticus 20:13) see also Romans 1:27 and 1 Corinthians 6:9-11: "Do you not know that the wicked will not inherit the Kingdom of God? Do not be deceived: neither the sexually immoral, nor idolators, Jesus Christ. Ephesians 2:8,9 and Hebrews 11:6 further explain that this faith is a gift of God and available to anyone who earnestly seeks God. If you are interested, read also Romans 3:22-24, 6:23, 5,8, and 10:9-13.

The choice is clear: either you believe the Bible is the word of God and do what it says, or you do what is right in your own eyes. And that goes not only for the homosexual but all of us.

There is a viable alternative to condemnation or tolerance of homosexuality.

Axel Dyckerhoff, Engg III
Brian Philips, Engg III
Randy Guay, Engg III

Rosetta Voth, Engg I
Wally Thorson, Engg III
Thomas Kuelker Engg IV

Sin City

To the Editor:

As an individual who is opposed to homosexuality as a perverse and immoral practice, I am alarmed and offended with the article, "Coming to grips with homosexuality", in the March 25th issue of the Gateway. Like the typical media response to homosexual-

ity, Shaun Cody seems to be attempting to appear liberal-minded. It is not happy but a sad time when society no longer rejects immorality. While I agree that homosexuals are human beings, their sexual practices are wrong and unnatural and should not be condoned.

We are constantly being inundated by the media views that attempt to make anyone who opposes the homosexual lifestyle to appear as a closed-minded bigot. Many television programs today try to liken homosexuals to other minority groups such as blacks and orientals in order to evoke sympathy for their cause. We are told that if we are against homosexuality it is the same as being opposed to a racial or ethnic group. I know that there is no relation between sexual perversion and ethnic background and that homosexuality deserves no sympathy on the basis of discrimination. Shaun Cody should not be troubled with his opposition of homosexuality, but by his growing tolerance of it. Majority acceptance for a practice does not make it right and those who accept it must share in the responsibility for the consequences it might bring. As history has proven, normal always gets worse and the acceptance for a moral perversion of this kind only paves the way for practices that are even more twisted.

My advice to Shaun Cody is that he should not be afraid of being opposed to homosexuality. Homophobic is a term invented by homosexual sympathizers as a stereotype for those who oppose their perversions.

Steve Gerein
Arts I

Final say

It was interesting to read the letter written by Wim Van Winkoop (Gateway, March 25, 1986). Winkoop is probably correct in saying that the Gateway's indiscriminate use of the word God offends some students. Be that as it may, I would like to know what gives Winkoop the authority to say "...and above all, God would be very pleased" (with your discontinuance of this practice).

Winkoop has the inside track on God's thoughts?

Thomas B. Murdoch
Education IV

Third thanks

I want to express sincere appreciation to all those who supported me during recent S.U. Elections. I want to thank team members of *Students Working for Students* — Peter, Rhianne, Ron, Ken, and Tim — for their close cooperation and for their responsible show of effort during Elections '86. I welcome Dave and his Executive Team for '86. I will seek their cooperation in working towards the common good of all students of this university.

Please feel free to contact me at 244 SU or phone 3725.

Jim Shinkaruk, Rep
Board of Governors, U of A

P.S. We are currently examining the high cost of books on your behalf. Please help us by completing and returning the ad or questionnaire appearing in the current issue of Gateway.

Last impressions

Like many other students, this spring will see my entry into the "real world". When I look back at all that I have done and all I failed to do during my immersion in academia, I have come away from my experiences with a number of reflections on what purpose the University of Alberta serves in our community.

First of all, it is brutally apparent that a degree is no guarantee for a job in our field of training. Instead, our education should not be limited to mere course work. The greatest education I have come away from the campus with is understanding and insight into the broad diversity of elements that comprise our society. This, coupled with the ability to cooperate and communicate with others is the most valuable asset one can possess in a rapidly changing, increasingly complex world. Due to the specialization

Letters continued on page 5

The Gateway

The Gateway is the newspaper of the University of Alberta students. The contents are the responsibility of the Editor in Chief. All opinions are signed by the writer and do not necessarily reflect the views of The Gateway. News copy deadlines are 12 noon Mondays and Wednesdays. Newsroom: Rm 282, SUB (ph. 432-5168). Advertising: Rm 256D, SUB (ph. 432-4241). The Gateway, Rm 282, Students' Union Building, U of A, Edmonton, Alberta, T6G 2G7. Readership is 25,000. The Gateway is a member of Canadian University Press.

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Jerome Ryckborst sharpened a pointed stone on the wall of his cave. "Signs of intelligence" is what anthropologist Andy Phillipotts would deduce some 1,000,000 years later. Into the mouth of this stony domicile appeared Hans Beckers and Marc Tremblay. "Glurch." The hunt begins. They travel towards the valley of Mac Hlop, past the village belonging to Horg's son Greg Whitting. The day is long and the air is laden with ash. The great volcano Delone Fleming has erupted again, causing James MacDonald to talk of some strange thing he calls "Gods." At last they reach the valley which is home to the prey. It has been moons since Elaine Ostry has eaten the tasty meat brought back from this place. But the hunters sniff the scent of Pat Maguire's people. They are near, these brutal enemies and fearsome warriors. "Krone!" But it is too late to hide. Jennifer Strain and Rob Schmidt are upon the two hunters. "Sprunge," orders John Watson, and all go hungry.

Vol. 76, No. 48, April 8, 1986



"ADMIT IT RON, HE'S WORKING FOR THE CIA, ISN'T HE?"

Letters continued from page 4

each of us acquire in our education, these unteachable qualities become increasingly important if I and the many other emerging members of society are to work together and successfully overcome the conflicts and crisis situations which our societal progress will create. Regardless of our faculty or area of specialization, we should never forget our responsibility to utilize the developed skills for the good of all.

Andrew L. Zebak
Arts IV

Conscious women

Re: Gateway letters, March 20, 1986; Sex: who's counting

Excuse me, John Savard, but what is your real gripe? Apparently, it is not the legitimately questionable statement that men "tend to be much more sexually active than women", as the first portion of your letter refuted. However, I am quite baffled and amazed at your ability to move from this refutation to feminist bashing. In this regard, your transition from *imagining* feminist "outcry" at paternity tests to validate men paying child support, to *accusing* feminists of "trying to avoid all responsibility for their sexual activities" is

equally amazing, permitting women the "right to be less responsible for the results" of sexual activity implies that women must be granted "rights" (undoubtedly by men), and that it was a right in the first place to be *more* responsible. It was never a "right", but a burdensome and exhausting responsibility twisted into female "instinct."

Feminist that I am, I accept the responsibility for the results of my sexual activity. Conscious women, feminists or not, will continue to accept this responsibility, wishing or working to make it otherwise, but knowing that for the near future, if we do not, men in general will not willingly assume the responsibility that was and always will be equally theirs. Your letter serves as yet another indication of the lengths that people, who don't understand feminism will go to, to slander that which they do not comprehend but perceive as threatening anyway.

Aureen Costuros
Arts II

P.S. T paraphrase Dale Spender, it is easy to be rude to three men a day; all a woman needs to do is inform a man when he is wrong. This kind of truth is easily misconstrued as rudeness.

two cactii and three nines

by Beckers and Steer



THE SAGA CONTINUES ON PAGE 6!

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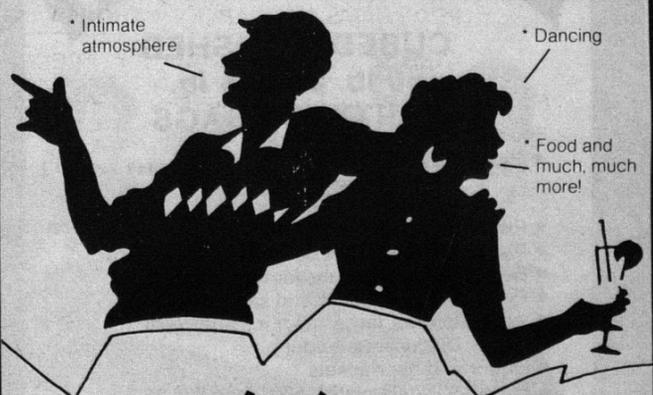
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Real men make videos



THINK ABOUT IT!

by Greg Whiting

Back at the dawn of prehistory, before real men had even heard of quiche, it was necessary for our remote ancestors to stay in top physical condition. The reason for this should be obvious, but in case it isn't, picture a caveman with the build of Orson Welles running after an antelope he had wounded with a spear, wrestling it to the ground, finishing it off, and carrying it home to a cave ten miles away. Now picture a caveman in the same physical condition as Sylvester Stallone doing the same thing. Now ask yourself which of these potential remote ancestors would have had antelope for dinner and survived to produce remote descendants.

Today, of course, we have progressed beyond the need to chase down and kill our own dinner, unless the meal happens to be a particularly old fast-food hamburger. However, modern man still needs to stay in fairly good shape so that he can avoid circulatory collapse, carry big-screen televisions into his den, and attract modern woman.

In order to fulfill its desire for physical fitness,

today's North American society has created many forms of exercise. These include aerobics, weightlifting, and running away from muggers. The latter activity can also be done without muggers, in which case it is called jogging.

For people sensible enough to work out indoors, aerobics videocassettes are available. The basic principle is simple: if you got out of shape watching television, you can get back into shape watching television. All you have to do is keep up with the people on the screen. Advanced exercise buffs can use the same tapes that beginners do by working out while the tape is on fast forward. Several people have made these videocassettes, including physical fitness expert Jack LaLanne, physically-fit actress Jane Fonda, and a retired U.S. Marine Corps sergeant. Some videocassette distributor should get the three of them together for a "greatest hits" tape. LaLanne would exercise; Fonda and the sergeant would argue about Vietnam. People watching would get into shape and learn about world affairs at the same time.

Jogging, which is done outside, is an even more popular contemporary form of physical abuse than aerobics because it awakens in a person's mind the feeling that he's out on the high plains chasing antelopes, even though he's really in the city chasing a BMW. Joggers are usually fanatics when it comes to their favourite form of physical abuse. Some of them, who are totally crazy, actually go out and jog in Hous-

continued on page 7

two cactii and three nines

by Beckers and Stech

WE INTERRUPT THIS PROGRAM TO BRING YOU PORTIONS OF RONALD REAGAN'S LATEST SPEECH...

IF YOU CONSIDER SOMEONE WHO SUFFERS FROM MISSILE ENVY, AND SENILITY, AND WHO IS ALSO A PARANOID PROPAGANDA-MONGER, AND A BIBLE THUMPER, WHO WOULDN'T HESITATE TO BLOW UP EVERY GODDAMN 'NEIGHBOUR' HE EVER 'LOVED', TO BE A GOOFBALL... WELL THEN, I GUESS...

I'M A GOOFBALL, TOO!

BUT ON TO MORE PRESSING MATTERS—OUR WAR WITH THE 'HUNS FROM THE NORTH'! I'VE CONSULTED MY DEAR FRIEND JERRY FALWELL AND WE BOTH AGREE THAT IT'S HIGH TIME WE SENT ALL THOSE NORTHERN BARBARIANS TO KINGDOM COME!... THUS, WE'VE DECIDED TO USE... PRAISE THE LORD... (PAUSE)...

... THE ATOMIC BOMB!!

THE ATOMIC BOMB!?! HOLY ESPOSITO!!—I'VE GOT TO ACT FAST!!

OUR HERO'S PLAN TAKES HIM TO A LOCAL RECORD STORE

I NEED AN ANNE MURRAY RECORD—FAST!... IT'S A NATIONAL EMERGENCY!!

GA... GOSH—WE'RE SOLD OUT!

GA... GOSH—WE'RE SOLD OUT!

JOE CAN'CK RUSHES FROM ONE RECORD STORE TO THE NEXT—EVERYWHERE HE GOES, THE END RESULT IS THE SAME...

GA... GOSH—WE'RE SOLD OUT!

UNTIL FINALLY...

PLEASE... I BEG YOU!

YOU'RE IN LUCK... IT'S THE LAST ONE I'VE GOT!

DELIGHTED, JOE CAN'CK SETS OUT ON HIS SKIDOO AND RIDES ALONG THE 49TH PARALLEL (FROM COAST TO COAST), FINALIZING HIS PLAN OF ATTACK.

MUSH! MUSH!

UNTIL EVENTUALLY, WITH AN AMERICAN BATTALION LOOMING NEAR...

THERE... THAT'S THE LAST OF THE SPEAKERS!... NOW ALL I HAVE TO DO IS PRESS THIS BUTTON AND...

CHARGE!

YOU CAN COUNT ON THE COMMERCE!

RE-TREAT!!!

THE PLANES WITH THE ATOMIC BOMBS ARE FLYING OVERHEAD!—THEY'RE TOO HIGH TO HEAR THE MUSIC!!!

JOE'S PLAN SEEMS TO BE WORKING... CANADA

IT'S WORKING! IT'S WORKING! IT'S... OH NO!!

BRRR... RRR... RRR...

ZOOGAD!!! BETTER BAKE YOUR LAST BATCH OF COOKIES NOW... IT LOOKS LIKE CANADA'S GOOSE IS COOKED!! UNLESS, OF COURSE, JOE CAN'CK (RAH-RAH, HE'S OUR MAN!) HAS ANOTHER PLAN!

IT ALL WINDS UP ON THURSDAY, IN "THE GATEWAY!"

BE THERE.

KEY TO MAP:
 □ SPEAKERS SET UP BY JOE CAN'CK
 ▽ AMERICAN MILITARY UNITS.

Opinion

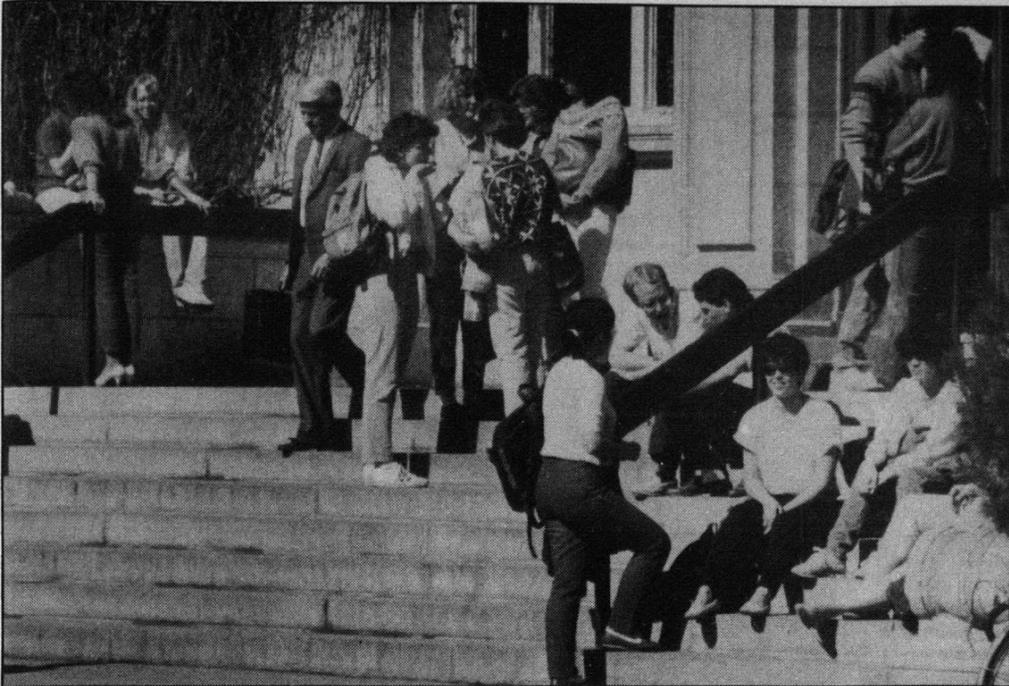


Photo Marc Temblay

University culture shock

by Elaine Ostry

Hard to believe it's April already — with term papers coming due and finals looming in the near future. A horrible month for expert procrastinators like myself.

The year went by rather quickly. By the time I got used to this place, it's almost time to leave. Oh yes, there are so many things an impressionable young freshman must adapt to!

The first thing I did on my very first day of university was to buy a coffee at Java Jive. Yes I wanted to look like I belonged. It didn't work because the next thing I did was ask someone where the Old Arts building was. This was after frantic brainstorming to interpret the building codes in the handy registration booklet. It was very embarrassing.

I suffered culture shock and dizziness in the lineups at the Bookstore. Almost fainted when the bill was rung up to \$300. Even then I wondered whether it was worth it. I'm still wondering.

It took me a long time to find my way around the university. I was so proud when I discovered the walkways from Business to HUB; from HUB to Fine Arts; from HUB to Humanities. It even took me awhile to realize that Business was connected to Tory. I remember wondering where all those people were going.

The walkway I "discovered" came in handy in the blast of winter. I learned how to walk from Tory to the

Butterdome enduring only 200m in the cold.

Sometime in October I got lost in Tory and then the Bugs Sci. building. Now that was really scary because I stumbled into the animal research zone. I wondered, amid the shrieks of tortured monkeys, if I'd ever get out alive.

One of the finest pleasures is to discover places on your own. I remember stumbling across the cavellike Humanities lounge, otherwise known as the Twilight Zone. Fall into one of those chairs and you immediately fall asleep, guaranteed.

There's a lot about this university that no one ever tells you, but expects you to know. For one thing, I didn't know that students were free to use all the sports facilities. I didn't know about those cheap \$1 movies. I thought you could dance at RATT and that Dinwoodies was a bonafide lounge. At first, I thought it was a coincidence that all the university phone numbers began with '432'.

During the first term, I was obsessed with finding my "favourites", such as: where can I find the 'best' cup of coffee? the 'best' doughnuts? the 'best' lounge? Other questions of ultimate importance: where are the free phones? where are the cheapest photocopiers that still accept dimes? which libraries can you eat in?

Now these questions are (almost) all answered. What a learning experience, I tell ya.

continued from page 6

ton in the middle of the summer. There are even joggers who run outside in Edmonton in the middle of the winter. The rest of us are slightly smarter and will refuse to leave the warm buildings we occupy unless we hear that a jogger has dropped a winning Lotto 6/49 ticket near the parking lot. Strange as it may seem, however, Edmonton winter joggers are not totally crazy. They realize that it's cold outside and wear heavy winter hats, scarves, parkas, and long pants. They usually put shorts on over the pants, presumably to show people that they're jogging. This is unnecessary, since nobody but other joggers will be outside to see them.

Aerobics and jogging get a lot of publicity, but people can and do exercise in many other ways. One of my favourite exercises consists of running up five flights of stairs carrying a 20-pound backpack. Many people enjoy competing with others in field events like high jumping and shot-putting. A word of caution to those who are thinking that field events might be a fun way to shape up: Do not attempt a high jump in front of a person who is throwing a shot.

It is also worth noting that participation in one-person sports such as those already mentioned is not the only way people get into shape today. Multi-person games such as tennis, racquetball, softball, and finding a parking place downtown have also grown in popularity during the recent fitness craze.

To illustrate this point, let us look at tennis. Tennis was once an exclusive sport, played only by people who could afford the dry-cleaning bills for their white tennis outfits. Today, however, anyone who can lift a racquet (or, in the case of John McEnroe, make a racket) can be found working out on a tennis court. The newcomers are fairly obvious — they're the people wearing bluejeans to save on dry-cleaning. Of course, tennis requires quite a lot of effort and is probably a good game for people who are getting into shape. The rich kids who used to play the game would rather be at home watching MTV — which is

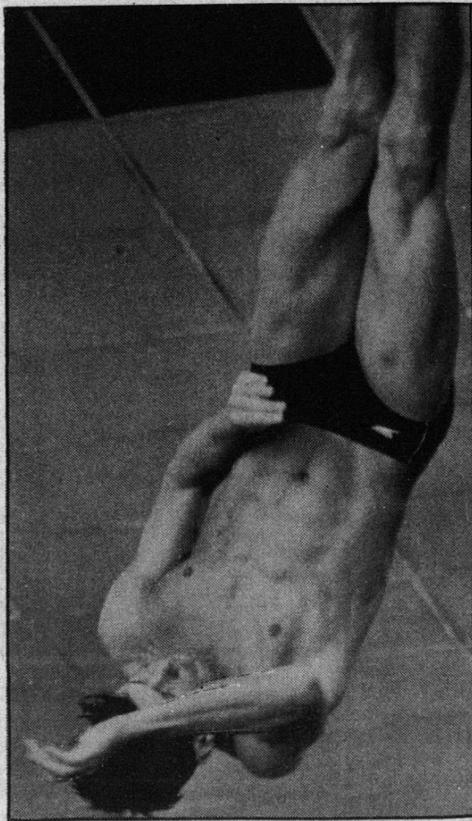


Photo Alex Miller

just as well. After all, if there weren't people sitting around and watching television today, tomorrow's aerobic tape salespeople would be in for a rough time.

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Entertainment

Expression of women's idealism as the mud of Europe embraced their sons' bodies

Tale of McClung's fighting days

The Fighting Days
Workshop West Theatre
til April 20

review by Mac Hislop

Friday Evening, Kaasa Theatre. The Event: a play — *The Fighting Days*. The Troupe: Edmonton's Workshop West Theatre. The play was, as the CBC-type noted in introducing the play, a prairie drama grounded in the Canadian experience.

This play is set against the backdrop of a newly-settled Canadian prairie with all its vastness and the experience of loneliness and alienation peculiar to women.

This is not a play about the "heartrending country lane of broken dreams" experience of Prairie women. From an urban perspective (inasmuch as Winnipeg may be considered urban), the play concerns itself with the transformation of women from their traditional lot of "chasing cows" and making babies to their emergence as full citizens of their emerging country. The characters are women with their own profound strengths and human failings.

A moderate and very involved audience was on hand for this, the play's premiere performance. Sensitive eighties men with beards talked knowingly about their own feminist experience while meshing with mascaraless women proudly sporting their credentials as women. Grey leisure suits unaccompanied by ties rubbed embarrassingly against polyester florals. The crowd was adequately, although involvedly, cool. The performance certainly engrossed all — many smiles were seen creeping across faces in the theatre and in the concourse.

Written by Wendy Lill, *The Fighting Days* is a poignant expression of women's suffragist

aspirations and their rampant idealism as the mud of Europe slowly embraced the inert bodies of Canada's dead, their sons. Lill effectively projects her profound understanding of the lot of Prairie women, the dynamics of the suffragist movement and the forces against which the movement had to struggle in the context of the larger Canadian political reality of the period 1912-1918. This play is both humourously charming and starkly analytical; like a dust cover flipped off a turgid chair. A whole new perspective of Canada comes to light through Lill's pen.

The play does not suffer from a heavy-handed polemical assault on men, but rather concentrates its energies on expressing in as compelling a fashion as possible, the aspirations and trials of women in this period. The play's central conflict focuses on the omnipresent political and moral problem — how does one deal with the compromise demanded when lofty ideals encounter the nasty reality of wartime Canada? In this light, this is not just a play about suffrage in Canada, but it is a play about the unavoidable conflicts and contradictions of modern political society. Furthermore, and more importantly, it is a play about Canadian people.

An objective view of the acting would describe the actress/actor's efforts as 'solid'. Hardly adequate. A purely subjective account would state that the actor-persons (?) were marked joy to watch.

Through Fanny (Jan Wood), the audience is introduced to and discovers the play's other characters: Lilly (Jude Bene), a reporter and Fanny's sister, Nellie (Edith Marshall), a committed suffragist, and McNair (Earl Klein), a newspaper editor in Canada's most miserable provincial capital. A neophyte farm girl, Fanny is taken to the city by her sister



Above: Scene from *The Fighting Days*

Inset: Edith Mitchell who plays Nellie McClung

where she embarks on an unwitting journey of self-discovery and increasing political involvement through her dual involvement as a newspaper columnist and as a suffragist. Wood does make a good go of her character and is generally convincing. At times she seemed to lose touch with her character. Long intervals of enjoyable performance are broken by moments of hesitation. The transformation of Fanny is well appreciated by Wood and she does a grand job of projecting the changes her character undergoes, although at times her discoveries seem too easy.

Lilly was a true joy to watch and very well done by Bene. She brought to her character a great deal of verve and energy which was effectively used to enhance her character and performance. While Bene was very much in touch with Lilly, she moved easily from Lilly's politeness into her other characters endowed with a plethora of Dear Abby names.

Nellie, while an admirable if not embracing character, was played in a necessarily restrained manner by Mitchell. Mitchell handled her role as it must be played, with a great deal of conviction and idealism tinged liberally with Nellie's acknowledgement of her own limitations, in the context of the war and her Imperial snobbery. Mitchell effectively conveyed the moral discomfiture of her character — a character pushed to choose between her ideals and reality by circumstance and personal interest.

McNair was brilliantly portrayed by Klein. Being both extremely witty and provocatively loquacious, McNair carries the masculine burden while being, in turn, a moderate and a fount of reason and security. Klein did a tremendous job of playing McNair — a most demanding part to play (and even harder to write) as at no point does McNair condescend to facilitate the emergence of women. Rather, women come into their own in the play on the strength of their own efforts — not by the "withering away of the man", but by the strengthening of women's identification with themselves. Klein was most enjoyable in his role.

Of particular interest is the production as a whole. The cast worked well together. At no time were their characters unbelievable nor left to drift. The play was well-written and very well-produced. Moreover, *The Fighting Days* accepted the challenge of coming to grips with extremely complex and emotional questions, and judiciously reflected a profound understanding and a delicate handling of those questions. Unquestionably this play is a must for anyone with an interest in Canada and Canadian theatre.



interview by Suzanne Lundrigan

Edith Mitchell plays Nellie McClung in Workshop West's production of *The Fighting Days*. Perhaps it's part of the transformation which an actor undergoes when preparing for a part, but she rather resembles McClung. Something about her eyes and gestures call to mind that fiery suffragist.

"Nellie McClung was a terribly committed woman. She believed in the power of women, their power to influence what was going on. She was not at all hard-edged, rather she was very gracious and very funny. She was an incredibly generous woman," explains Mitchell.

Though McClung did win the battle for the vote, she was not unfamiliar with defeat. "For example, she was very committed to the battle for prohibition... that's one battle she didn't win and yet she was never bitter."

Mitchell, who had done her homework on McClung — "I read lots of books, saw the NFB films made about her, and saw the production of *What Glorious Times We Had* based on McClung" — explains the relationship between actor and character. "As the actor you say the character's lines and words... somewhere along the line these words and lines become absorbed."

And what effect has this "absorption" had on Mitchell? "I have real admiration for her commitment. I don't feel that committed to the world, but I've become more aware of a desire to become active."

Mitchell has worked with Catalyst Theatre which is very issue-oriented. "At the Catalyst we dealt with everything from wife beating to child abuse."

Mitchell came into theatre through the back door. "I worked in administration. That required a lot of organization... I'm organized in some things. Administration is tough. People are always yelling at you."

She moved into acting and has been there for three years now. "This last year has been pretty lean. I hope to be in one of the Fringe Productions this year."

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(Hopefully this won't apply to you, but if it does...)

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STALLONE



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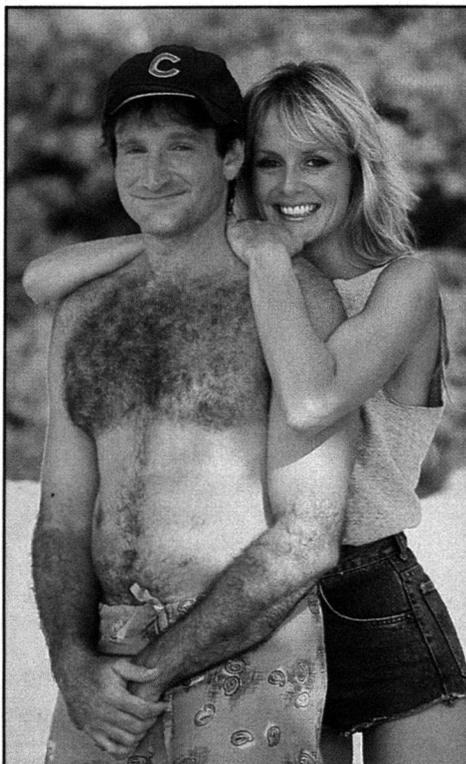
**JOHN CUSACK
PRINCE
ROBIN WILLIAMS, PETER O'TOOLE
& TWIGGY**

**TOM CRUISE
STARS IN
LEGEND**



CLUB PARADISE

Robin Williams And Peter O'Toole



Robin Williams and Twigg (left)
Peter O'Toole (right).

Robin Williams' class mates were right on when they voted him the "Funniest" and "Most Likely to Succeed."

The son of a Ford Motor Company executive, he grew up in the suburb of Detroit. In his senior year his father retired and the family moved to California and he discovered theatre at Claremont Men's College where he was studying political science.

He won a full scholarship to Juilliard and trained with John Houseman for three years. When he returned to California he went to San Francisco and put together a stand-up comedy act. Then he made his way south to Hollywood and through television the world discovered him.

His first Mork incarnation was on the successful comedy series *Happy Days*. He was an instant hit and immediately given his own series *Mork and Mindy*. He became one of the most recognizable faces in the industry and he appeared on the covers of *Time*, *Newsweek* and *Rolling Stone* magazines. Then came movies, *The World According to Garp*, *Moscow on the Hudson* and now **Club Paradise**.

Williams says "In stand-up comedy, there are no boundaries. You can be an amoeba and all of a sudden transform yourself into George Washington. You can be anything as long as the audience buys it. With a film characterization you use a disciplined type of acting, harnessing all the energy that's normally going out. You take it deep inside and find things within yourself. Most comedy, whether scripted or improvised comes from a point of pain."

Williams, a Grammy Award winner for his album, *Reality...What a Concept* was a personal friend of John Belushi and known to party hard. But he put the wild life behind him when his son Zachary was born. "When you have a hangover with a baby it's just not cool. You have to get up early and they make a lot of noise."

In his latest movie **Club Paradise** he plays a former Chicago fireman who sinks his entire disability settlement into a partnership with reggae star and nightclub owner Ernest Reed (Jimmy Cliff), on the Island of St. Nicholas in the Caribbean.

Neither of them have had any experience in resort management.

The cast of **Club Paradise** are a talented group: Twigg, the late Adolph Caesar, Brian Doyle-Murray and SCTV alumni Rick Moranis, Eugene Levy and Andrea Martin. The film is directed by Harold Ramis who also co-wrote the original screenplay with Brian Doyle-Murray.

Ramis is no slouch when it comes to talent. He co-wrote *National Lampoon's Animal House*, *Meatballs* and *Caddyshack* which he also directed. He co-wrote and starred in *Stripes* and co-authored and starred in *Ghostbusters* the highest grossing comedy of all time.

Williams' co-star is seven time Oscar nominee Peter O'Toole portraying Governor General Anthony Croyden-Hayes a slightly daft journeyman diplomat.

O'Toole was the son of an Irish Catholic racing bookie (legitimate in Britain) and a Protestant mother. He objects when he's reported as coming from a poor working class family and says he comes from upper middle class.

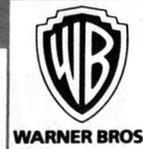
When he enrolled in the Royal Academy of Dramatic Art he thought he'd died and gone to heaven. Some of his RADA class mates were Albert Finney, Alan Bates and Brian Bedford. They've also done well in their profession.

O'Toole put boozing, carousing, fights and bad behaviour behind him in the 1970's. He gave up the high life when his 20 year old marriage broke up and a doctor told him he was dying from an abdominal illness.

The actor with the most brilliant blue eyes had come to the end of his rope. The man who's always remembered for his remarkable performance as *Lawrence Of Arabia* didn't give up. He got his act together and started to recover his health and most important of all, he kept on acting, mainly on stage.

The role of the Roman General, Silva, in the ABC TV mini series *Masada* brought him critical acclaim and public attention. He followed with *My Favorite Year* where he played a swashbuckling actor in the mold of Errol Flynn. When he's brought to the U.S. and finds he's been booked on a live TV show, he's thrown into a panic and hits the bottle. The role brought him his seventh Oscar nomination.

O'Toole and Williams may not belong to the same age group but they have much in common. Their hazardous pasts didn't destroy them and they are recognized by their peers and fans as two of the most unique talents in show business.



ONE CRAZY SUMMER

Blonde Ambition Strikes John Cusack

It's spring, and a young man's fancy turns to thoughts of...well, the same thoughts his fancy turns to in winter, fall and **One Crazy Summer**.

The young man (age 19) is the physically undaunting John Cusack. And boy, is he confused on-screen. His fancies always seem to be blonde, dazzling and unattainable — blinding him with hormones to the more willing, substantial and compatible young ladies right under his nose.

Take *The Sure Thing*, Rob Reiner's sweet-spirited teen-film which launched the lean teen actor's career. He drove across country looking for the title subject, a nubile version of the Holy Grail while true love lurked in the passenger seat.

Or *Better Off Dead*, last year's harder-edged, heavily slapstick work of black humor from a neophyte writer/director named Savage Steve Holland, in which Cusack spends half the movie thinking up ways to kill himself after being dumped by the blonde Teen Queen (while across the street, a French foreign exchange student looks at him with *amour dans ses yeux*).

And then there's **One Crazy Summer**, the second team-up of gonzo scriptwriter Holland and confused teen star Cusack.

At first it looks as if the song has changed, that Cusack's on-screen persona might have found a new neurosis on which to dwell. As Hoops McCann, the latest in a long-string of basketball players in his family, Cusack is wrestling with another teen problem, parental pressure. He wants to draw pictures and his folks want him to draw fouls.

Which is where this young man's fancy shifts back to where it belongs. As part of the entrance requirements at a school of design, he must write a love story and illustrate it. Enter summer camp, a likely spot to find dream girls, and say hello to street-smart Demi Moore (of *St. Elmo's Fire* fame) the Ms Right who, once again, doesn't fit the dream...at first.

What's in between? Well, that's a secret. But Holland, who peppered *Better Off Dead* with bouts of utter madness (green dinner stew that crept off the table by itself, dancing hamburgers, bizarre races with car-fulls of Asians who talked like Howard Cosell), might not be expected to do things the conventional way.



"There's such a thin line between clever and stupid," Cusack recently told *USA Today*, by way of explaining the disparate range of reactions to that and other teen movies. And he admits he's not entirely sure on which side of the line 26-year-old Holland falls.

But he does know that he "laughed out loud" repeatedly on reading Holland's script, the same effect produced by the script for *Better Off Dead*.

The Chicago-born Cusack, who sees his screen persona as "a nutty, irreverent kind of guy...with a Midwestern earthiness," keeps finding a *sympatico* with Holland's ideas. Talking about Hoops McCann, and his having to deal with a hereditary "jockocracy," Cusack recalls that "my older brother was a great athlete in high school, playing soccer and rugby. I felt pressure to follow suit, but I just couldn't fit into that mold. I wanted to be an actor."

However, his rebellion *did* make things easier for sister Joan Cusack, who is now a member of TV's new, young *Saturday*

Demi Moore and John Cusack (centre) with the whole *One Crazy Summer* gang.

Night Live troupe.

Of course, John Cusack has had one brief fling with a wholesome, non-libidinous role, that of the young heroine's self-appointed bodyguard in Disney's critically-praised but little-seen '30s epic *The Journey Of Natty Gann*.

"I liked it because I got to leave the '80s and play a guy unaffected by MTV and television," he says of the career departure.

In the meantime, life will continue to be a series of studious winters and "crazy summers" for Cusack. He's eschewing a life in Hollywood while he completes a liberal arts and film degree at New York University, and restricting film work to his four-month summer breaks.

Just the thing for a young actor already experienced with his B.A. — blonde ambition.





STALLONE



COBRA

A Character As Tough As Rocky And Rambo

Somewhere in Hollywood, a team of accountants are walking around with ear-to-ear grins. That, following the almost unheard-of news that **Cobra**, the new Sylvester Stallone film, had wrapped up filming six days early.

News indeed in a Hollywood film industry where being "fashionably late" even extends to people's business practices.

"No Commies in this one," says the Hollywood insider passing along the gossip, "It's scene after scene of Sly saying 'Make my day!' all over the place."

In other words, this is Sylvester Stallone, he of the rippling muscles, not as a lone wolf Vietnam veteran or a lone wolf boxer, but as a lone wolf cop — à la that other king of the action film genre, Clint Eastwood.

But action is action, and the fact that Stallone was able to pull **Cobra** off with time to spare probably indicates that he took to this latest slambang effort with the gusto of Arnold Schwarzenegger attacking a new weight room. Besides, he played a cool, quick-gun cop once before, in the long-forgotten *Nighthawks* with Billy Dee Williams and Rutger Hauer.

That things went so well on the set of **Cobra** is even less surprising considering the magic match-up that went into it — Stallone reunited with George P. Cosmatos, the director of *Rambo: First Blood Part II*, the man who turned the kid from Hell's Kitchen into the \$12 Million Man.

That's the per-film pricetag Stallone has acquired since *Rambo*, the movie which, with its 77 killings of Southeast Asians, put Stallone at the forefront in the new wave of action movie. Another movie with a nine-figure gross, *Rocky IV* — in which his almost-messianic pug boxer fights the Third World War in the ring — only augmented his hold on that segment of the audience that appreciates a hero who "takes charge."

And yet another upcoming Sly film, *Over The Top*, about the world of high-stakes arm wrestling, is likely to entrench him in the Macho Hall Of Fame.

All of this probably wouldn't go over with the public as well as it does if the 40-year-old Stallone weren't so person-



ally dedicated to his work. He keeps his body beautiful with an exercise regimen that burns 12,000 calories a day. "Sometimes I'm so woozy (from the exercise) I can't remember my own phone number," he told *Time* magazine.

And he insists on doing his own stunts and fights — a policy through which he's incurred two broken hands, three broken noses, a concussion, a ruptured stomach, 160 stitches and had several capillaries pulled right out of his heart (that from a punch thrown by Dolph Lundgren in *Rocky IV*).

"It all comes from a desire to keep that edge of madness that allows for those creative leaps," he says. "It's like in *Rocky III* when they tell him, 'The problem with you is you got civilized.' I want to stay *uncivilized*."

Compare this to his earlier days, as the somewhat-puffy labor leader in films like *F.I.S.T.* and *Paradise Alley*. He was more civilized then, but nowhere near as rich.

Although, he maintains, \$12 million

isn't as much as you think it is. "Six million goes to the government," he recently told the *Toronto Sun*, "another million goes to commission, and the rest should be just enough to pay off Blue Cross and my ex-wife's credit cards."

Which reminds me, how could I get this far forgetting Brigitte Nielsen — the reason that Stallone has an ex-wife?

Nielsen, the statuesque 22-year-old Danish model who married Stallone once the divorce from his first wife Sasha came through, is one-half of the most striking couple in Hollywood, two bodies beautiful guaranteed to make camera flashbulbs pop wherever they go.

Naturally, she's along in **Cobra** as well, playing — surprise — a model who, in the midst of murder and mayhem, falls for the rough-and-tumble charms of Stallone's police detective hero.

Besides being his standing co-star, he allows she's the only person in the world who calls him Sylvester. "I told her if she wants to bother with all those syllables, go ahead."





UNDER THE CHERRY MOON

Prince Stars And Directs

Prince has switched from purple to black and white. If he shocked audiences with his sexual gyrations in *Purple Rain* he will, if nothing else, surprise them with his latest venture **Under the Cherry Moon**. It is shot entirely in black and white to capture, what he calls, "the stark, surreal imagery."

Under the Cherry Moon tells the story of a young American piano player named Chris who works at one of the fancier hotels in Nice. He and his good friend Tricky are notorious womanizers. They are only out for the good times to be had with the rich socialites until they both get the hots for the same young heiress. Chris falls head over heels in love but their relationship is complicated by her father's distaste for his lower class origins.

Cherry Moon, unlike *Purple Rain* is a Romeo and Juliet like fantasy. *Purple Rain* was closer to Prince's roots. Like the character he played in his first film Prince was born in Minneapolis to a black/Italian musician father and raised till the age of 13 by his singer mother. He says he got the passion for music at a very young age and was, by the age of five, sneaking out to watch his father perform. It should be noted that some biographers feel Prince has fuzzied the line between truth and fiction, but Prince also claims to have started his lust for women at the ripe old age of eight when he discovered a pile of pornographic novels underneath his mother's less graphic fashion magazines.

Prince says his life became more complicated when his father split and he ended up living in a friend's basement to avoid his new stepfather. He says he worked out his woes with music, "My brain was free of everything. I knew it was okay to explore anything I wanted down there in the basement because things weren't forbidden anymore. That's when I realized that music could express what you were feeling and it started coming out of my songs: loneliness and poverty and sex."

Prince is something of an enigma in the music business. He is a very private person and has annoyed a lot of reporters and fans by refusing interviews and surrounding himself with loutish bodyguards, several of whom have landed in court for roughing up photographers and breaking their cameras. He also, at a recent awards show, issued instructions that he was not to be looked at, prompting some critics to wonder if he had tipped over the edge. But eccentricities notwithstanding he is a brilliant musician. He was the youngest artist to ever be granted total artistic control on a first album. By the time he was 19 he had sold over three million records.

has once again, surrounded himself with relative unknowns. His co-star Jerome Benton delighted audiences in *Purple Rain* as the comedic chauffeur for Morris Day (in real life he was a member of Day's band *The Time* and is now percussionist with *The Family*, another Minneapolis based band). Kristin Scott Thomas makes her acting debut as the rich love object. Thomas is straight out of France's National Theatre school. Steven Berkoff who had villainous roles in *Beverly Hills Cop*, *Rambo* and *Octopussy* is the disapproving father and the mother is Canadian actress Alexandra Stewart who some will remember from *Black Moon* and *Exodus*.



Purple Rain introduced him to a whole new audience but Prince already had a great deal of experience with fame.

So far the sound track from *Purple Rain* has sold 10 million records and has won him two Grammys and an Academy Award for best score. His last album *Around the World in a Day* recently went triple platinum (3 million) and *Parade* the soundtrack for **Under the Cherry Moon** is already being touted for similar success.

In **Under the Cherry Moon** Prince

It should be mentioned that Prince not only stars in **Under the Cherry Moon** he is also making his directorial debut, which isn't that outrageous considering he has been directing in sound studios since he turned 17.... Besides how can you be surprised by anything Prince does? This is a man who graced one of his earlier album covers wearing a bikini bathing suit and a leather studded trench coat. He likes to shock and so far no subject or medium has been immune to his sexuality and controversy.

LEGEND

Life Beyond The 'Brat Pack'

When Tom Cruise was 17 years of age, fate changed his life forever. He was attending a New Jersey high school when a serious knee injury dashed his hopes of making the wrestling team. A friend talked him into trying out for the role of Nathan Detroit in *Guys & Dolls*. The young athlete decided to take the challenge, thinking it would give him something to do with his spare time.

Going from wrestling to acting was actually a natural step for Tom. His mother, a former actress, inspired his appetite for the arts and he studied drama and music at the many schools he attended.

And unfortunately, Tom attended many schools.

His father's work as an electrical engineer kept the family moving continually from city to city in the U.S. and Canada. "We never seemed to stay more than a year and a half in one place except Ottawa where we spent four years."

Naturally it was tough on the family. But it was tougher on Tom being the new boy on the block. He suffered from dyslexia, a learning disability which made him very vulnerable. It was a hardship trying to fit in with the other kids as they thought he might be slightly retarded.

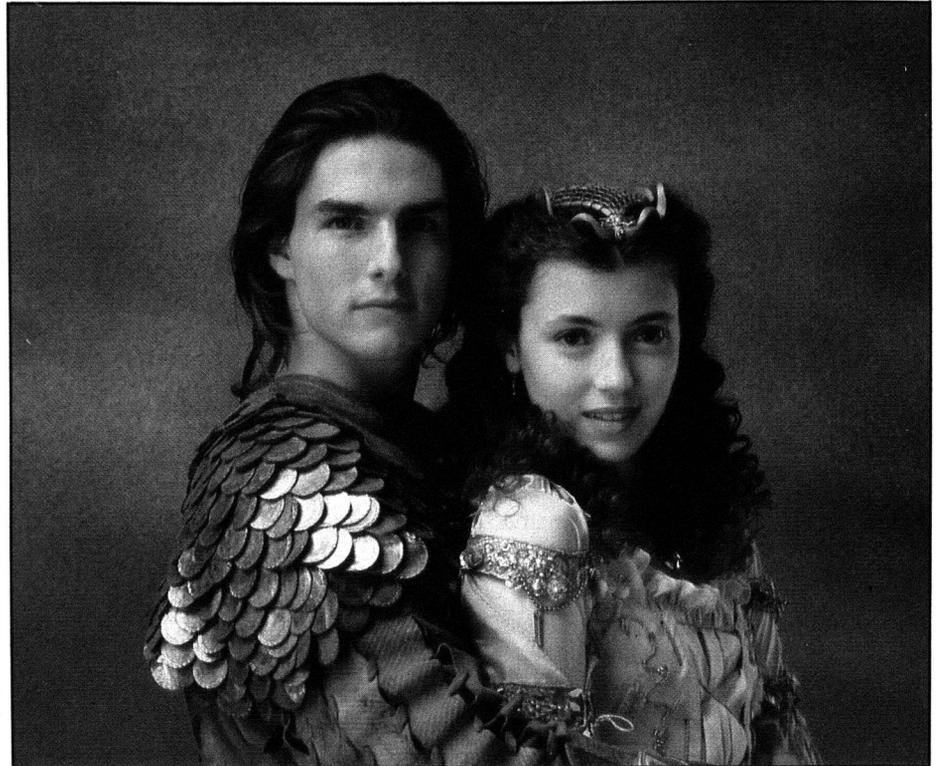
Because of his problem, friendships weren't easy to make and by the time he would find a new friend, it was time to move on again. So he turned his energies to sports and learned to box, swim, play baseball, soccer and hockey.

Tom was 11 when his parents divorced. His mother took Tom and his three sisters to Louisville, Kentucky where they finally settled. Later, his mother re-married and the family moved to New Jersey.

Going into *Guys And Dolls* opened up a new world for him. He felt he had something to say for the first time and that he belonged. Best of all, an agent saw him perform in the musical and was sufficiently impressed to tell him he should seriously consider taking up an acting career.

Those words didn't land on deaf ears. Within a few months time Tom had a manager, an agent and had landed a lead role in a dinner theatre version of *Godspell*. From that time on he knew he wanted to make acting his profession in life.

He moved to New York, rented a small apartment in the Upper West Side and supported himself working as a busboy at a restaurant. He'd just turned



Tom Cruise as Jack O' the Green with Mia Sara.

18, but the glitz of the Big Apple didn't turn his head. Then, as now, he devoted his leisure time keeping himself physically fit, reading and making miniature remote control models of boats.

Fortunately, he didn't have to wait long before getting work as an actor. At his very first audition, he won a small part in *Endless Love* starring Brooke Shields.

After several auditions for TV shows he didn't get, Tom's big break came when he won the role of the psychotic cadet David Shawn in *Taps*. Like everything he's tackled since, he took the part seriously and immediately began marching around, snapping to attention and barking orders.

Then came Francis Coppola's *The Outsiders*, *Risky Business* and *All the Right Moves*. Two of his latest films *Top Gun* and *Legend* are being released shortly.

"I have such a passion for everything I do. When I take on a role I know I won't wake up in a sweat in the middle of the night saying 's...t! I have to play this!,'" said Cruise talking to *Entertainment Tonight*.

His role of Jack O' the Green in *Legend* is completely different from anything he has done before. He plays a mythical character of the forest who leads a care-

free life until fate compels him to undertake a heroic quest to rescue the world from its icy curse.

"The role was very physical with a lot of gymnastics and dance. When I played him, I had to let go of everything and go and look for that little guy inside of me," he says. "But it did give me the chance to portray a bizarre character that I probably won't have the opportunity of playing again for a long time."

"The great thing about success is the freedom and the room you get. I really take my time in choosing the films I'm offered and I like to take two months to research my roles."

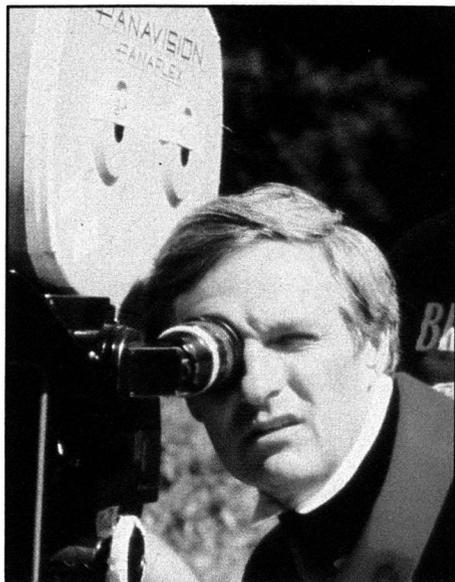
Life is good for Tom Cruise Mapother IV born July 3, 1962. He's part of the celebrated Brat Pack and with his handsome looks, great acting ability and likeable character, having women in his life is no problem. He's told friends he's in no hurry to marry.

Tom still works on improving his talents as he's ambitious. He studies singing and would even like to study opera which isn't surprising, since his grandfather sang with the Metropolitan Opera. He would also like to have his own nightclub act and work on the Broadway stage. Why not!



SWEET LIBERTY

Alan Alda With Michael Caine, Michelle Pfeiffer
And Lillian Gish



At age 50, Alan Alda is still one of the most popular men on television. He is also an exceptionally talented actor, writer and director of motion pictures. Benevolent, articulate and rapidly greying, he is widely respected as being a decent and honest man in a profession not noted for upholding these vanishing virtues.

On top of this, Alan Alda is a draw of the first magnitude in motion pictures, one of the rare stars of TV to make the difficult transition to movies. In the 1979 season, while *M*A*S*H* was still breaking records, Alda had no fewer than three highly successful films playing in the cinemas: *California Suite* (with Michael Caine), *Bernard Slade's Same Time, Next Year* and *The Seduction of Joe Tynan* with Meryl Streep.

At this point in his career, Alda was earning a reported \$5 million-a-year from *M*A*S*H*. But he decided his future was in the movies — and he hasn't looked back. His last picture *The Four Seasons* did record-breaking business for Universal Films and resulted in a three-picture deal over six years for Alda.

It also brought him into partnership with Martin Bregman, with whom he produces his films, and prepared him for his "new career" when *M*A*S*H* finally ended having run three times longer than the actual Korean War.

Alda's new film *Sweet Liberty* is immediately attractive because of the elements it contains. First, it's a comedy

about many things ranging from the War of Independence to the personal predicaments of a writer; secondly, it reunites Alda with Michael Caine; and thirdly, it brings the marvelous actress, Lillian Gish, back to the screen.

Gish plays Alda's mother, a humorous role which the 88-year-old actress said she had turned down four times "because I thought they had confused me with my sister, Dorothy — she's the comedian of our family. The fifth time they called," continued Miss Gish from her hotel in South Hampton, "I decided to meet them and they were so nice I just lost my heart to them and said yes."

Never one to forget the great days of the silent screen, Miss Gish added: "You know, they remind me of D.W. Griffith back in 1913. It was one for all and all for one. No unions and we worked 12 hours a day, 7 days a week and we liked it that way. There was no place we could go that was as happy as the shooting and this film is very similar."

Alda himself plays the part of a historian who is plunged into a summer of madness when a film company comes to his town to make a movie from a book he has had published. And he is not pleased about the manner in which it has been adapted to the screen.

The book being shot in this film-within-a-film is the story of Mary Slocum (Michelle Pfeiffer), a heroine of the revolution. Moviegoers who have followed the career of Bob Hoskins, the street-tough British actor from *Lassiter* and *The Cotton Club*,

Michelle Pfeiffer and Michael Caine.

will be surprised to find him playing the "nice guy" for a change. And finally, among the cast of *Sweet Liberty* is the talented Canadian actor, Saul Rubinek, playing the film director.

On location in the Hamptons, Alda keeps calm during interviews and his amiable disposition remains intact. A trace of irritability appears only when he speaks of the press and its propensity to harp on his good humor and pleasant nature, his happy family life and his interest in his children. "I'm really bored with it all," he says, "and why pick on me? Robert Redford is a nice guy and a family man...I'm working for the day when I get rid of this label."

For Alan Alda, *Sweet Liberty* represents the triumph of a long life of hard work in the theatre, television and movies, all of which have brought him so many awards they would fill this page.

He has worked mainly in comedy and is thought of as a comedian. But there is more to comedy than making people laugh. "The main thing is always the material. If it is good, it gives you life, it gives you energy. This kind of acting, and directing, is especially satisfying because, surprising to some, it's very difficult. The material has emotional content and at the same time there is reason for the audience to laugh in various places. It may be funny on the surface, but there is something serious happening underneath."

More adventure than humanly possible.



HOWARD THE DUCK

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Sweet *Sugarbaby* ; sour *Friends*

Sugarbaby
King International
Princess

review by Jerome Ryckhorst

Sugarbaby is a German comedy about a mortician (Marianne Sagebrecht) who comes to life amidst her mundane surroundings. It is witty and funny in a subtle way, not at all like Hollywood fare.

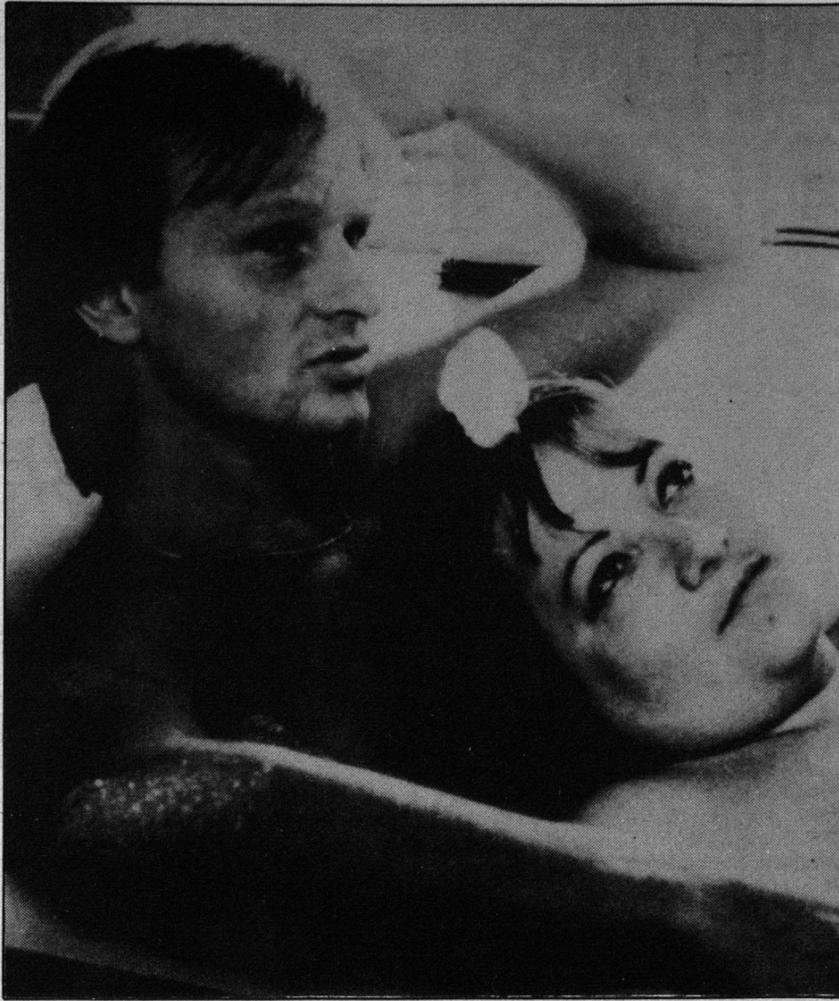
The film is written, directed, and produced by Percy Adlon, who steps away from his usual documentary style in this work. Adlon also directed Sagebrecht in a previous undertaking. She became the inspiration for the story of *Sugarbaby*.

One day Marianne becomes infatuated with the voice of a subway driver (Eisi Gulp) on her usually dull ride home. She takes time off from work to find out everything she can about this man and to prepare herself for the confrontation. She even discovers his favorite chocolate bar. By the vending machine, Marianne makes her move with a candy bar in hand. Pick-up line: "I pulled the wrong one." Marianne thinks of every detail, has everything planned, but when the emotions spill over, the laughs start.

In this film everything contributes to the interpretation of the emotions. The camera remains stiff and solidly in place to film the woman's dull life. As she starts to live, the camera angle becomes more unusual, livelier, until the moment she finally makes contact with the subway driver. Marianne finally gets him alone in her apartment; small talk sputters out and the now moving camera pans/swings off to one side as Marianne removes their clothing. But wait! The camera swings playfully back for a second, third, fourth teasing look.

The brilliant colours, like the camera movement, also reflect the changes in emotion. The psychological, symbolic, and poetic parts of the script are all told in colours. Johanna Heer, director of photography, calls it "painting with light."

Overall, *Sugarbaby* is extremely enjoyable. Even the serious conversations between the two main characters — discussions about work, death, and family — are encouraging;



Eisi Gulp and Marianne Sagebrecht getting cosy in *Sugarbaby*

lite should be faced head on. That is exactly what Marianne does, in spite of the complications in the affair. She swallows her pride, overcomes her injuries, and goes after what she wants. In this lies the film's most inspirational message.

Just Between Friends
Tri-Star Pictures
Plaza

review by Suzanne Lundrigan

Just Between Friends looks like it slid off

the television screen, snuck out the back door, and crawled onto the big screen where it does not belong.

Purported to be a ground breaking film about women's friendships, this film misses on all counts.

Holly (Mary Tyler Moore), a happy housewife from suburbia, befriends Sandy (Christine Lahti), a brash television reporter, at an aerobics class. Within days they become best friends.

Implausibility follows implausibility as the two women find out that they have more in common than their aerobics classes. Sandy is having an affair with Holly's husband, Chip.

Chip dies leaving the two women alone to sort out their differences... among these "differences" is the child which Sandy is carrying... yes, it is Chip's.

The cat fights which ensue as the two women come to grips with Chip's indiscretions bely the "deep" friendship which they had supposedly cultivated. Sandy and Holly spend half their time stomping up to one another's doors knocking and stomping away. Apparently you haven't come a long way baby.

To add insult to injury, director Burns tugs shamelessly at the heart strings. Perhaps he should have run subtitles encouraging the audience to bring out their handkerchiefs. That part of the audience which was not alienated by the flaws in the plot gets lost in the sticky sentimentality.

Burns, of Mary Tyler Moore Show fame, can't seem to leave the television set behind. Though he wrote the screenplay with Moore in mind, actress and screenplay do not connect. Moore as the sweet naive Holly is merely an extension of the reporter Mary. Nothing new here, and rather disappointing given Moore's performance as the uptight tense-lipped mother in *Ordinary People*.

Christine Lahti showed flickers of intelligence, even comic timing, as she flung one-liners at Holly. Again, the flashes are lost in the drivel.

Just Between Friends is a disappointment; it tells us nothing new about women's relationships, rather what it tells us is the same old, and may I add, inaccurate story.

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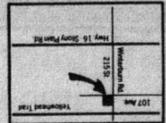
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Timely record of Nova Scotia life

A Record for Time
Ringhouse Gallery
til April 20

review by James MacDonald

The most interesting aspect of *A Record for Time*, on exhibition until April 20 at the Ring House Gallery, is its historical value. The exhibition comprises 123 works with a special connection with the artistic history of Nova Scotia. These include tokens of friendship, family records, and fabric samplers embroidered by 19th century schoolgirls.

The basic purpose of this Nova Scotia fold art, according to exhibition curator Deborah Young, is the need to record one's lineage for future generations felt by settlers of the 1800's. A portion of the exhibit is devoted to Family Records, some embroidered, which resemble fancied church registers. Some names will be familiar, especially to those of you with maritime heritage.

You may have gathered by now that this exhibit is not everybody's bag of cheese. Few of the exhibits are striking, and none leave any vivid impression. Many of the fabrics are faded and difficult to read, their patterns obscured by age.

This is not to say, however, that the exhibit is not without artistic merit. I was somewhat awed by the fact that all the samplers (the major part of the exhibit) were embroidered by pre-teen girls, some as young as eight. These girls convey a remarkable maturity through their work, as well as an innocent intelligence.

Each exhibit carries with it a short blurb on the historical background of the artist and the motive behind the creation of the work. These describe the different settler families and when and why they came to this country. Anyone with the slightest interest in Canadian history, maritime history in particular, would not want to miss this part of the show.



Sample of work seen in *Record for Time*

Most of the exhibits in the show were created by female artists; as such, the exhibition is interesting from a feminist perspective. It shows the heritage of a feminist "movement" in that some of the works are distinctly women's craft, and this seems to be one of the aims of the show.

Nova Scotia's unique cultural heritage is well-expressed in this exhibition. The show traces the Acadian culture and some will recognize it as distinct from our western Canadian cultural development. Others may recognize the influence that Nova Scotian culture had on the early settlers of the rest of the country.

A Record for Time is as its name suggests; a record of Nova Scotian heritage. It was organized by the Art Gallery of Nova Scotia in conjunction with the National Museums of Canada.



photo Rob Schmidt



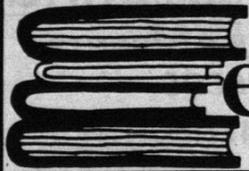
The Album Playlist is based on Airplay — a combination of programmer preference and listeners' requests. Tune in every Sunday at 12:00 for the Alternative Countdown — the favorite albums, EP's singles and tapes.

Albums

1. *Velveteens* — Tall House (Ransom (Canada))
2. *Colour Me Psycho* — Mr. Invisible (et al) (demo)
3. *Jim Keelaghan* — 3-song sampler - (demo)
4. *Black Uhuru* — Great Train Robbery (RAS/Attic/A&M)
5. *The Right Profile* — Look Pa, I'm Dancin' - (demo)
6. *Euthanasia* — Pro-Life (demo)
7. *The Now Feeling* — Gonna Be Rich (demo)
8. *Mad Shadows* — Music in the Night (New Beat (Canada))
9. *Peter Murphy* — The Final Solution (Mercury/Polygram)
10. *Zero Hour* — Speed Metal (demo)

Singles, EP's and Tapes

1. *Naked Raygun* — All Rise (Homestead/Dutch East India (US))
2. *Shanghai Dog* — This Evolution (Undergrowth/Canada)
3. *Peter Nardini* — Is There Anybody Out There? (Temple/Celtic)
4. *Rhythm Pigs* — self-titled (Mordam(US))
5. *Golden Palominos* — Visions of Excess (Celluloid (US))
6. *Asexuals* — Contemporary World (Psyche Industries (Canada))
7. *Ralph Towner & Gary Burton* — Slide Show (ECM/WEA)
8. *The Service* — America's Newest Hitmakers (Pravda (US))
9. *Mecca Normal* — self-titled (Smarten UP! (Canada))
10. *Shaun Davy* — Granuaile (Tara/Celtic)

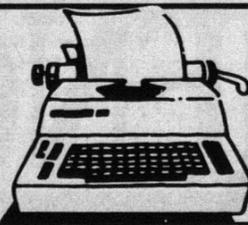


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Pat Maguire had a blast at spring training — page 12

Sports

Oilers Hattrick Fever a new marketing twist — page 12

Schleppe, Lanovaz take Athletic awards

stories by Mark Spector

They came in full force, the better part of the faculty of Phys Ed along with almost every member of every University of Alberta intercollegiate team were in attendance. That doesn't include the vast number of coaches and parents that came out to see the annual hardware giveaway that is known as Color Night.

And walking away with the two most prestigious trophies were none other than a field hockey player and triple jump specialist. Schona Schleppe of the Pandas field hockey team and Danny Lanovaz of the Bears' track and field team walked off with the female and male Athlete of the Year awards in their respective categories.

But the show was stolen by Ray Kelly, who was awarded a block A sweater in honour of his 20 years of service as a trainer for several UofA athletic teams.

Kelly, who wiped away the tears as the lengthy list of his contributions to the UofA's athletic program was read, never did earn a degree in athletic therapy or anything of that nature, but stood on the sidelines of Alberta football games, running out on to the field to attend to injured players for two full decades. The emotion of the moment was such that after being named an honorary Golden Bear for life, Kelly was unable to say anything but a quick thank-you before

he and his wife walked off the podium to the sound of a standing ovation. He was later seen laughing, though, as some of the many stories were told and retold, especially the one about the time Kelly fielded a punt with his kisser before a game in Manitoba.

For Schona Schleppe it was an emotional event as well. The 22 year old national team member will graduate with her Education degree this year, after playing five years on the Panda squad. She closes out her career as the winner of the Audrey Bakewell award as the top female athlete at the UofA.

Schleppe had never played field hockey before coming to the UofA, but obviously learned the game well, as she was chosen both a CWUAA and CIAU All-Star this past season. She has been the captain of the Pandas for the past two years, and was the team's MVP this season.

Danny Lanovaz, an honors computer science student in his fourth year, capped off his best year ever on the Bears' track and field team by winning the Wilson Challenge trophy as the UofA's top male athlete.

This year's recipient of the award for the Outstanding Contribution to the Golden Bear track and field program, Lanovaz amazingly won every triple jump competition that he entered this season. At the CWUAA championships he was named the Outstanding Male Per-



Photo Mike Hunsdip

former, claiming a gold in the triple jump and bronze medals in both the high jump and the long jump. At the CIAU meet, Lanovaz won his second CIAU gold medal in the triple jump while placing fifth in the long jump. He is the first ever recipient of the Gabor Simonyi award recognizing his outstanding field performance.

Many other awards were given out at the Edmonton Inn last Thursday, and the list reads like this: the Dr. R.G. Glassford Coaching Award went to Dr. James Haddow who has assisted with the track and cross country programs since their inception at the UofA; the three Presidential Awards went to Heidi Ross in gymnastics, Ron Vertz in hockey, and Gerald Telidetzki in football.

In the various MVP Awards for the different sports, the trophies went to the following athletes: Pandas basketball - Annette Sanregret; Bears basketball - Mike Kornak and Gerry Cousins; Pandas Cross Country - Cindy Livingstone

and Marlene Jurgeleit; Bears Cross Country - Scott MacDonald; Bears football - Harold Reimer; Pandas Gymnastics - Heida Ross and Shelley Spaner; Bears Hockey - Dennis Cranston; Pandas Soccer - Angie Wildeman; Bears Soccer - Vince

Reda; Pandas Swimming - Tiffany Watson; Bears Swimming - Larry Schulhauser; Pandas Track - Nancy Gillis; Pandas Volleyball - Trudy Antoniuk; Bears Volleyball - John MacKinnon; Bears Wrestling - Mike Payette.

Gillis earns monthly honors with CIAU gold

Long jump specialist Nancy Gillis is the Sport Chek female athlete of the month for March.

At the CIAU Track and Field championships at the Butterdome, Gillis set a new University of Alberta standard in the long jump with a leap of 5.87 m, good for the gold medal. She also helped the Alberta women's 4x200 to a silver medal performance.

The highlight of her season was the CWUAA championships in Saskatoon, where Gillis was named

the meet's outstanding female performer.

In the CIAU's Gillis scored 16.5 points for her school, placing first in the long jump, third in high jump, fifth in the 60m, third in the 4x400 relay, and second in the 4x200.

Cranston tops in March

Golden Bear hockey player Dennis Cranston has been named Sport Chek male athlete of the month for March 1986.

Cranston, an assistant captain, was named tournament MVP in the recent CIAU championships in which Alberta won the national crown. In the Bears' opening game against the University of Moncton, Cranston had a pair of assists in Alberta's 5-4 victory in the semifinal matchup. In the final versus Trois Rivieres, the 5'8", 160 lbs. centre had an assist on Alberta's first goal of the game by Al Tarasuk.

Dennis, whose older brother Sid

missed a large part of the year with a knee injury, finished second on the Golden Bears in scoring this season (28, 50 - 78 pts in 54 games), just one point off the pace set by Craig Dill.

Alberta coach Clare Drake said after the year was over, "Dennis was probably our MVP over the course of the season." That was proven at last Thursday's colour night ceremonies where Cranston was awarded the Andy Purcell Hockey Trophy, which is symbolic of the most valuable player on the Golden Bears hockey team.

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Tuesday, April 8, 1986

Hold on to your hats for Oilers hat-trick year

by Mark Spector

The press release read as follows: "The Edmonton Oilers have launched what might prove to be the largest and most visible sports promotion in history." P.R. man Bill Tuele likened it to the white towel craze that led the underdog Vancouver Canucks into the Stanley Cup against the New York Islanders.

But instead of towels, Oiler fans will be wearing hats.

It may not be quite that big, but the Edmonton Oilers marketing division has perhaps hit on the right nerve of the Edmonton hockey fan. And as complacency sets in

amongst the citizens of the city of champions, perhaps they are moving at exactly the right moment.

"There's only 17,000 people that come to the games," said Oiler Promotions manager Mike Brennan, "what about the Oiler fans that are all over the city? The whole idea is to get everybody involved in our drive to the Stanley Cup."

It's called Hattrick Fever, and it's an idea that other promoters (like the U of A Athletics dept) would love to have thought of.

"We wanted to do something about what we felt was a blase attitude that the city had developed

towards the Oilers playoff drive," said Tuele, and even for as passive a bunch as the Coliseum troupe, wearing a hat to the game is not too tall an order.

The drive is mainly aimed at the city as a whole, though. In fact, Mayor Decore was at Molson House on Monday to declare tomorrow "Official Hattrick Day in Edmonton". And although it remains to be seen whether or not

the hat craze will catch on in the workplace, as the Oilers would like it to, it should definitely make a difference in the atmosphere at the arena. Especially in those early play-off rounds.

And it will sure be fun when the final goal of a hattrick enters the net, won't it?

In the Crease — Charlie Huddy will be lost to the Oilers for ten days

with a broken finger. Farm hand **Jeff Buekeboom** will come up from Nova Scotia along with goalie **Ron Low**... If you're betting, put your money on the Oilers to take their third consecutive Stanley Cup. Count on Philadelphia to represent the Wales Conference, but the Oilers will make short work of the boys from Broad Street, winning the series, once again, in five games, easily.



Photo Rob Schmidt

Oilers' Grant Fuhr kicks out a shot. The Gateway predicts Edmonton to kick as well, over the Flyers in the Stanley Cup, to complete their Hattrick Fever.

The rites of spring part two

Gateway reporter Pat Maguire, having convinced his editor to send him to Florida for spring training, files his final report from the opening game of the 1986 season.

by Pat Maguire

Cincinnati (sort of) — It has been a long adventure for your roving reporter. Florida has treated me well and I've met some great people. Interstate sixty-something, I learned, leads right to the Everglades, where I met a Haitian voodoo queen feeding alligators parts of J.C. Duvalier's friends.

My mission, however, was to report on baseball. I needed somebody with connections who could show me the ropes, and I found my tour guide in a back alley, at midnight, behind a bar called Seedy's. Crazy Larry Santos was a friendly Columbian who said he could introduce me to all the players. He knew lots of them — it seems he sells laundry detergent to a lot of the big names. In fact, that is what he was

doing behind the bar that night.

There is more money in detergent than I thought.

I watched many games with Crazy Larry. I enjoyed my beer and hot dogs sitting in the sun watching the Grand Old Game. Larry sat and smiled. He smiled, but he did not seem to enjoy or appreciate the games. Each game, with its own pace, soothes the mind. A winter in Edmonton creates a condition that baseball can cure.

The sun, the beer and hot dogs, the strategy, and the athletic prowess creat an elixir that would make a rich man out of the person who could bottle it.

Baseball games are like snowflakes — from a distance they all look alike, but in reality no two are the same.

The more games you watch, the more you enjoy them. You can develop a deeper understanding for the strategy and the players' effort. The investment of the first

100 or so games pays off when you get a true feel for baseball's intricacies.

Crazy Larry said that business was down. This Pete guy whose last name seemed unpronounceable, but was always preceded by f---in, was killing business. Larry kept smiling, but complained that Pete was killing the detergent business by making players urinate into bottles.

By the end of spring training, the Dodgers, Kansas City, and the Mets looked to be the early favourites. The AL East baffles the best of futurists. The only thing to be said about that division is that it certainly gives merit to the idea of rearranging the playoff structure. Detroit, Toronto, the Yankees, and Baltimore should all deserve to be in the playoffs come October.

It was a sad night, the last evening in Florida. Crazy Larry and I attended many parties. The detergent business was falling apart and all the players we talked to seemed to be looking over their shoulders. Larry said the heat must be on. I told him he could come to Edmonton where it was cooler, but he declined mumbling something about the border. He was going to go back to Columbia the next day and for a parting gift gave me some detergent and 26 screaming-orgasms-on-the-beach (a horrendous drink to be consumed in one gulp).

The flight into Cincinnati was rough. The 26 screaming-orgasms-on-the-beach seemed to have been fruitful and multiplied, as they now filled up four of those economy-sized barf bags you find in the pages that tell you how the hell to get out of a plane if you sit beside a guy named Mohammar.

The baseball season always opens in Cincinnati for some reason. My theory concerns the smell off the river that gives Riverfront Stadium its name. All of Ohio must do their bodily functions in that river and the baseball gods that be figure that because the first game stinks so terribly, the season can only get better.

Actually, Cincinnati was home to the first ever professional baseball team, thus the traditional opening day game.

I sat in the press box, looking down at the greatest passtime not performed in a bedroom. Steve Carlton was starting for the Phillies and Mario Soto was to be the Reds' reply. The stands were filled. Little Pete was there to watch his dad, and the world was ready for summer.

Just then two men in dark suits walked up to me. "FBI," said the one.

"Gateway", I replied.

"Do you know this man?" It was Crazy Larry. He was wearing stripes and had a number below his profile. It looked like Crazy Larry was not to be the only one in trouble with the law that day.

It seems that is illegal to converse with struggling Columbian businessmen. The way I see it, it is all this Pete-guy's fault. Players shouldn't have to urinate into erlenmyer flasks. Not only is it har to aim into that small neck, but it hurts the small businessman.

From Cincinnati, I'm Pat Maguire, reporting for *The Gateway*.

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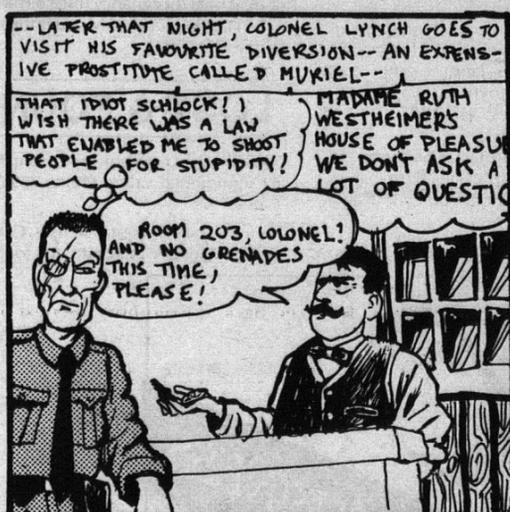
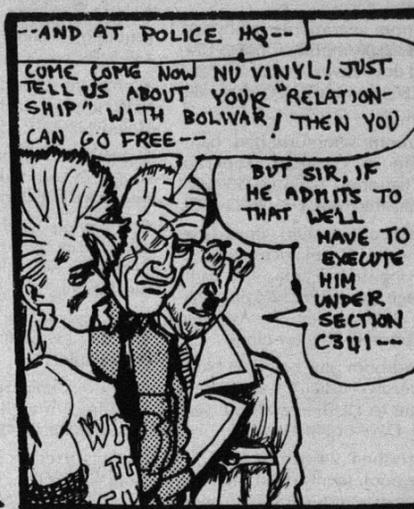
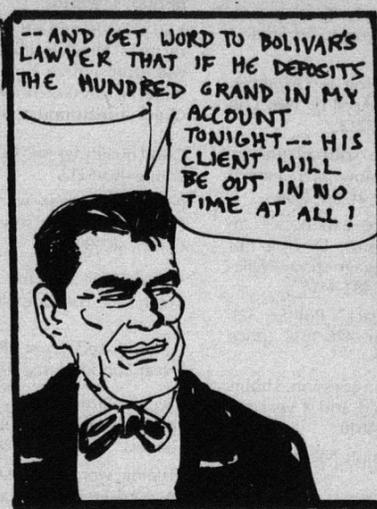
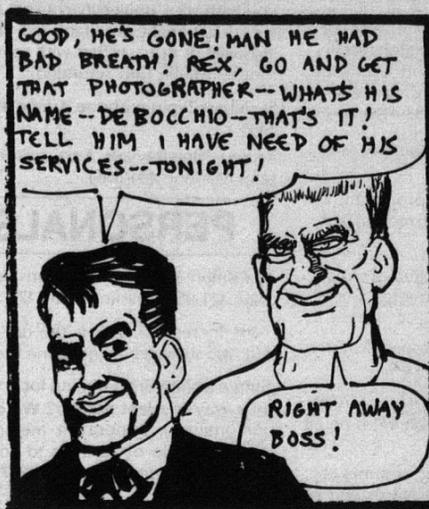
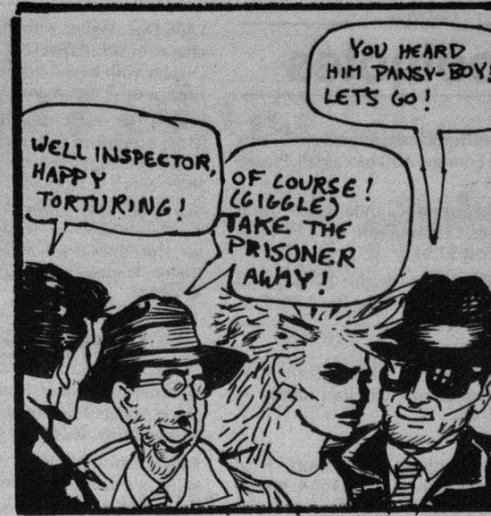
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footnotes

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Dagwood Supper Grande Finale: Time of Sharing, Communion; Tory 14-14, 5-7 p.m. Cost \$2.50

U of A PC Club presents: Julian Kozai 3:30 - 4:30 pm Tory Bldg. Rm 1-91. Coffee & donuts served.

APRIL 9
Universe and Man Speaker series: Dr. Hepler Speakson. Oil (tar) sands 12 noon, V-102

APRIL 10
Caribbean Students, Association - Final membership drive CAB 243 @ 4:30 p.m. Social at ISC after. All Welcome.

Circle K — Last meeting of the year!! everyone welcome! Rm. 270-A SUB @ 4:00 p.m. Pizza to follow.

UAMC. A Retirement banquet honouring Dr. Ron Stephens, Conductor of UAMC. Contact John Bilsland 436-2491.

APRIL 11
MUGS wind-up Wine and Cheese 3-8 pm/ Heritage Lounge, Athabasca Hall.

APRIL 12
Latinamerican Students' Association General Meeting. 3:00 p.m. Old Arts Building Lounge.

Eckankar: "Heavens" and "hells" — a free book discussion. 201 — 8908 — 99 St. Edmonton 431-0739.

APRIL 29
MUGS Graduation Dinner 6:30/ tickets \$20.00. Student Affairs Athabasca Hall — Flr. 2.

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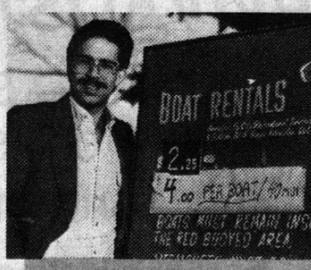
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BUDGET AREA	REVENUES	EXPENDITURES	NET CONTRIBUTION (SUBSIDY)	PRELIMINARY TOTALS 1986-1987	FINAL TOTALS 1985-1986
OPERATING FORECAST					
600 Administration	1,228,820	79,791	1,149,029		
602 Office Administration	522,403	236,913	285,490		
611 Facilities	281,840	558,960	(277,120)		
620 Spring/Summer Sessions	1,000	22,430	(21,430)	1,135,969	1,012,824
621 Elections/Referenda	-	30,276	(30,276)		
622 Students' Council		272,503	(272,503)		
624 Alternate Programs	2,000	16,713	(14,713)		
625 Ombudservice	-	13,358	(13,358)	(330,850)	(295,578)
710 Bar Service (Dinwoodie)	23,400	20,768	2,632		
711 S.O.R.S.E.	66,373	81,955	(15,582)		
712 Student Help	15,500	20,455	(4,955)		
715 Entertainment	192,656	198,446	(5,790)		
716 Exam & Typing Service	25,980	44,943	(18,963)		
717 Housing Registry	12,000	23,970	(11,970)	(54,628)	81,473
719 Academic Affairs Board	-	11,506	(11,506)		
720 Administration Board	-	56,000	(56,000)		
721 External Affairs Board	-	3,000	(3,000)		
722 Brody Board	-	11,500	(11,500)	(82,006)	82,906
741 Blotter	4,390	3,286	1,104		
742 Gateway	196,061	199,584	(3,523)		
743 Photodirectorate	750	9,802	(9,052)		
744 Handbook/Directory	43,530	27,280	16,250	4,779	60,270
805 Copy Centre	31,450	37,950	(6,500)		
811 Theatre	211,222	262,848	(51,626)		
821 SUB Games	137,850	73,654	64,196		
832 RATT	346,960	315,231	31,729		
834 Dewey's	465,440	457,044	8,396		
835 L'Express	335,600	267,772	67,828		
836 Bar Service (Theatre)	4,800	3,416	1,384		
841 SU Records	710,000	693,970	16,030		
862 Information Desk	-	16,850	(16,850)	114,587	221,882
TOTAL OPERATING CONTRIBUTION				787,851	714,479
CAPITAL EXPENDITURES					
SUB Building Mortgage				254,861	254,861
SUB Expansion Reserve (Schedule I)				111,300	52,858
Capital Equipment Reserve (Schedule II)				13,208	109,353
SUB Building Reserve				75,000	-
TOTAL CAPITAL EXPENDITURES				454,369	417,072
NET CONTRIBUTION FOR THE YEAR				333,482	297,407

The numbers written herein comprise the Students' Union's Preliminary Budget for the 1986-87 fiscal year, as adopted by the Administration Board.

The total surplus for the year is projected at \$333,492 and is calculated after the mortgage and all capital and equipment expenditures, including renovations to Dinwoodie Lounge and Room 142.

STUDENT FEES

Student fees will remain \$46.00 per (full time) person in the winter session, maintaining the \$8.50 reduction of the past year.

SERVICES

Services provided to the students will remain relatively constant, with three notable exceptions. The OmbudService will expand its budget (two Ombudsmen will be on staff year-round), the Students' Union Information Desk will resume

operations in September, and the Students' Union Handbook will be replaced with a daily reminder/information guide. (The figures for the new format have not been incorporated into the budget; however the estimated cost should be \$50,000.)

BUSINESSES

Profits in Room At The Top (RATT) and Dewey's are far below previous year's figures. This is a direct result from low prices for alcohol, while absorbing increases in taxes and increases in the wholesale costs. The rent in Dewey's has also been raised dramatically by the University.

L'express is moving in a much more profitable direction. New management has made significant changes which have resulted in an increase in profits as well as better service.

SUB BUILDING RESERVE

\$75,000 has been contributed to the Students' Union Building (SUB) building fund, as constitutionally required.

STUDENTS' COUNCIL MEETING

This preliminary budget will be presented to Students' Council on April 15, 1986. The meeting is open to all students and will begin at 7:00 p.m.

All those interested should come to the second floor of University Hall for the Council meeting. If you have any questions or wish to peruse the budget in more detail, please come to Room 259 SUB.

I hope this budget indicates the willingness of the Students' Union to give the students "Value for their money".

Sincerely,
STUDENTS' UNION

Rob Splane
Vice President
Finance and Administration

1986 Students' Union/Gateway ENTERTAINMENT SURVEY

WE NEED YOUR OPINION

TWO LUCKY ENTRANTS WILL WIN 2 TICKETS EACH TO EVERYTHING! All S.U. Concerts, Cabarets, Movies and Lectures!

TOTAL PRIZE VALUE approximately \$2,000!

(winners must complete all sections of survey)

Please answer the questions below, indicate the events that you would attend, fill in your name and information, and deposit this page in the entry boxes at each Gateway drop by April 14, 1986.

(one survey per person please)

GENERAL INTEREST QUESTIONS:

- What radio stations do you listen to? K-97 CJSR CBC CJCA CKXM CJAX other _____
 K-lite CHED CFRN CKUA CKST CISN
- Which of the following papers' entertainment sections do you read? Edmonton Journal The Gateway Airtight
 Edmonton SUN The Bullet other _____
- When selecting your evening entertainment which medium do you most often consult? Newspapers Magazines Television
 Radio Posters Friends
- What do you think of DINWOODIE LOUNGE? _____
- Do you want Dinwoodie renovated? yes no • Do you want extended hours of service? yes no
- Any other suggestions? _____
- Do you think the Students' Union should present concerts at the Coliseum or other large venues? yes no

CONCERTS

Please check off the performances you would like to attend at SUB theatre, the Jubilee Auditorium, the Butterdome or the Convention Centre.

- | | | |
|--|--|---|
| <input type="checkbox"/> A-HA | <input type="checkbox"/> "Dream Girls" - New York Production | <input type="checkbox"/> La La La Human Steps |
| <input type="checkbox"/> The Alarm | <input type="checkbox"/> Echo and the Bunnymen | <input type="checkbox"/> Steve Landesburg |
| <input type="checkbox"/> Alvin Ailey Dance Theatre | <input type="checkbox"/> Eurythmics | <input type="checkbox"/> Michel Lemieux |
| <input type="checkbox"/> America Ballet Comedy | <input type="checkbox"/> "Evita" | <input type="checkbox"/> Jay Leno |
| <input type="checkbox"/> The American Dance Machine | <input type="checkbox"/> The Fabulous Thunderbirds | <input type="checkbox"/> Les Ballets Jazz de Montreal |
| <input type="checkbox"/> "Arms and the Man" - Vancouver | <input type="checkbox"/> Bryan Ferry | <input type="checkbox"/> Los Lobos |
| <input type="checkbox"/> Austin on Tap Arts Club Theatre | <input type="checkbox"/> The Fine Young Cannibals | <input type="checkbox"/> Love & the Rockets |
| <input type="checkbox"/> The Blasters | <input type="checkbox"/> Force M.D.'s | <input type="checkbox"/> Luba |
| <input type="checkbox"/> Liona Boyd | <input type="checkbox"/> Frankie Goes to Hollywood | <input type="checkbox"/> Howie Mandel |
| <input type="checkbox"/> The Canadian Brass | <input type="checkbox"/> The Frantics and Mr. Canoe Head | <input type="checkbox"/> Manhattan Transfer |
| <input type="checkbox"/> "Cats" - Toronto Production | <input type="checkbox"/> Dizzy Gillespie | <input type="checkbox"/> Don McLean |
| <input type="checkbox"/> The Chieftains | <input type="checkbox"/> Margie Gillis | <input type="checkbox"/> Mike & the Mechanics |
| <input type="checkbox"/> Bruce Cockburn | <input type="checkbox"/> The Philip Glass Ensemble | <input type="checkbox"/> Joni Mitchell |
| <input type="checkbox"/> Leonard Cohen | <input type="checkbox"/> Stephane Grappelli | <input type="checkbox"/> Anne Mortifee |
| <input type="checkbox"/> Compagnie de danse | <input type="checkbox"/> Nina Hagen | <input type="checkbox"/> National Tap Dance Co. of Canada |
| <input type="checkbox"/> Eddy Toussaint | <input type="checkbox"/> "Hess" | <input type="checkbox"/> New York City Jazz Co. |
| <input type="checkbox"/> Elvis Costello | <input type="checkbox"/> Honeymoon Suite | <input type="checkbox"/> NRBQ |
| <input type="checkbox"/> Kid Creole & the Coconuts | <input type="checkbox"/> The Hooters | <input type="checkbox"/> The Nylons |
| <input type="checkbox"/> Dance Theatre of Harlem | <input type="checkbox"/> INXS | <input type="checkbox"/> Billy Ocean |
| <input type="checkbox"/> Del Fuegos | <input type="checkbox"/> Billy Idol | <input type="checkbox"/> Oingo Boingo |
| <input type="checkbox"/> Desrosiers Dance Theatre | <input type="checkbox"/> Connie Kaldor | <input type="checkbox"/> O'Vertigo Dance |
| <input type="checkbox"/> Al DiMeola | <input type="checkbox"/> Don Knotts | <input type="checkbox"/> The Parachute Club |
| <input type="checkbox"/> Divine | <input type="checkbox"/> Moe Koffman | <input type="checkbox"/> Emo Philips |
| <input type="checkbox"/> Dream Academy | <input type="checkbox"/> Kreskin | <input type="checkbox"/> Pilobolus |
| Any other suggestions: _____ | | <input type="checkbox"/> Joe Piscopo |
| | | <input type="checkbox"/> Leon Redbone |
| | | <input type="checkbox"/> Red Hot Chili Peppers |
| | | <input type="checkbox"/> R.E.M. |
| | | <input type="checkbox"/> The Roches |
| | | <input type="checkbox"/> The Royal Canadian Air Farce |
| | | <input type="checkbox"/> Second City |
| | | <input type="checkbox"/> Paul Schaefer |
| | | <input type="checkbox"/> Feargal Sharkey |
| | | <input type="checkbox"/> Martin Short |
| | | <input type="checkbox"/> Jane Siberry |
| | | <input type="checkbox"/> Yakov Smirnoff |
| | | <input type="checkbox"/> Stryper |
| | | <input type="checkbox"/> Talking Heads |
| | | <input type="checkbox"/> Tangerine Dream |
| | | <input type="checkbox"/> U2 |
| | | <input type="checkbox"/> UB40 |
| | | <input type="checkbox"/> Ultravox |
| | | <input type="checkbox"/> Midge Ure |
| | | <input type="checkbox"/> Tom Waits |
| | | <input type="checkbox"/> Johnny Winter |
| | | <input type="checkbox"/> Steve Wright |
| | | <input type="checkbox"/> Wierd Al Yankovich |
| | | <input type="checkbox"/> Paul Young |

CABARETS

Which of the following acts would attend at Dinwoodie, the Convention Centre, or the Butterdome?

- | | | | | | |
|---|---|--|---|---|---|
| <input type="checkbox"/> Animation | <input type="checkbox"/> Circle Jerks | <input type="checkbox"/> Green River | <input type="checkbox"/> Marillian | <input type="checkbox"/> Iggy Pop | <input type="checkbox"/> Sturm Group |
| <input type="checkbox"/> The Arrows | <input type="checkbox"/> Lloyd Cole | <input type="checkbox"/> Robin Hitchcock | <input type="checkbox"/> Mary Jane Girls | <input type="checkbox"/> Psychedelic Furs | <input type="checkbox"/> 10,000 Maniacs |
| <input type="checkbox"/> Babylon Warriors | <input type="checkbox"/> Gerry Cott | <input type="checkbox"/> Hoodoo Gurus | <input type="checkbox"/> The Mighty Sparrow | <input type="checkbox"/> Juluka | <input type="checkbox"/> 39 Steps |
| <input type="checkbox"/> The Bangles | <input type="checkbox"/> Robert Cray Band | <input type="checkbox"/> Idle Eyes | <input type="checkbox"/> Mink DeVille | <input type="checkbox"/> Rank & File | <input type="checkbox"/> Teenage Head |
| <input type="checkbox"/> Marty Bear | <input type="checkbox"/> Marshall Crenshaw | <input type="checkbox"/> Images in Vogue | <input type="checkbox"/> Kim Mitchell | <input type="checkbox"/> Lou Reed | <input type="checkbox"/> Ian Thomas |
| <input type="checkbox"/> Beat Farmers | <input type="checkbox"/> The Cult | <input type="checkbox"/> Paul Janz | <input type="checkbox"/> M & M | <input type="checkbox"/> Romantics | <input type="checkbox"/> Translator |
| <input type="checkbox"/> Beat Rodeo | <input type="checkbox"/> Dark Room | <input type="checkbox"/> Jason & the Scorchers | <input type="checkbox"/> Modern English | <input type="checkbox"/> Run D.M.C. | <input type="checkbox"/> Violent Femmes |
| <input type="checkbox"/> Beau Brummels | <input type="checkbox"/> Dead Kennedys | <input type="checkbox"/> Stanley Jordan | <input type="checkbox"/> M T Vessals | <input type="checkbox"/> Mitch Ryder | <input type="checkbox"/> Voice |
| <input type="checkbox"/> Billy Bragg | <input type="checkbox"/> Del Lords | <input type="checkbox"/> Katrina & the Waves | <input type="checkbox"/> 1964 | <input type="checkbox"/> Scritti Politti | <input type="checkbox"/> Wall of Voodoo |
| <input type="checkbox"/> Black Uhuru | <input type="checkbox"/> Doug & the Slugs | <input type="checkbox"/> Sherry Kean | <input type="checkbox"/> NEO A 4 | <input type="checkbox"/> Dan Seals | <input type="checkbox"/> Jane Wiedlin |
| <input type="checkbox"/> Blushing Brides | <input type="checkbox"/> Fat Boys | <input type="checkbox"/> Killing Joke | <input type="checkbox"/> The Neville Brothers | <input type="checkbox"/> Shriekback | <input type="checkbox"/> David Wilcox |
| <input type="checkbox"/> The Box | <input type="checkbox"/> Tim Feehan | <input type="checkbox"/> King Crimson | <input type="checkbox"/> Northern Pikes | <input type="checkbox"/> Silent Running | <input type="checkbox"/> Queen Ida Zydeco |
| <input type="checkbox"/> Buckwheat Zydeco | <input type="checkbox"/> Freaky Executives | <input type="checkbox"/> Leo Kotke | <input type="checkbox"/> Gary O | <input type="checkbox"/> SNFU | Any Other Suggestions: _____ |
| <input type="checkbox"/> Cabaret Voltaire | <input type="checkbox"/> Gene Loves Jezebel | <input type="checkbox"/> K.D. Lang | <input type="checkbox"/> Otus Day & the Knights | <input type="checkbox"/> Southside Johnny | _____ |
| <input type="checkbox"/> JJ Cale | <input type="checkbox"/> Glass Tiger | <input type="checkbox"/> Lone Justice | <input type="checkbox"/> John Parr | <input type="checkbox"/> Spoons | _____ |
| <input type="checkbox"/> Rosanne Cash | <input type="checkbox"/> Gowan | <input type="checkbox"/> Love Tractor | <input type="checkbox"/> Platinum Blonde | <input type="checkbox"/> Steel Pulse | _____ |
| <input type="checkbox"/> Cats Can Fly | <input type="checkbox"/> Jack Green | <input type="checkbox"/> Maclean & Maclean | <input type="checkbox"/> Brian Plummer | <input type="checkbox"/> Strange Advance | _____ |

MOVIES

- Pick your favorite film of 1985. Back to the Future Runaway Train Witness
 Brazil Others: _____
 The Color Purple Kiss of the Spider Woman _____
 Out of Africa _____
 Prizzi's Honor _____
- Please list your suggestions for next year's Cinema Programming: _____
- Did you know that this year's Movies LOST OVER \$5,000, even though attendance was very good? Would you be in favour of changing the price of Movie tickets to: \$1.50 \$2.00 no change

LECTURES

The Student's Union presents lectures (usually at no charge) to the U of A students and the general public.

- Please indicate your areas of interest — lectures that you would attend. other subjects: _____
 Apartheid Entertainment & the Arts International Affairs Science
 Authors Environmental Concerns The Law Sex
 Business & Economy Free Trade Magic Sports
 Career Development Green Peace Middle East Terrorism
 Central America History Nuclear War Women's Rights
 Comedy Hitlerism & the Holocaust Politics World Hunger
- Please indicate which of the following people's lectures you would attend. other suggestions: _____
 Dr. Helen Caldicott Billy Hayes (Midnight Express) Ralph Nader
 Phil Donahue Abbie Hoffman/Jerry Rubin Debate Sidney Schanberg
 Mike Farrell Dr. Timothy Leary Dr. Ruth Westheimer
 Jane Fonda Larry Linville General William Westmoreland
- What time would you prefer to attend lectures? 12:00 noon 7:30 p.m. both other _____

NAME _____ PHONE # _____
I.D. # _____ FACULTY _____ YEAR _____ AGE _____

