

"Budget:..."

The Gateway

Tuesday, September 25, 1984

...a mathematical confirmation of your suspicions."

A.A. Latimer

Bilbo Baggins sent us

by Gilbert Bouchard

You're not too late. Organizers of Dreamquest '84 have extended their application deadline by two days especially for university students.

"We're taking registration until 5 pm on September 27. And as a special for U of A students, anybody who says 'Bilbo Baggins sent us' will be given a 10 per cent discount on groups of 5, and a 20 per cent rebate on groups of 10 if they say that they heard of us either through CJSR or the Gateway," said Dreamquest organizer Sheree Zielke. Zielke describes Dreamquest as "a live roleplaying game set in a resort 45 minutes outside of town which has all kinds of geographical landmarks on it. People will be bused out to the site on Friday night (September 28) in costume, and the game will start the next morning when the players get their adventure packages."

Players also get to name the character they play, but have to play the whole game under that name.

Photo Tim Kubash



So you think you have everything under control. So did the guy with the staff.

"The idea of the game is to solve a quest," said Zielke. "There are monsters in several locations which are hiding clues and treasures - some of which are real treasures. What you're attempting to do is to find clues either by solving riddles, combating monsters, or combating other players, and then collect all those clues to solve the puzzle of the land of Brecht. In this

case you have to figure out what has been stolen, where it is, how to put it back, and what secret sacred ceremony is needed to break the spell.

Dreamquest needs no prior knowledge of fantasy games, and the combat that Zielke spoke about earlier is "through the use of dice and spells on spell cards. It's a game

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University housing too expensive

by Gilbert Bouchard

"The main problem with housing on campus is the price," says Student's Union Housing and Transportation Commissioner Grant Borbridge.

"Students can't live in University of Alberta residences because of the cost," said Borbridge, "I've found several very nice apartments

that cost less than Garneau."

Borbridge thinks the Lister Hall complex is ridiculously overpriced.

"\$225 a month is a terrible price to pay for just a room," said Borbridge. "That's the price of half of a nice two bedroom apartment."

"Lister Hall is convenient, but you have to consider what you're getting for your money. For example,

you get just one room that by average is just 10 feet by 15 feet, and with that room you give up your privacy, you have to share a washroom, share a TV room, and lose the option of personalized cooking," Borbridge said. "In residence you have to expect that they won't have everything you want to eat all the time."

Another drawback to residence living, according to Borbridge, is the growing number of residence regulations.

"Residence life used to be fun because there were fewer rules. Now you have to watch what you do much more than you once had to. People who are coming back to visit can't believe all the things you can't do anymore," said Borbridge.

Borbridge believes that the tightening of regulations is one of the causes of Lister Hall's difficulties in attracting students. (Lister Hall can hold up to 1300 students, but only 1000 students are living in residence this year, which is down from the 1100 students that Housing and Food services budgeted for creating a deficit of close to \$500,000.)

"Although it's a good way to meet people in first year, you don't see people coming back in their second and third years," said Borbridge.

Borbridge also commented that Housing and Food Services' attempt to make residences more academically oriented might also have a detrimental effect on attracting students.

Housing and food should isolate the academic areas and loosen up the rest of the place," said Borbridge.

"As for improvements, I know of one thing that Housing and Food could do to improve the residence, but it would cost a lot of money and would take 75-80 per cent of the rooms, to make 3 rooms into 2 rooms. They have already done that for some of the rooms - each of the hall vice-presidents have one of the large sized rooms - and it makes a big difference," Borbridge said.

Another possible improvement

micro-computers can communicate back through the system and still work independently."

Word processing, Stasiuk says, is "one of the large things the micro-computer could be used for" especially for students.

The computers are also capable in other areas such as graphics, budgeting spread sheets, project scheduling, business, games of strategy, and of course programming, with some models soon to be capable of different operating languages such as PASCAL.

One of the clear advantages of the store, next to the savings (Apple provided an educational discount to the University), is the lack of high pressure sales staff. The staff, including Stasiuk, Liz Armitage and Dave Halberton, are very academically minded. They are acquainted with the U of A systems and possibilities of the microcomputers both in and out of the systems for use by students or staff members.

The hours for the MicroStore are 9 to 3:30.

would be to follow the lead of the Faculte St. Jean Residence (also owned by Housing and Food Services) which closed down its cafeteria facilities and set up kitchens in the residence itself for students to do their own cooking.

"They went from having vacancies to turning people away," said Borbridge.

Borbridge added this could be something Housing and Food might want to do on a large scale, since the residence building already have facilities on each floor that could be renovated into kitchens.

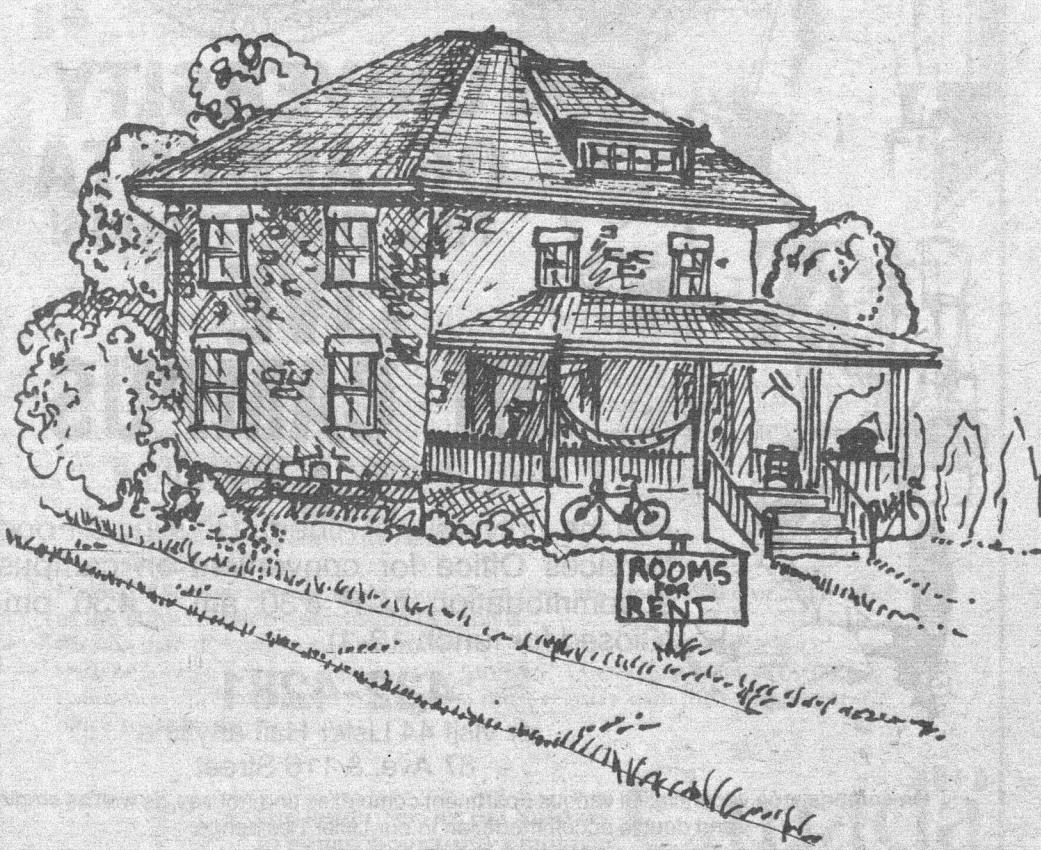
In fact, Housing and Food is serious enough about making improvements to its services that it is organizing a fieldtrip to the central United States to study their housing and food systems.

"Myself, Housing and Food Director Gail Brown, Food Manager Jim Gougere, and two students on the Food Committee (Joyce Hostle of Pembina Hall and Don Chidlow) are being sent to four U.S. universities in early October to study alternative food programs and to look at what the trends are in student housing.

"We're going to be looking at how to improve our own script, residence and food programs," said Borbridge.

"The U.S. is five years ahead of Canada as far as residence housing goes," said Borbridge. The group will visit universities in Chicago, Illinois; Minomonie, Wisconsin; Anderson, Indiana; and another university in the Chicago area.

Housing woes affect university students across Canada. See page 2.



graphic: Doug Bird

Housing crunch coast to coast

OTTAWA (CUP) — Rising rents, plunging vacancy rates and disappointing landlords have left students in some provinces searching endlessly for a place to call their own.

The housing crunch is particularly frustrating for students in Nova Scotia and Ontario. In Quebec, the situation is only marginally better.

Hundreds of Halifax's 19,000 post-secondary students, attending the city's seven colleges and universities, are competing intensely for the few places available. Spiralling rent has forced students into an even tighter low-income housing market than last year.

Student leaders in Halifax say the city's large number of post-secondary institutions, its geographic location and sudden influx of students this year have exacerbated the

problems facing those without a home.

"Everybody anticipated the enrolments would be going down but they haven't said Judy Guthrie, Students Union of Nova Scotia executive officer. "Residences are booked solid."

Guthrie said students who find accommodation outside the Halifax peninsula must take the bus for more than an hour to reach campus.

"Students may be able to find housing but often it's not conducive to studying because of transit problems. I know students who have to arrange their whole study schedule around catching the last bus at twelve."

In Ontario, students in several cities are vainly searching for a place to stay. Homeless students

attending the University of Guelph are being warned they must look long and hard for affordable housing and will likely pay higher rents this year.

Guelph's student housing office has frantically been trying to help students find lodgings since July. Along with the University of Ottawa, Guelph has appealed through the media to city residents to secure more accommodation

Barbara Hodson, Guelph off-campus student housing director, blamed the housing shortage on higher interest rates and decrease in the number of houses being built.

Students in Ottawa are also finding the search for off-campus housing bleak. Stuck with landlords who refuse to rent to students, some students at Ottawa's three post-secondary institutions have banded together to fight for their rights as tenants. Ottawa has one of the lowest vacancy rates in the country, a mere 0.2 per cent.

In Sudbury, students are desperately trying to find on-campus housing but their prospects look grim. Most spots in Laurentian University's residences have been filled, students are scouring the city for cheap places to live. They must now cope with greedy landlords who realize students are in a bind.

In Montreal McGill students are encountering a market offering pricey condominiums but few low-income apartments. The city is slowly renovating its cheaper dwellings in the student ghetto and forcing more than 3,000 students to turn to more expensive spots far from campus.

"I just can't afford it," said Daniel Derosier, a part-time McGill student.

Montreal urban activist John Gardiner blamed the city for refusing to examine the social cost of

renovating low-income dwellings. He said McGill should have shouldered part of the burden by developing affordable housing for students.

New bus routes

Edmonton Transit has added five additional weekday morning trips between Southgate Transit Centre and the University of Alberta.

Between 7:22 am and 9:02 am, there is additional service on Route 69 travelling directly from Southgate to the University. All local stops are being made, but the major assistance is to relieve crowding at Southgate Transit Centre on University-bound buses.

Edmonton Transit experienced increased morning loads to the University during early September, which may partly be caused by the closure of Stadium CarPark. Extra trips are added by Edmonton Transit when passenger loads exceed standards set by City Council.

The extra Route 69 trips leave Southgate Transit Centre at 7:22 am, 7:52, 8:25, 8:30 and at 9:02 am.

"Solve a quest"

continued from page 1

of skill, chance, and wit. You may end up trying to solve a riddle in combat, but you do not have to touch another player to do so."

The game lasts all day Saturday and wraps up with "an authentic medieval feast Saturday night. The feast includes the meal itself, a medieval finger food banquet;

selection of king and queen; entertainment; plus the awarding of all the prizes," said Zielke.

The first prize is a trip for two to a real castle in Toronto - Castle Loma. There are also 14 other prizes in 14 categories, plus additional treasures on the site.

Fees are \$55 for the game only, and \$83 for the game and the feast.

ATTENTION WRITERS

Gateway news meeting in 282 SUB
at 4 pm Tuesday Bring money.



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AVAILABLE NOW!

Prof says Nicaraguans are freer

Sandinista win predicted

by Audrey Djuwita

"Sandinista is going to win big in Nicaragua's coming election," said Prof. Fred Judson Friday to an audience of almost 100 people in a forum sponsored by the Political Science Undergraduates Association (PSUA).

The party has received "relatively solid support" from all Nicaraguans, said Judson. "94 per cent of the 1.6 million eligible voters have registered to vote on Nov. 4."

The present government is a collective leadership with nine directors.

The reasons for Sandinista's popularity are plenty, said Judson who has been to Nicaragua three times.

Since it came to power in July 1979, the aggressive military admin-

istration has been generating reforms in education, economics and health-care of the country, Judson commented.

Despite the United States' claim the government has not kept its promise to be more democratic, "opposition parties in Nicaragua are free to sell their literature and hold political rallies or debates," Judson said.

"The people now enjoy more freedom and are free to engage in political activities without fear of arbitrary arrest or knocks on the door at night."

Asked about the role of the church hierarchy in Nicaragua, Prof. Judson said "There isn't a single role."

"Members of the church hie-

rarchy - such as the bishops - may have different views, they do play important and different roles," Judson said.

He stressed the revolution in Nicaragua is "not a church-state conflict."

Responding to the question whether the U.S. government had any responsibility for Nicaragua's current situation, Judson said "of course."

Judson cited that the U.S. government supported former dictator Anastasio Samoza's government and currently supported the counter-revolutionaries campaign against the Sandinistas.

Thousands of innocent Nicaraguans have been killed by these counter-revolutionaries, said Judson; these same counter-revolutionaries are trained and funded by the C.I.A.

The successful revolution in Nicaragua threatens U.S. power and influence in the region. It proved that the people could and should take control over their own country.

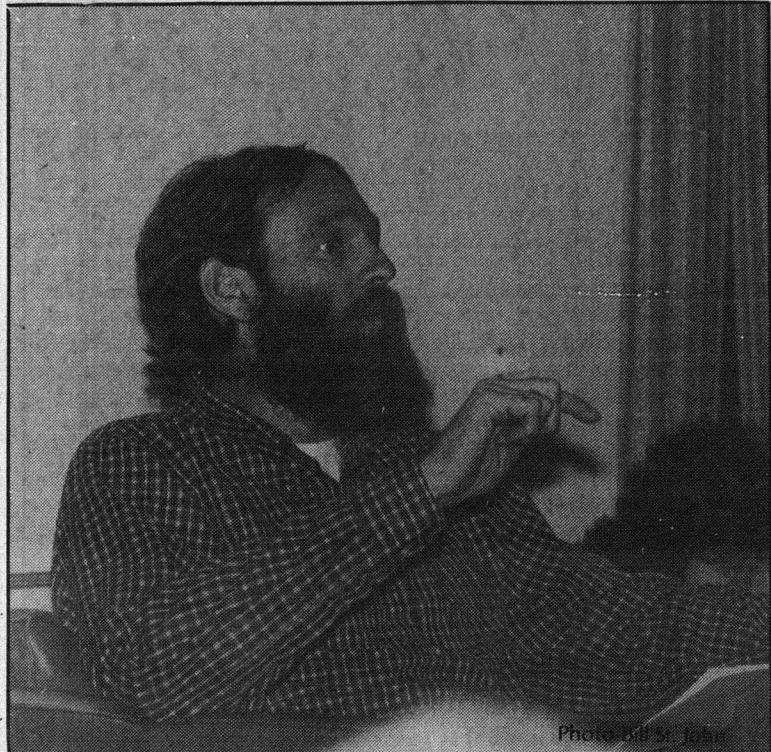
The U.S. considered it as a bad example for the rest of the region, according to Judson.

Judson also claimed that Israel, El Salvador and Honduras are also supporters of these counter-revolutionaries.

"Undoubtedly, there are other countries which support them, although it may not be in form of money or other funds," said Judson.

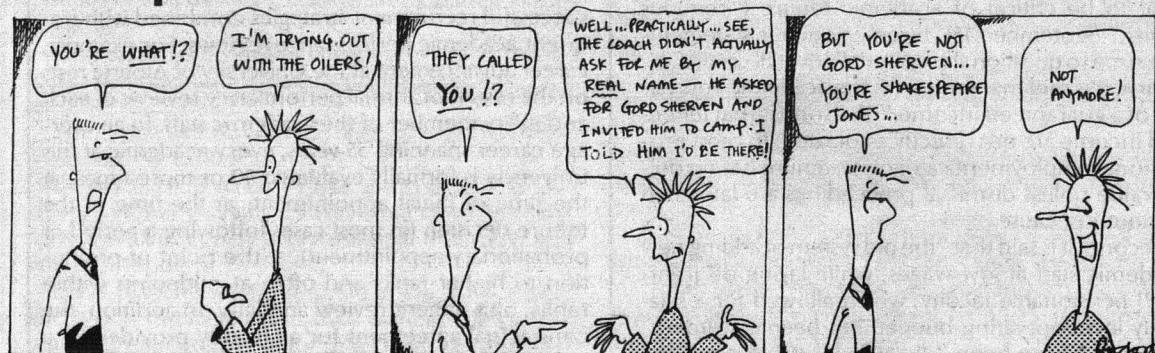
Under the Liberal government, Canada had been supportive of the Sandinista government, however Judson said "there might be some cutbacks under the Tory government."

The PSUA's next forum, Friday September 28, will be on the results of Canada's recent federal election.



Prof Judson says the Sandinistas have enacted popular reforms.

Yard Apes



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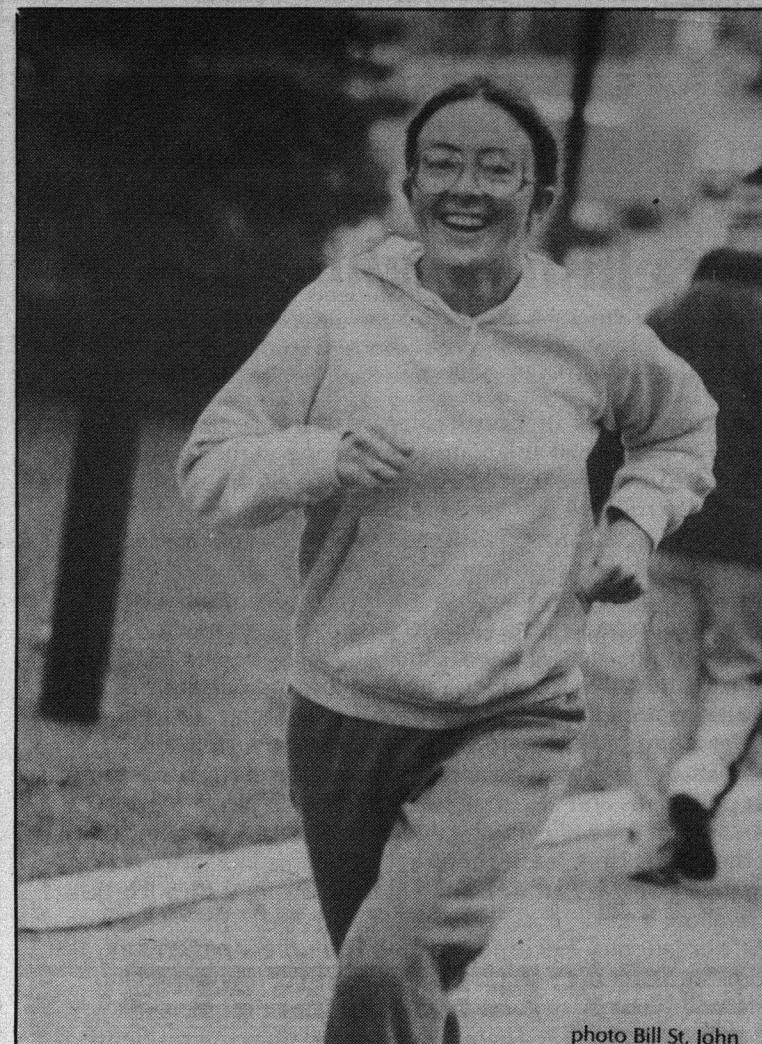


photo Bill St. John

This is just one of 165 people who took part in the U of A Terry Fox Run on Sunday. Run organizer Kerr Kyra says the event raised "at least \$7,000 for cancer research."

ELECTIONS NOTICE

All Gateway staffers are urged to attend the staff meeting this Thursday at four, room 282 SUB for the elections of CUP, Circulation, and Production editors.

Deadline for all applications is 12:00 noon, Wednesday September 26, 1984, 282 SUB. Phone 432-5168 for more information



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EDITORIAL**Selfish neighbours**

With the advent of non-resident parking restrictions in the districts of McKernan and Garneau, students at the University of Alberta are unwittingly auditing a course in selfishness offered by the cruel, cruel Faculty of Real Life. The parking crisis is an overwhelming embarrassment to somebody but no one seems to have a red, pink or even slightly flushed face.

Obviously, the University holds a certain responsibility to provide adequate parking facilities to those students who drive out of necessity (ie. handicapped students, working students etc.). Unfortunately, due to inadequate funding and budget cuts, this institution cannot afford to maintain the facilities it already operates, let alone construct new parkades.

The Students' Union has concentrated its efforts on meeting with politicians and pleading with the City to display some restraint and mercy while towing and ticketing students' vehicles. In the meantime, they issue rhetoric to students like farmers slopping their hogs: feed them anything and, by golly, they'll probably swallow it.

As bureaucracy becomes snarled in endless paperwork, the victims sit helplessly behind their wheels. Yet if one refers to students as victims, who has committed the crime?

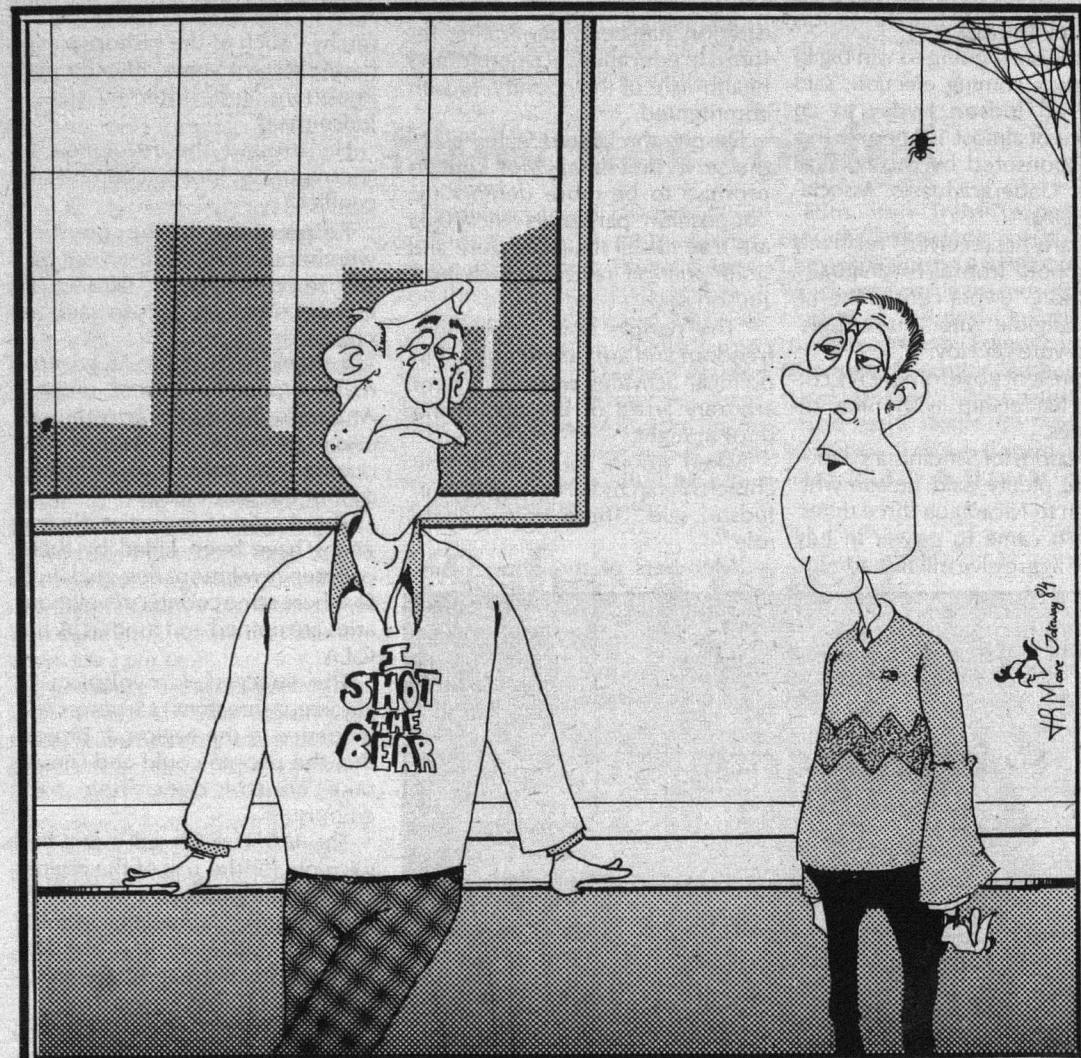
If selfishness can be deemed an offense then the residents of the communities surrounding the university have perpetrated an act of gross pettiness.

These people are being unfair by treating students as trespassers and vandals. They expect their university location to be unilaterally advantageous and they cannot accept some of the practical drawbacks in living near such a populous and traversed institution.

Every neighbourhood in Edmonton has its drawbacks. The residents of Garneau, Windsor Park and McKernan are affluent enough to have their drawbacks alleviated by City Hall. The municipal government understands the concerns of home owners.

The concerns of students, however, seem to be a joking matter for both local communities and the City of Edmonton.

News item: Residence fees sky rocket while attendance plummets.



When my father said that he was certain I would be admitted into an elite organization for the very rich, I thought he meant a Frat, not RES!

LETTERS TO THE EDITORS**Something's fishy**

While I have no quarrel with Mr. Algard's editorial right to be critical of academic tenure ("Tenuous affairs," September 18), three erroneous statements cause me to question the editorial's overall credibility.

First, it is said that tenure "is the academic equivalent of a guaranteed income." The truth is that tenure and income are not directly associated. In most professional employment categories, tenure has no dollar value unless dismissal proceedings are launched without just cause.

Second, it is said that "the old system of adding new academic staff at low wages, while laying off [retiring?] pensionable faculty, which allowed for a relatively level operating budget, has been discarded." Far from having been "discarded," stable operating budgets were pre-empted by factors overlooked by Mr. Algard. For example, universities have grown and have become more costly to operate in proportion to the service demands placed upon them. In addition, the many young academics recruited during the 1960s and early 1970s are now 10 to 20 years older and more qualified, and therefore commensurably more expensive to employ. The utopian editorial vision of a "level operating budget," for demographic reasons alone, cannot exist today. Still, such schemes as voluntary early retirement, for those who choose to do so, are helping to alleviate the increasing costs of today's demographic bulge.

It is said that tenure "is not an effective method of ensuring that research is performed at the level of excellence expected at an academic institution." Tenure is not an effective instrument to this end because tenure was never intended to ensure this result. Academic excellence is the long-term result of successful recruitment strategies combined with frequent academic performance reviews. For example, career advancement at the University of Alberta rests on the results of annual performance reviews of each and every member of the academic staff. In an average career spanning 35 years, every academic at this university is formally evaluated 40 or more times: at the time of initial appointment, at the time of the tenure decision (in most cases following a period of probationary appointment), at the point of promotion to higher ranks and often at midpoints within ranks, plus a merit review annually. In addition, the contractual agreement for all faculty provides for a special adjudication in the rare case of grossly deficient academic performance. All of the performance reviews noted are in addition to the frequent evaluations of academic staff made by assessors for the research granting councils, reviewers for editorial boards, students, and so on. Academic tenure goes hand in hand with strenuous performance expectations; there is not too much room for "sloth."

In conclusion, while academic tenure does protect one's job security when unpopular and controversial views need airing (something academics do with great frequency and urgency), tenure does not protect an individual from dismissal for just cause. In this sense, academic tenure is functionally similar to the

Mark of approval

Professors evaluate students: students should evaluate their teachers.

I think professors tenure should be decided by their ability to teach - not on the amount of publications they spew out each year, nor by the number of years they have been boring students.

I'm tired of boring professors who couldn't care less about the ratio of students asleep as compared to those awake.

Something is wrong with this lop-sided system. Ninety per cent of the professors at the University of Alberta have tenure. This means ninety percent are here to stay.

How many of these professors are good?

How many excellent profs drive taxis, because there are no jobs?

The basis of tenure should be dependent on student evaluation and lecture interest.

A student's rewards for hard work are good marks. What is the professor's for a good lecture? A raise in pay? No. A pat on the back? No. A vacation? No. Tenure? No. Anything? Not a thing!

Oh, that's why some of my lectures are so boring.

Some departments have a system of student evaluation of profs. It doesn't affect a prof's tenure, but it gives the student an idea of what kind of instruction to expect.

It would be good to see the student's lobby the powers that be for classes that are captivating, exciting, the kind of classes you want to be early for to ensure yourself a front row seat.

To those professors whose classes are all of the above, hats off to you. You're obviously teaching for reasons other than monetary and status gains.

Keep it up. We need you.

Brenda Mallaly

The Gateway

September 25, 1984

Editor-in-Chief: Gilbert Bouchard
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Managing Editors: John Algard & Marie Clifford
Entertainment Editor: David Jordan
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Photo Editors: Bill St. John, Tim Kubash
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Media Supervisor: Margriet Tilroe-West
Circulation: vacant

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In this episode the mysterious Hans Becker, along with his partners in crime Kevin Kaardal and Bernie Poitras, are menacing the beautiful but defenseless duo of Ann Grever and Audrey Djuwita. Meanwhile, across the burning city Shona C. Welsh, Jack Verme, Kent Cochran, and Eva Penzich are trapped in a blazing outhouse. Will the fearless foursome of Tim Heidt, Warren Opheim, Don Teplyke, and John Charles be able to save the privy prisoners? What will become of the rugged but strange Rick Warren and his lovely but normal alter-ego Elisabeth Eid. What ever happened to Bosco Chang? For the answer to these and many other ho-hum questions tune in for the next episode.

tenure enjoyed by most professional employees. Notwithstanding Mr. Algard's editorial opinion, may I suggest that tenure is a red herring and that other factors, such as imposed government restraint, lie at the center of the present crisis in post-secondary education.

Gordon Fearn
Associate Professor
Dept. of Sociology

Coming of age

I congratulate the Gateway staff. Over the last two years of reading your paper, I had the feeling you were children desperately trying to show you were "real grown ups" by using the foulest language you could. This year your vocabulary has increased and your articles are pleasantly readable. If the writers are the same, I am so glad you have really grown up. If the writers are different than those of the last two years, keep up the good work!

An otherwise intelligent article in your Letters to the Editor page last week, concerning the rights of native Indians, lost its validity for me by the foul language used by the author. If his intelligence level is so low that his comments must run to gutter language, why should I put any stock into anything he has to say?

Judith Pearce
Arts I

Coherent advice

An open letter to Gord Stamp:

Mr. Stamp,

You are aware, I am sure, of all the controversy attending the recent action, or perhaps inaction, of the Students' Union. As a concerned individual, I thought I might share some observations with you on the situation.

SECOND WIND

Second Wind is an occasional column of opinion by Gateway staff

by Kent Cochrane

For the embattled freshman seeking to escape crazed, insipid profs and their endless assignments, here is a short guide to campus places where you can have a few drinks and find some refuge.

The U of A Student's Union runs two bars on campus, RATT and Dewey's, both as seedy as their names suggest.

They have some of the cheapest prices in town, cute waitresses and generally trendy waiters wearing deck shoes.

Both open at 3:00 with the lineups to get in sometimes starting earlier.

Dewey's (HUB mall) - Over the course of a few short, summer months, Dewey's managed to transform itself from gritty and existential to hi-tech and late-post-modern.

Great place to sit, relax, smile at life, have a beer and watch the trendies as they wander the mall in search of enlightenment (or relief from a Hubburger - it's difficult to tell sometimes).

Dewey's attracts mostly an introspective and philosophical crowd, perhaps because of its inspiring views of HUB parking lot.

The occasional anthropology student seeking his neanderthal roots does make it in here, however, so engineers shouldn't feel too out of place.

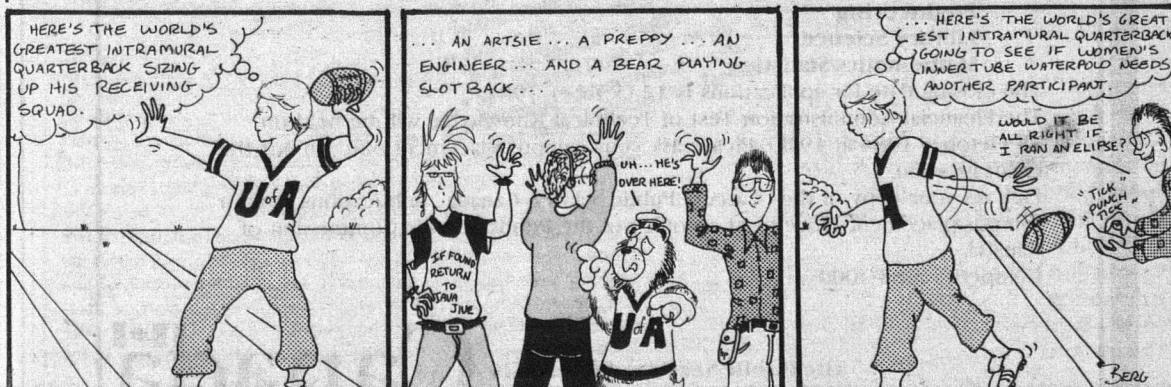
Someone who apparently thinks there will be dancing has installed a dance floor.

RATT (7th floor SUB) - Louder less intellectual crowd than in Dewey's, with lots of engineers, phys-ed students and hockey sweaters.

Satellite dish, big screen TV (and some dark curtains finally so you can see it), MTV, live music most weekends, great view, new food bar, what more can one add?

Last call at 11:45, but elevator usually shut off at 11:30 (All real students are home studying by this hour anyway).

Bear Country



by Shane Berg

Regarding your handbill:

- The political inclination ("COMMUNIST PARTY OF CANADA") of Ms. McGrath and her cohorts, however misguided - sorry Anne - are not sufficient cause to make them objects of vilification.
- Learn to write a grammatically correct sentence; then how to put them together coherently. Your credibility is made suspect by your inability to communicate effectively.
- Swallow your hysteria. Or better yet, redirect it to constructive rather than destructive purposes.

I share these observations with you because I think you should know it will take the Committee for Impeachment League longer to prove your ineptitude than it could take you. Shut your mouth and you may weather the storm.

Mike Evans
Arts III

An apology

On the front page of the Thursday, September 20th edition of the Gateway, (as opposed to the Thursday, September 18th edition), I was reported as having undertaken a rather unacceptable and ungentlemanly outburst, directed toward Students' Council Speaker Kris Farkas. This reporting was totally accurate, and I wish to publicly apologize to Ms. Farkas.

While the Speaker's rule was totally wrong, so was my behaviour. Ms. Farkas had made a particularly bad ruling at a very critical time, and I lost my temper.

In the future I plan to restrict future challenges to the Chair to a more appropriate and civil manner.

Kenneth G. Bosman

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

Great place to discuss nuclear war, or so I'm told. **L'Express** (1st floor SUB) - Trendy little cafe, where one can have preppy discussions while most of the university stampedes past. Open 7 am till 10 pm, licensed from 11:30 am.

Dinwoodie (2nd floor SUB) - (Cabarets, bands, dancing, drinking, popcorn) held here most Friday and Saturday evenings.

Watch as the boring, empty, sterile daytime interior becomes the scene of bacchanalian revelry.

Tickets sold by trendy little men at SUB box office (2nd floor) and by whichever club is sponsoring the event.

The Ship (Lister Hall) - Big screen TV, fully licensed, live music every second Thurs. and Frid. Opens 5 pm Mon to Thurs, 3:30 on Fri. Nice interior considering what a sty Lister Hall is.

If RATT and Dewey's are full, or if you just don't feel like helping to reduce the SU deficit, then you can always try:

Library Lounge (87th Avenue) The Breugel prints are gone from the walls, but still the trendiest bar on campus.

Mellow, refined atmosphere, esoteric beer list (if you're in the mood for Tsingtao, this is THE place).

Drinks are more expensive here, though they do have a "class cutter's special" - \$1.75 for drinks between 2:30 and 4:30.

It opens at 11:00 in the morning.

Our Place (corner of 112th St. and 87th Avenue) Can't really comment of these folks as they've been closed every time I've tried to go.

Formerly Casablanca, not to be confused with Cafe Casablanca an unlicensed albeit trendy restaurant in HUB.

Cheap prices, if the list outside their door is anything to go by.

Avenue Lounge (112th St. and 86th Ave.) - Not as trendy as other places, but they do have hanging plants and TV with Much Music (Canadian equivalent of MTV). More importantly, the chairs have castors.

Opens 11 am, last call 1 am, happy hour 4 to 7.

If none of these places interest you, then drop by the Gateway office sometime.

The conversation will be sterile and meaningless; no one will even attempt to be trendy, but someone might offer you a free beer.

FEES DUE By September 28

The last day for payment of fees is **September 28th**. If a student is paying by instalments (terms), the amount of the first instalment is the First Term assessment and the last day for payment is **September 28th**; the amount of the second instalment is the Second Term assessment plus a \$5.00 instalment charge and the last day for payment is **January 18th**.

A penalty of \$15.00 will be charged on any payment received after these dates. If payment has not been made by **October 15** for the First Term fees and by **January 31** for Second Term fees, registration will be subject to cancellation and the student to exclusion from classes.

If fees are to be paid from some form of student assistance, please refer to Section F of the Registration Procedures booklet or the calendar entitled "University Regulations and Information for Students."

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U.N. study says today's youth not prepared for workforce

Youth unsure about future

by Rick Warren and Elisabeth Eid

Bleak employment prospects and high youth unemployment into the 1990s were the conclusions reached by a recently completed workshop.

The youth workshop, entitled "Young Canadians look at future prospects for work," was part of the three day Conference on Human Work, which brought more than 200 representatives of the public and private sectors, the churches, organized labor and youth from across the country to examine and propose solutions to on-going problems in the Canadian labour relations scene.

The youth session was chaired by Senator Jacques Hebert, founder of the Katiavak youth program, and chairman of the newly established Senate Committee.

Senator Hebert documented the sad case of youth employment with statistics supplied by Goldfarb consultants — the pollsters of the Liberal Party. One of the interesting facts provided by the Goldfarb people is that students are ambitious people — the majority want to be successful and make their mark in the world.

Yet the main concern of young adults has shifted from upward mobility in the corporate world to finding a job — any job. This, of course, has been prompted by the dismal state of the Canadian economy.

The unemployment rate of young people 15-24 is about 21 per cent — 10 per cent higher than the national unemployment rate. Fifty per cent of young adults 20-24 years old, are working only part-time because they cannot find full-time employment.

The Canadian economic picture is a far cry from the early 1950s when 93 per cent of the workforce was comprised of fulltime permanent workers. Thirty years later, in 1983, only 73 per cent of workforce worked full time.

An estimated 359,000 jobs were lost to youth during the recessions of the last decade, and government officials are predicting youth unemployment will remain high into the 1990's. Youth, women and older workers remain the most vulnerable to cutbacks during recession

and technological change.

The high-tech world is providing some new employment opportunities and the new emphasis is on continuing education to "retool" people for the changing technology. However, Catholic Bishop Remi Deroo quite vividly emphasized the challenge for new technology is for it to serve humans ... not to render humans obsolete or to make humans slaves to technology. In his 1981 encyclical "On Human Work", Pope John Paul II says that Man is to be treated as a human subject and not as a mere object in the work force.

Technology also tends to have "... a dislocating effect and the nature of work is redefined," said Senator Hebert. This is what is usually called unemployment in the "un-bureaucratized" of the general population.

Social program cutbacks and the threat of technological change is causing severe social problems, said Canadian Labor Congress spokesperson Katherine McGuire. She says any changes must be phased in with consultation and input from workers along with programs created for job retraining.

The majority of the country's youth continue to have faith in the education system. The Goldfarb poll shows two-thirds of young people 15 to 24 consider education helpful and will eventually help them obtain a job.

Young students raise questions about the wise career choices in today's diverse and constantly changing society. One Edmonton teacher suggested that an informative job information program be established to help prepare students to make career choices. Yet, some school boards are laying off guidance counsellors during these tough economic times, according to one high school counsellor.

United Nations studies reveal that for the first time ever today's youth is less prepared for the work force than the preceding generations. The world of "Future Shock," as author Alvin Toffler calls it, is upon us, and young people find it increasingly difficult to prepare for a world which is changing so quickly.

And high profile educators at a conference at the University of Alberta last spring, including Uni-

versity of Calgary president Norman Wagner, were advocating the benefits of a liberal arts education to prepare students for life.

Students continue to feel they have no voice in the decision-making process. The lack of an effective organization to exert student pressure in the political process appears to be the major problem. The seeming futility of organizing such an effective student lobbying group seems to be the largest stumbling block.

Senator Hebert sympathized with the problem, but could not offer any solutions within the power of his Senate Committee on Youth.

However, the future of the Senate committee is still unknown. The Senator says he hopes the committee will continue under the new Progressive Conservative government and hold meetings across the country to hear the problems of youth.

So far, the committee's major accomplishment following its formation earlier this year, has been to invite written submissions to consider, examine, and make recommendations on the problems facing Canadian youth.

Senator Hebert deferred questions regarding additional funds for education stating the matter is a provincial issue.

Senator Hebert appeared as the major spokesman of the youth panel and two youth representatives did little but give affirmation to the Senator.

We expected a workshop entitled "Young Canadians look at future prospects of Work" would include a panel of young adults to discuss some positive possibilities for the future with government, business and organized labor.

The International Youth Year, through the Secretary of State department, contributed \$7,000 for youth involvement at the Conference on Human Work.

Students must demonstrate some responsibility by forming an effective lobbying group and working together with government, the private sector, the churches, organized labor and academia to combat the crisis of today's youth.

Perhaps for the first time, youth are uncertain about their role in tomorrow's world.



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Gays organize

by Gilbert Bouchard

"The U of A is one of the few universities in Canada that doesn't have a campus homosexual organization," said Rick Hurlbut.

Hurlbut and several other U of A students are out to change that by organizing just such a group.

"We're having an organizational meeting Wednesday, September 26, from 5 to 7 pm in room 034 (the basement meeting room) in SUB," said fellow organizer Edward Sandberg.

"We want all kinds of suggestions and opinions on how to make the group work, and what direction we want the group to take."

Hurlbut said that the idea for a campus group has been around for a long time.

"G.A.T.E. (Gay Alliance Towards Equality) was originally off-campus on 9th street, and the founders

were students, but it evolved to become an Edmonton-wide organization and moved downtown," said Hurlbut.

"That doesn't mean that it isn't accessible to university students, it just means that it may not be convenient to all students."

"One of the reasons that this (the establishing of the campus group) is happening now, is that there are enough interested people who are willing to be active," said Hurlbut.

"The group won't be offering peer counselling and people who do want counselling will be sent over to G.A.T.E., we don't see counselling as our mandate. We also won't have political activism as one of our primary goals. Individuals can be politically active if they want to be, but the group won't be unless it needs to protect itself,"

The group will attempt to provide a social atmosphere for gay individuals to meet on campus, and will also try to provide education for both its members and university community.

The group is also attempting to gain club status with the Students' Union.

"Reception has been quite good," said Stephen James, another of the group's organizers. "Paul Alpern, the Students' Union Vice-president External, was very helpful in securing information on the CFS stand on gay issues - which incidentally was very positive."

"Gord Stamp also said his committee (Building Services Board) would rubber stamp any application for official club status and that there would be no problem at all," added James.

Courses chopped

REGINA (CUP) The financially strapped University of Regina has cancelled more than 60 courses it planned to offer off-campus this year, leaving hundreds of students scrambling for credits.

Faced with a \$2 million deficit, the university board of governors decided at its August meeting to cut 63 courses from a scheduled list of 123. The courses were to be offered through the university's extension program run jointly with Saskatchewan's community colleges and had the lowest enrollment so far.

Herb Kindred, university extension dean, acknowledged the move came less than a month before classes were scheduled to begin. He said the university knew in April it would have to cancel some

courses but failed to notify the parties involved.

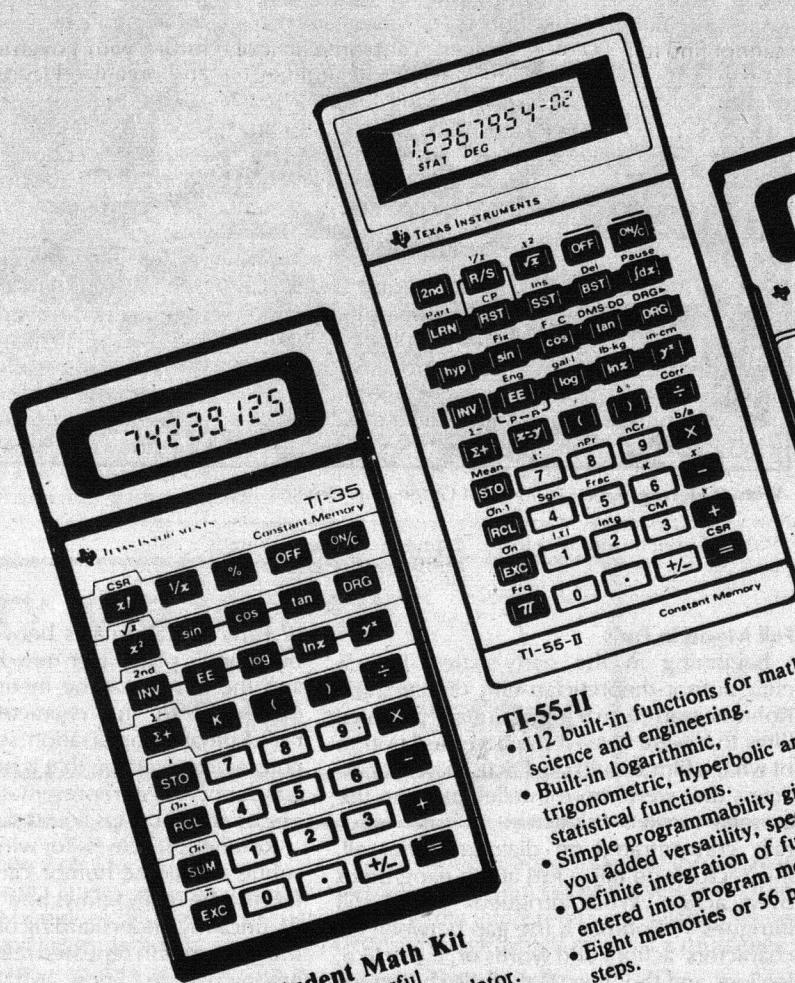
Gae Jones, university extension department assistant, said community college officials are angry that the university did not warn them of the cuts.

It is not known how many students are affected and how much money will be saved by the decision.

Kindred said he hopes the provincial government supplies more money to the university to fund the program but he said he fears the extension program may be closed down entirely.

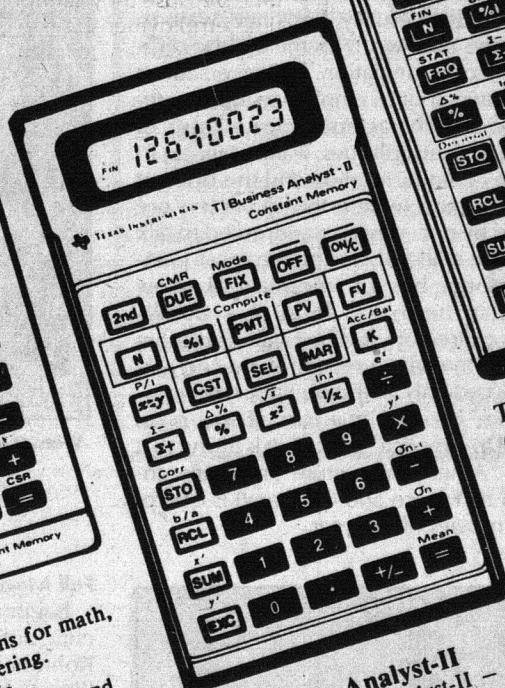
The university and the community colleges fund the off-campus courses jointly, with the university paying about \$2,000 a course and the community college about \$1,200 to \$1,500 each.

The Intellectuals

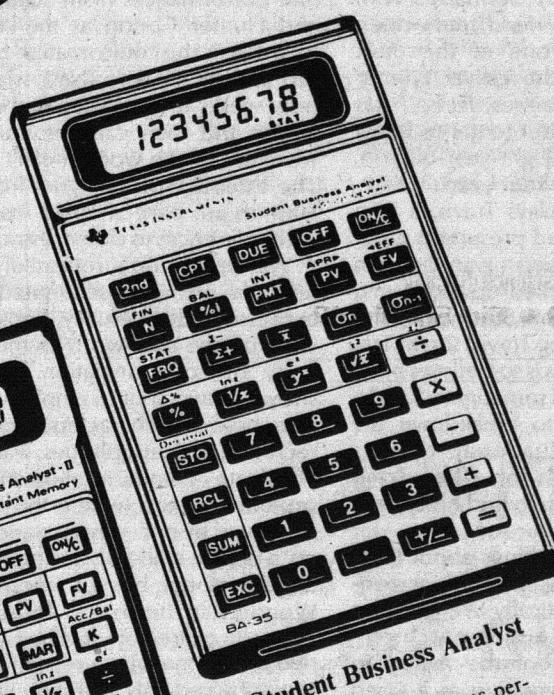


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The Toronto "Festival of Festivals": film

From the outside, film festivals often appear to be little more than a chance for well-off snobs to hob-nob with celebrities and ("Only if there's time, daarrling") overdose on celluloid. There's no doubt that the media-prompted by Festival organizers — are the prime purveyors of this incorrect image. After all, naked women promoting an exploitation film by strutting around the beaches of Cannes make better copy than some incomprehensible (to the critic) angst-filled film about love and death. However, don't be fooled; film festivals are organized for very serious and sometimes even noble reasons.

Festivals are, to a large extent, business conventions where distributors, critics and other industry folk from all over the world meet, talk shop, sell ideas, see new movies and, hopefully, buy rights to the films they like. For many independent producers and directors, and makers of "small" (low-budget), foreign, or experimental films, taking part in a festival provides them with their only chance to screen their films for some very powerful people. Consequently, underneath all the talk about money, lies the thrilling and romantic prospect of discovering a new artist. And when you peel away the many layers of hype, this is what a film festival

is all about — seeing new films, discovering new artists and spreading the word.

The Toronto Festival of Festivals is both an example of, and an exception to the festival rule. On the one hand it has its share of hype: gala presentations of uninteresting mainstream Hollywood films complete with stars and directors ("It generates press-coverage, eh"); exclusive late-night parties; and high-profile press-conferences, complete with bar, where very little of anything occurs. On the other hand, the Festival of Festivals is the most audience-accessible film fest of all and is wider in scope (lots more films) than the prestigious New York Film Festival. Because The Toronto festival is virtually non-competitive — there are only two major awards: "most popular film" (audience choice) and "best film" (International critics poll) — there's less of a cut-throat atmosphere than at comparably prestigious festivals. The excitement is generated by what's on the screen as opposed to what's behind the scenes.

This year's festival (which ran from September 6-16) was for the most part, a success. Nearly 400 films played in six theatres from 10:00 am to as late as 2:30 am each day, for 10 days. Despite the fact that the overall quality

of films was down from last year, bigger crowds than ever attended. Even mid-week morning screenings were almost full. A well-received retrospective of closeto 200 Canadian films, the fact that Warren Beatty did show up for his tribute, and the largest-ever contingent of directors and stars willing to introduce their films and, sometimes, stay and talk about them had festival organizers gleefully patting each other on the back at week's end.

There are, however, some negative things to be said about this year's festival. First, technical problems — films constantly out-of-focus, missed reel changes, bad sound and the occasional late start — are the kind of correctable annoyances that don't belong at a world-class film festival. Less-easily fixed is a disturbing tendency that revealed itself in some of the programmed choices for the Contemporary World Cinema series. Programmers David Overbey and Kay Armatage allowed personal biases to take precedence over the quality of a film. Overbey scheduled two lousy films — Lothar Lambert's *Fraulein Berlin* and the French *Le Voyage* — and, in my opinion, the only reason for their inclusion was that Overbey worked on both films, one as an actor and the other as sub-title

writer. Kay Armatage seemed to feel that the fact that a movie was directed by a woman was reason enough to schedule it. The result was the inclusion of the most amateurishly bad film I've ever seen exhibited, Jackie Raynal's *Hotel New York*. At one point Armatage even beseeched the crowd to vote for Zelda Barron's *Secret Places* as "most popular film" before the audience had even viewed it!

When it all was over, the critics had chosen Alan Rudolph's *Choose Me* as the best film (followed by Robert Benton's *Places in the Heart* and Leos Carax's *Boy Meets Girl*) and the audience had voted *Places in the Heart* as most popular film (followed by Wim Wenders' *Paris, Texas* and Norman Jewison's *A Soldier's Story*). When Alan Rudolph accepted his award in the name of independent film-makers, he told Hollywood "You can't keep us down, you know." It's exactly this kind of attitude that organizers of the Toronto festival have had from the beginning. And each year it pays off more and more.

Paris, Texas

Paris, Texas directed by Germany's Wim Wenders (*The American Friend*) and written by Sam Shepard, was one of the most eagerly-awaited films of the festival. Winner of the grand prize at Cannes, *Paris, Texas* focuses on a man's attempt to get to know (and win the love of) his eight-year-old son, whom he hasn't seen for four years.

Harry Dean Stanton plays Travis, a man missing for four years and presumed dead. One day, Travis just appears — wandering in the desert, mute. He is picked-up and turned over to his brother (Dean Stockwell) — the man who's been fathering Travis' son in Travis' absence. What follows is sometimes painful, sometimes funny and sometimes deeply-moving as Travis tries to breakdown the psychological and situational barriers between himself and his son. Then Travis comes up with the notion to find his ex-wife and re-introduce her to her son...

The two most striking things about *Paris, Texas* are the superior quality of the screenplay and the characteristically Wenders-ian visual style. Sam Shepard, so adept at chronicling the disintegration of the American Family, takes this disintegration as a given here and explores the possibilities for reconciliation. None too surprisingly, Shepard decides that reconciliation is an impossibility.

Although there are one or two moments of near soap-opera, Shepard's dialogue rings

true throughout the film aided no doubt, by fine performances from Stanton, Stockwell and Hunter Carson as the kid. Especially haunting is the confrontation between Stanton and his ex-wife (Nastassja Kinski) who now works in a sex-booth shop — the kind where the men can see and talk to the women but the women can't see the men. The extended monologues from Kinski and Stanton are pure Shepard — painful, tinged with references to violence and very moving.

Wenders, who's repeatedly shown that he's one of the most talented directors for expressing ideas visually, finds new ways to visualize the time-worn theme of "the difficulty of communication." Conversations shown in two-shot to emphasize the separation between characters, repeated use of technical gadgets (phones, walkie-talkies) to "facilitate" communication and the brilliant sex-booth scene (where the characters are separated by one-way glass and forced to talk on a phone while disclosing the most painfully personal bits of information) show Wenders to be in top form as a visually innovative director. (Robby Müller's distinctive and immediately recognizable cinematography certainly helps the cause too.)

Wenders has said that *Paris, Texas* is his "farewell to America" picture. It is fitting that his final "American" picture (ironically co-financed by France and Germany) is one of the best movies of the year.



Dean Stockwell and Harry Dean Stanton in *Paris, Texas*



Werner Herzog directs *Where the Green Ants Dream*

Full Moon in Paris

Beginning in the early-sixties, French critic-author-theoretician-film director Eric Rohmer started making uniquely personal films that went against the accepted notion of what a film should be. Focussing on characters that were more intellectual than the average movie's characters, Rohmer naturally concentrated on dialogue (after all, intellectuals do talk a lot) at the expense of overt action. What intrigued — and still intrigues — Rohmer is the gap between his characters' actions and words or, if you like, feelings and thoughts. Rohmer's characters, after seemingly-intense self-analysis, provide detailed explanations of their motives and intentions and then almost invariably act in a contradictory way. The results are usually extremely witty movies of self-deception that leave discerning audiences shaking their heads with amusement.

Rohmer's latest, *Full Moon in Paris*, the fourth installment in a series he's entitled "Comedies and Proverbs", is a remarkably clever, funny, and perfectly self-contained exploration of an intelligent but confused young woman's contradictory desires for love and independence.

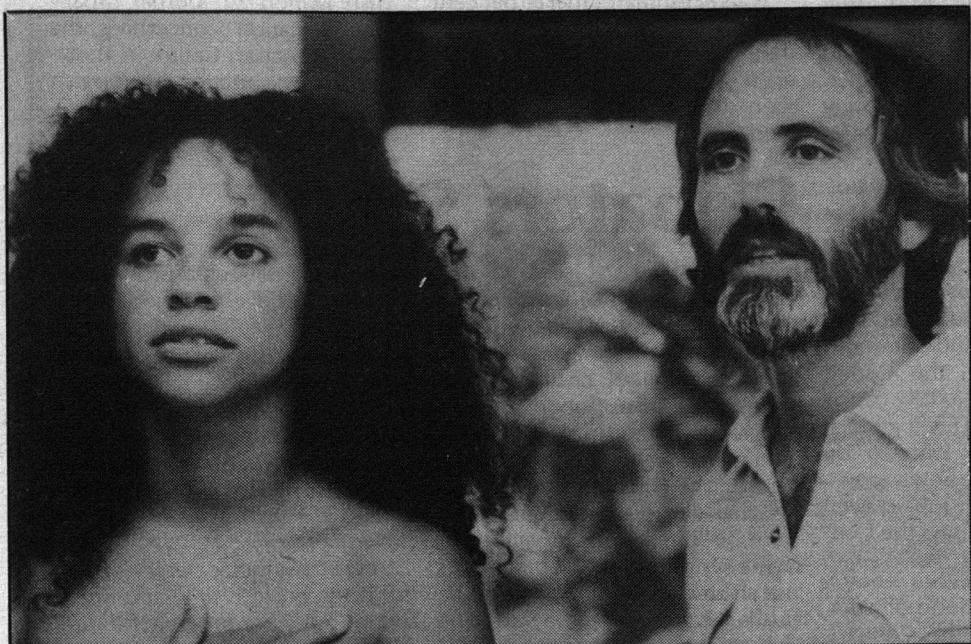
Louise (Pascale Ogier) is an energetic part-time student and office employee who is beginning to feel somewhat hemmed-in by her relationship with her live-in boyfriend. Feeling the need to be a little more independent, she takes an apartment in the heart

of Paris and alternates between it and her boyfriend's place. Her new-found freedom and the new men she meets cause her to descend into the characteristic Rohmer cauldron of rationalization, self-analysis, and contradictory action that is both hilarious to watch and oh so representative of contemporary relationships among us young folk.

Rohmer's fondness for witty dialogue and subtle situational humor can't obscure the fact that he really knows how people will act. His uncanny understanding of contemporary morals results in repeated feelings of *deja-vu* among people I know. What's going on up on the screen frequently mirrors actual situations I and many of my friends have experienced. Rohmer's genius lies in his ability to show what in real-life we all take so seriously as the absurdly-funny things they really are. And what's more he convinces us — the screwed-up youths he's poking fun at — of this fact.

Although Rohmer makes fun of his characters, it's obvious he really loves them. Despite the inevitable come-uppance Rohmer's protagonists receive (usually a moment of real self-understanding which is always painful), he always ends his films with a bit of hope. When Louise, abandoned by the boyfriend she was thinking of abandoning, gets over her initial sorrow, she picks up the phone hoping to find a date. And, as the credits roll, the audience is hoping to see the next Eric Rohmer film very soon.

Film-going with a purpose



Alan Rudolphe directs Rae Dawn Chong in *Choose Me*

Choose Me

Alan Rudolph was a protege of Robert Altman, working closely with him on *Nashville* and other projects. Rudolph's first feature, *Welcome to L.A.*, which continued the experiments with narrative that Altman had conducted in *Nashville*, was considered brilliant by many critics. Rudolph's latest film, *Choose Me*, voted "Best Film" by the international critic's poll in Toronto, is a neurotic tragic-comedy that weaves together seemingly-divergent narrative strands to create a tightly-structured and complex world unto itself.

Mickey (Keith Carradine), apparently an escapee from a mental hospital, wanders into the rather-seedy Eve's Lounge where he encounters a number of quirky and screwed-up characters. There's Eve, the voluptuous and unhappy owner of the lounge (Lesley Ann Warren); Eve's prospective roommate (Genevieve Bujold) who is, secretly, popular radio psychologist "Dr. Love"; a ditzy and unhappily-married barfly (Rae Dawn Chong) and her rich and violent husband (Patrick Bauchau) who's having an affair with Eve (still following?). Over the course of a few days Mickey becomes more and more tangled up in the lives of the others as chance meetings, unfulfilled affairs and sexual frustration change all the characters' lives (and probably

not for the better).

As in Altman's *Nashville*, well-conceived characters are the foundations upon which the skilful storyline rests. Characters connect, disconnect, and re-connect until a kind of lunatic order arises out of this complex crossing-of-paths. It's impossible to guess what is going to happen next as Mickey moves from encounter to encounter. Yet every surprise, upon consideration, relates perfectly to the grandly-conceived whole. In fact, it wouldn't be out of line to say that Rudolph's screenplay is more orchestrated than written — like a piece of music written for a symphony. And like a symphonic score the themes of *Choose Me* go through many variations, down many seemingly-blind alleys before returning and forcing the viewer to slap himself/herself on the side of the head and marvel at the film's virtuoso structure.

Rudolph has always had trouble obtaining financing for his films because of the very personal and unique (a dirty word in Hollywood) worlds he creates. However, *Choose Me*'s humor, great acting and grand design should give it commercial potential. A success would mean more Alan Rudolph films — a thought to warm one's heart on a cold and dreary day.

Metropolis

It's becoming more and more common to find former rock-video makers directing major motion pictures (Steven Barron and his *Electric Dreams* spring immediately to mind). But never before has someone thought, by way of some inconceivably twisted and vile logic, to make a big rock-video of an already-existing movie. Never before now, that is, because Giorgio Moroder succeeds in doing just that. And what's worse he's chosen to desecrate one of the classics of the silent cinema, Fritz Lang's futuristic sci-fi film *Metropolis*, made in 1926.

Metropolis, a visual experience unparalleled in its time, is still impressive today. The story — a huge city of the future controlled and enjoyed by the elite but built and maintained by an increasingly unhappy army of exploited workers living and toiling underground — is really secondary to the architecture, special effects and expressionistic visual style. What makes the film valuable is not the simplistic message about how there must be a mediator — the heart — between the head (those who control) and the hands (those who do the work), but rather the place *Metropolis* holds in cinematic history as one of

the prime examples of a major cinematic movement — German expressionism. Moroder — who introduced the film in Toronto by telling us how privileged he felt to have worked on the soundtrack with "such great artists as Pat Benatar, Billy Squier and Loverboy" (Uh-huh) — trivializes everything about the film by tinting many of the scenes (thereby ruining Karl Freund's very expressive cinematography), adding grammatically poor sub-titles to replace the original inter-titles, using pop songs to explain away some of the more embarrassingly-sentimental moments in the film (moments that are intrinsic to the film's charm), and then trying to rationalize the whole venture by prefacing the movie with a title card quoting Fritz Lang as having said something like "I always had a good eye, but one of my biggest disappointments has been my terrible ear for music." Sheesh!

The only positive thing one can say about Moroder's version of *Metropolis* is that Fritz Lang's direction is still discernible underneath all the "chic" garbage. Maybe some people viewing *Metropolis* for the first time will manage to recognize Lang's talent and go see more of his films.

story and reviews

by Jack Vermee

Where the Green Ants Dream

Werner Herzog's latest focusses on a tribe of Australian Aborigines who try to stop a mining company from exploiting the land "where the green ants dream." The film is peopled by Herzog's usual assortment of crazies but it doesn't have the obsessed narrative, the lunatic quest, that make his other films so engrossing. Herzog's preoccupation with striking images is present but his story devolves into a basic social-issue conflict complete with the stereotyped (and clumsily directed) courtroom scene. A major disappointment.

Stop Making Sense

The concert film of Talking Heads directed by Jonathan Demme ranks as one of the best concert films ever, thanks more to the song selection, high-energy performances and striking visual gymnastics of David Byrne and company than to Demme's close-up laden,

wildly-mobile direction. Despite the fact that Demme's direction belies his perceived role as a "discrete interpreter", it's still the Talking Heads on stage which makes it a must-see.

Stranger Than Paradise

Winner of the "Camera d'Or" for best first feature at Cannes, directed by underground New Yorker Jim Jarmusch and featuring ex "Lounge Lizard" John Lurie (who also has a bit part in *Paris, Texas*), *Stranger than Paradise* is the kind of film that makes a festival worthwhile. Focussing on a disaffected New York low-life, who's coerced by his aunt into putting-up his cousin Eva Brom Budapest, *Stranger than Paradise* is dead-pan humour at its best. Low-budget production values are soon overcome by a steadily-accumulating wealth of character details and situational humour that result in an hilarious and original movie. The ironic climax provides a pay-off untypical of today's conservative films. Director Jarmusch makes very few mistakes in this gem.

Swann in Love — Directed by Volker Schlondorff (*The Tin Drum*) and starring Jeremy Irons, *Swann in Love* attempts to deal with the upper-class Swann's obsessive love for the demi-mondaine, Odette. Proust's eye for detail is reflected in the lavish and minutely-detailed sets, but unfortunately set design does not a movie make. Schlondorff treats Swann's obsessive love from far too great a distance, making the film unemotional and uninvolving. The characters walk about groaning about how boring 19th C. Parisian high society is and I can only agree.

The Ruins

Quite simply, the best film of the festival (although other critics chose to disagree). Directed by Mrinal Sen (*In Search of Famine*), *The Ruins* concerns three modern Indian men who journey to a run-down villa and come face to face with the past in the form of a young woman and her invalid mother living on the estate. Tradition vs. progress, family loyalty vs. individual happiness, the class-system and much more are given detailed consideration in this slowly-building emotion-filled film. And what's

more, Sen utilizes a visual style that pinpoints and accentuates the themes: compositions reflect the gulf between the old and the new and the ruins serve as a perfect visual metaphor for the state of Indian tradition. *The Ruins* is a perfect film that deserves Universal distribution and viewing.

Boy Meets Girl

Retitled (perhaps facetiously) as *The Night is Young* by 23 year-old director Leos Carax at the Toronto premiere, this film is an amazing debut worthy of comparison with Truffaut's *The 400 Blows* and Godard's *Breathless*. Shot in beautiful black and white, *Boy Meets Girl* follows Alex (a thinly-disguised version of director Carax) as he wanders, despondent, through the Parisian night pining for his ex-girlfriend who's left him for his (former) best friend. Alex is a loner, alternately overbearing and sensitive, articulate and naive, and above-all funny. Carax (who completed the film when he was 21!) directs with an assuredness that belies his years and, although there are moments of self-indulgence, the result is a poignant, funny and stylish ode to disaffected youth.



A scene from *The Ruins* — best film of the festival

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Volunteering pays off

by Shona C. Welsh

Finding a job these days is difficult enough, never mind finding a job in your chosen profession. Often, students who graduate from university can't find employment because they don't have any experience to go along with their degrees. The search for work inevitably becomes a vicious circle of no experience, no job.

There is, however, a way to get that needed experience: volunteering.

Since 1952, the Volunteer Action Centre has been placing people as volunteers in areas such as accounting, management, recreation, social work and various other professions. With funding from the United Way and the city's Family and Community Support Service, the Centre serves Edmonton on a daily basis.

"My own personal feeling is that people are awfully wise to do volunteer work to see how successful they would be (at a job) or even if they would like it," says the Centre's publicity director, Mar Walker.

Most volunteer positions require approximately three hours of work per week and with the Centre's two-week follow-up, it is possible to change positions should you

decide you're not satisfied.

Additionally, the "skillsbank," a registry of volunteers interested in short-term commitments, provides opportunities for people on a period basis.

Walker estimates that 80 per cent of the volunteers are satisfied with their placements and some have even gained permanent employment, though this can't be guaranteed.

Obviously there's no payment for volunteer work but the benefits of experience, added confidence in your abilities, and perhaps most importantly, valuable business contacts can outweigh the lack of monetary compensation.

The *Edmonton Journal* usually has information concerning the Volunteer Action Centre in Thursday's Lifestyle section or you can drop by the Centre at 9844-110 St. or call 482-6431.

Debaters Set

by Neal Watson

The oldest club on campus, the Debating Society, is celebrating its 75th anniversary this year revelling in the discipline, challenge and "intellectual prostitution" that is debate.

Ron Stewart, the Secretary Treasurer of the Debating Society, says debate is always a challenge and is a form of "intellectual prostitution" in the sense that the debater does not choose a side of the argument, but is rather assigned a side. The debater may be forced to argue for something he may not agree with.

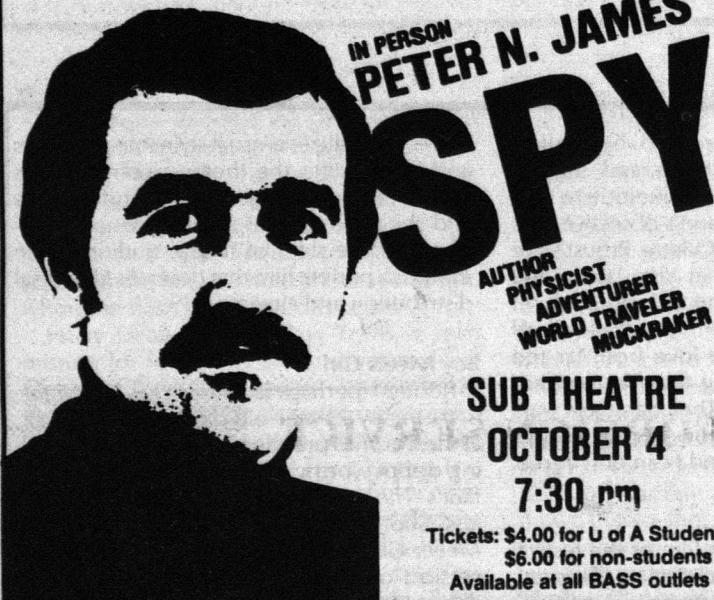
However, the Debating Society's tradition of intellectual prostitution is a long and distinguished one at the U of A.

The 1984 version of the Debating Society has a packed schedule this year including hosting the Provincial Championships in May and the Western Canadian championships in March. The U of A championship, the Hugill Cup, is set for November.

Stewart says the Society is recruiting at the present time and offers an introductory program for new debaters. Stewart says the Society also welcomes students who've never debated before.

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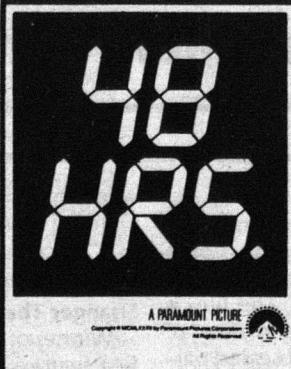
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ENTERTAINMENT

Two selections from NFT festival's opening weekend

French poetry, Australian shlock

L'Invitation au Voyage National Film Theatre

review by John Charles

"He said if I left he'd kill himself. I left - he didn't kill himself."

The nameless hitchhiker (Aurore Clement) tells Lucien (Laurent Malet) how she left her lover 15 years ago, and explains that she is now on her way to see him once more. Lucien obligingly drives her to the door, but she sees her friend on the sidewalk, walking the dog.

"He has a dog now," she says, surprised. "I could never live with a dog." And she tells Lucien to drive on.

That regretful, amusing scene is typical of the encounters Lucien makes as he drives through the night, in *L'Invitation au Voyage*. This French film is one of the highlights of NFT's impressive International Film Festival, which is playing 10 first-run movies all this week at the Citadel's Zeidler Hall.

As for Lucien, he's a young man who has just seen his beloved die in a terrible accident. And he's filled with a pain and grief he may never get over. His lover, Nina (Nina Scott), a punk rock singer, was also his twin sister, and therefore doubly significant to him. "I thought with her head, I saw with her eyes," He says. "Now I see nothing, feel nothing."

The story unfolds within the span of one day just one of many devices that stamp director Peter Del Monte, in his astonishing debut film, as an admirer of classic forms. The opening scene is the morning after Nina's death, and what we're first shown is Lucien, who puts Nina's perfect naked body into a double-bass case, straps it to the roof of his little car, and drives off.

It's certainly a grotesque and comic idea, but it sounds funnier than it looks because it's done with a simple solemnity, and we're not shown any problems he might have had in making the body fit. Perhaps it's the audience's own mental images that make them giggle, or perhaps it's the serene confidence Del Monte displays at opening with such an audacious, mysterious scene that unnerves them. *Where is this movie going to take us?*

The title indicates a voyage - and something more. It's a reference to Baudelaire's great, mysterious love poem of the same title. The poem begins (in translation): "My child, my sister, / think of the sweetness / of going to live there together, / to love at our leisure, / to love and to die / in the land which resembles you." The poem's refrain, which never names the destination because it's not of this earth, promises: "There, all is order and beauty, / luxury, calm and pleasure."

Bruno Nuytten's very beautiful color photography sometimes seems to evoke images from the poem deliberately, such as "the setting suns clothe the fields." More importantly the camera always maintains a handsome stateliness that gives the movie its elegiac quality even when what's actually happening is comic.

Some viewers say they're reminded of *Diva*'s gorgeous visual style. Nuytten may have been the cinematographer for that movie - I'm unable to verify it. But since both are 1982 movies, it seems unlikely there's influence either way. The decorative, artsy look of *Diva* was a part of its state-of-the-art cleverness, another way for director Jean-Jacques Beinix to let us know he could play any stylish entertainment game we wanted.

Del Monte has not made a simple, sad movie about loss, which lets us cry along with it, though Claude Lelouch fans might have preferred that. Instead, his story shows us a man hugging his grief as he moves through a world where everyone else has their own problems. And these problems break in upon his brooding memories and force him to respond to others.

At an all-night grocery store a little boy is patiently waiting for a football team that he adores to show up. Lucien offers him a rock

star button to cheer him up, but the boy refuses. He's loyal to his own heroes, and will wait for them.

An old man, who hides in Lucien's car for a ride, is on his way to see his wife. And when he asks to be dropped off, we see he's at a cemetery. It's probably a visit he's faithfully made for years.

Thus we see, in such glimpses and in longer comic scenes, other people's obstinate loyalties, and the many directions Lucien's grief might take in healing, rather than remaining the obsessive focal point of his life.

Nuytten's nocturnal images of Lucien's

journey almost have a mythic force. We watch on a TV monitor as the plastic covering over the double-bass case starts waving wildly in the wind. And Lucien, who's fallen asleep in a deserted disco, wakes up and sees it almost as if Nina is beckoning him to continue the voyage.

The bleak urban landscapes - gas stations, empty pool rooms, a formidable row of toll booths - are used hauntingly to reinforce Lucien's loneliness, as are modern communication devices. In a flashback that shows him lying with Nina's body, before his trip begins, the phone suddenly rings, and an anxious woman, who has the wrong number, pleads

to speak to her lover. And in a scene near the end, Lucien calls his own number, so he can hear Nina's recorded voice once more.

Lucien is haunted by something Nina once said: "If I die, what will you do?" Lucien answered: "I'll make you live again" - but how can he make that happen? Near the movie's end we're shown one startling way in which his answer can become fact, and the serenity of these scenes suggests a final acceptance. But it may be only temporary, since in the movie's conclusive image he begins yet another voyage.

L'Invitation au Voyage will be shown again this Sunday at 7:15 at Zeidler Hall.

Heatwave not so hot

Heatwave National Film Theatre

review by David Jordan

Heatwave starts with a bang: the camera slowly pans a motley assortment of working class types huddled together in a run-down tenement; a brick crashes through the window; a sweaty construction worker busts through the door, sledgehammer in hand. Director Philip Noyce (*Newsfront*) has a field day with such shock tactics, but the film never follows through with any substance to fill in the long gaps between crashes and bangs.

The story is of a young architect, Steve West (played by Richard Moir) caught between his lofty ideals and the demands of the heartless mega-dollar corporation he works for. Steve's brainchild, The Eden Project, is threatened by union strikes and militant citizens' committees. Steve teams up with Kate, a bomb-throwing anarchist (Judy Davies, of *My Brilliant Career* fame), and as they start digging up shady connections between Steve's employer and a seedy porn king, friends begin to disappear. As the plot thickens, we are treated to scenes of one mutilated body after another.

Steve loses both his wife and his dream project; Kate gets beat-up, then arrested; the downtrodden are booted out of their homes; the bad guys win; the good guys get screwed ... but oddly enough, we don't care. Richard Moir's stone face doesn't so

much as twitch throughout his entire performance, and Judy Davies is almost equally impassive. The result is a string of clichés about those nasty business people, with no emotion whatsoever to add even a hint of pathos to the film.

The screen play for *Heatwave* passed through three hands (original work by Mark Stiles, rewritten by Marc Rosenberg, then doctored by director Noyce), and the result is a hodge-podge of sub-plots that don't add up to anything.

The most telling line of the movie comes when Steve's wife yells at him: "You're not

Howard Roarke!" Indeed. And *Heatwave* is certainly no *Fountainhead*. Whoever is responsible for the final script is obviously an Ayn Rand disciple — in fact at least two of the film's scenes are borrowed directly from her novel. *Heatwave* lacks the grandeur of an Ayn Rand novel; without any coherent philosophy to bind the film's random events, the entire production comes off flat.

Heatwave is part of the International Festival of Films at the National Film Theatre, and will be shown next on September 28, at 9:15 pm.

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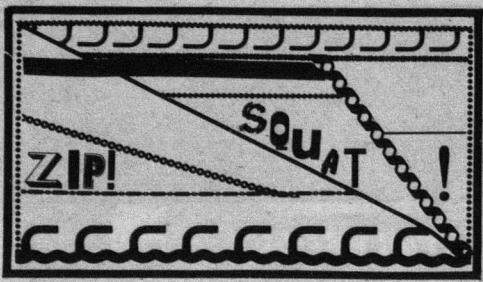
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Bruce Foxton
SOS My Imagination
Arista/Import 12"

U2
Pride
Island/Import 12"

review by Don Teplyke

Bruce Foxton and U2 represent everything that is both wonderful and disappointing about rock music. Foxton has the determination and sweat that make rock and roll so exciting; U2 comes from the "Ain't The World A Bitch" school of frustrated young men.

Bruce Foxton, late of The Jam, has had a hard ride since Paul Weller pulled the plug on the band early last year; while Weller was offered the world by record companies, Foxton was unable to attract the attention of a major label. He did eventually sign with Arista in England, and released his first single about eight months ago. "Freak" musically had little resemblance to The Jam, and this alienated a large majority of The Jam's followers. An uneven album (*Touch Sensitive*) followed and, a couple of months ago, a remixed version of the album's strongest song appeared in a 12" single format.

The extended remix of "S.O.S. My Imagination" is a masterpiece, filled with swaying trumpet and intense saxophone, and is destined to become an unheralded classic. On "S.O.S. My Imagination" Foxton comes to grips with the voice that failed him throughout his debut album. In this version, Foxton has placed his bass lower in the mix and has pushed the horns into the foreground, giving the song a swing that it had previously lacked. "S.O.S. My Imagination" is a bouncy, energetic and, most importantly for Foxton, testimony of Bruce Foxton's potential.

British twelve-inch singles are usually worthwhile, since they normally contain non-album songs on the flip side. These songs are often rearrangements of rock and roll favorites, and in this instance, "S.O.S. My Imagination" is backed by versions of Chicago's "25 or 6 to 4" and Smokey Robinson's "Get Ready." In this version of "Get Ready," which sounds a bit like "Beat Surrender," Foxton delivers a strong vocal performance and reveals his love for soul flavored horns. "25 or 6 to 4" is more laid back but is an adequate showcase for Foxton's band members.

For the time being "S.O.S. My Imagination" is only available on import and as such will cost you almost \$7; fortunately this three-song single is worth every dollar of it. It shows Foxton battling to find his niche in the overcrowded music world, and "S.O.S. My Imagination" promises that he will soon find it.

Pride is the latest musical offering from U2, and is a major disappointment. Everything about this four-song EP is offensive, starting at the cover. On the front is a black and white picture of Bono, Edge and the boys (complete with gloomy faces and mandatory upturned collars) and on the back is a b & w of Martin Luther King. Are U2 trying to equate themselves with human rights activists? Better question: how can they do this and still show their faces?

Even without the pretentious cover design, U2's *Pride* EP is still unacceptable. "Pride (In the Name of Love)" is the first single from their soon-to-be-released fourth album; the song is not as immediately enjoyable as "I Will Follow" or half a dozen tracks off last year's *War*. The legendary U2 guitar edge has been softened by producer Brian Eno and its absence removes all distinctiveness from U2's sound. While the band may feel that the song is a tribute to Martin Luther King, "Pride (In The Name of Love)" does not deserve to be mentioned alongside him.

U2 have often expressed concern for their fans, and have made much of their "of the people" image.

However with this EP, U2 seems to be content with giving their legion of fans as little as possible for the money. The b-side of "Pride (In The Name of Love)" is composed of three, count them, three worthless pieces of YUK! The first is an "instrumental in progress" ("Boomerang I") that goes nowhere except into the finished product ("Boomerang II") which is worse only because it contains Bono's hideous voice. The EP is closed by yet another instrumental, this one evoking pictures of birds and trees. Triple yuk!

On the basis of this hideously disappointing effort, I would have to say U2 has lost the magic that made their previous albums so endearing. Maybe it's because they've begun to take themselves too seriously.

Spoons

Tell No Lies (EP)

Ready/WEA

reviews by Warren Opheim

After the release of the disappointing *Talkback* last year the Spoons have tried to make up somewhat with this new EP. Okay, it is better than anything on *Talkback*, but not by any great length. At times, the song sounds so much like the vastly overrated "Let's Dance" by the vastly overrated David Bowie. Not a big surprise in the least considering the producer (Nile Rodgers) and the brass section were main features on the vastly overrated album *Let's Dance*. At least Gordon Deppe has retained the wonderfully unique exaggerated diction in his vocals. The b-side "Romantic Traffic" is a neat little analogy, but it's surely gonna be an elevator staple before long. They're slipping, slipping...

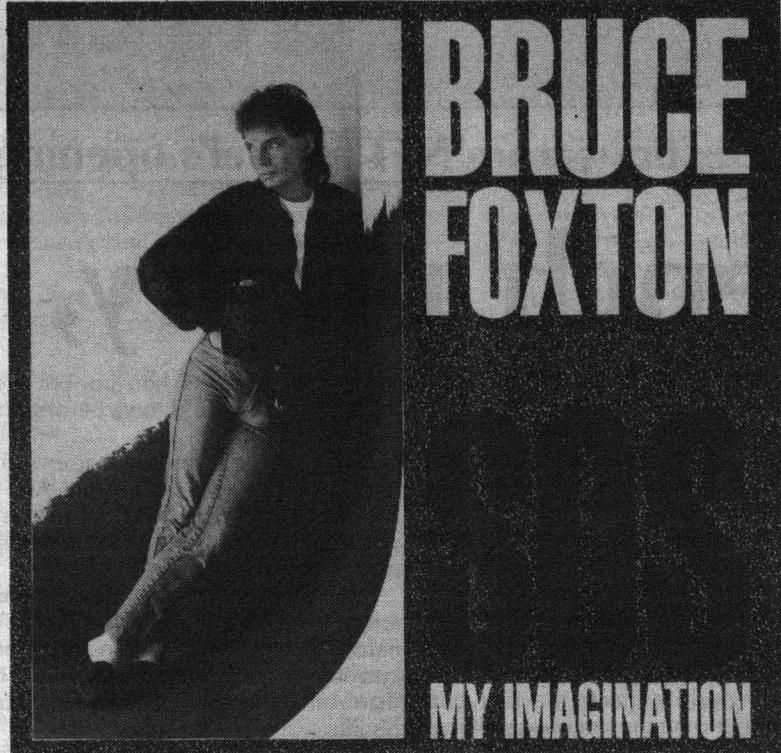
The Talking Heads

Stop Making Sense

Sire/WEA

Don't let the big booklet or the fact that this is a movie soundtrack fool you. This actually *Talking Heads' Greatest Hits Live*. Who needs it? Didn't we just have *The Name*

of this Band is Talking Heads a couple of years ago? Maybe they're hoping that their newer fans won't notice. And all this time you thought they were artists. In a nutshell? Read the bold type at the top of this review as though it were one sentence.



CJSR
THE ALTERNATIVE

FM 88.5

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.

TOP 15 ALBUM PLAYLIST

- | | | |
|--|-------------------------------------|--|
| 1. Carmel — The Drum is Everything | (London/Polygram) | 14. Battlefield Band Anthem for the Common Man (Temple/Celtic) |
| 2. Rip Rig & Panic Everyman | (Breakthru') | 15. Romeo Void Instincts (415/CBS) |
| 3. Various Artists — Ten From Texas — Herd it | Through the Grapevine (Elektra/WEA) | |
| 4. Sonny Terry Whoopin' | (Alligator/WEA) | |
| 5. Pekka Pohjola Everyman | (Dambuster/Celtic) | |
| 6. Various Artists Buttons & Bows | (Dambuster/Celtic) | |
| 7. Bobby McFerrin The Voice | (Elektra/WEA) | |
| 8. Art Hodes South Side Memories | (Sackville) | |
| 9. Talking Heads Stop Making Sense | (Sire/WEA) | |
| 10. Rainy Day Rainy Day | (Rough Trade) | |
| 11. Andy Summers and Robert Fripp Bewitched | (A&M) | |
| 12. The Church Remote Luxury (Warner Brothers/WEA) | | |
| 13. Yo Good Tidings | (Deadbeat) | |

TOP EP's, SINGLES & TAPES

- | | |
|--|-------------------------------|
| 1. Bolero Lava Bolero Lava | (Mo Da Mu) |
| 2. Jerry Jerry & the Sons of Rhythm Orchestra Rhythm Crazy | (Tape) |
| 3. Condition Lonesome Trails | (Tape) |
| 5. Direktive 17 Direktive 17 | (Macbeth) |
| 6. The Sound Shock of Daylight | (A&M) |
| 7. U-men | (Bomb Shelter) |
| 8. B.F.A. Poor Boy | (Bourgeoisie Dog Productions) |
| 9. WAL - Come Back | (Beggars Banquet) |
| 10. Condition Stranded in The Jungle | (Tape) |

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SPORTS

Fooling around with football

by Mysterious Mo

Hi, Football fans! Today your Gateway begins a new feature where you the fans are invited to write in with any questions you may have on football. I would like to start off my first column with an attempt to enlighten you with some definitions, interpretations and translations for some football terminology.

Trap - When run by last year's Bears one always felt like flushing.

Down and Out - Last year's Bears and Eskimos.

Dive - See down and out.

Quarterback Sack - Perhaps the most vulnerable area on any football club.

Quick Opener - Basically Self-explanatory, a good example is Labatt's new bottle cap.

Fly - a device not found on football pants but could be extremely useful when you have 15 minutes for half-time and 34 guys are lined

up behind you.

Blitz - a feeling associated with too many quick openers.

Chalk Talk - Two interns discussing a barium scan.

Off Tackle - Usually the result of a failure on the tackle's part to wear clean sweats.

Objectionable Conduct - Invariably found on a road trip of any type.

Clipping - An experience one gains when buying anything from Food Services.

Defensive Back or Ping Back - Renowned for the characteristic 'ping sound' when hit by a 280 lb. lineman.

I look forward to your future questions and may we end today's column with the running back prayer of thanks:

Guard is Great
Guard is Good
Let us thank Him
For my ---.

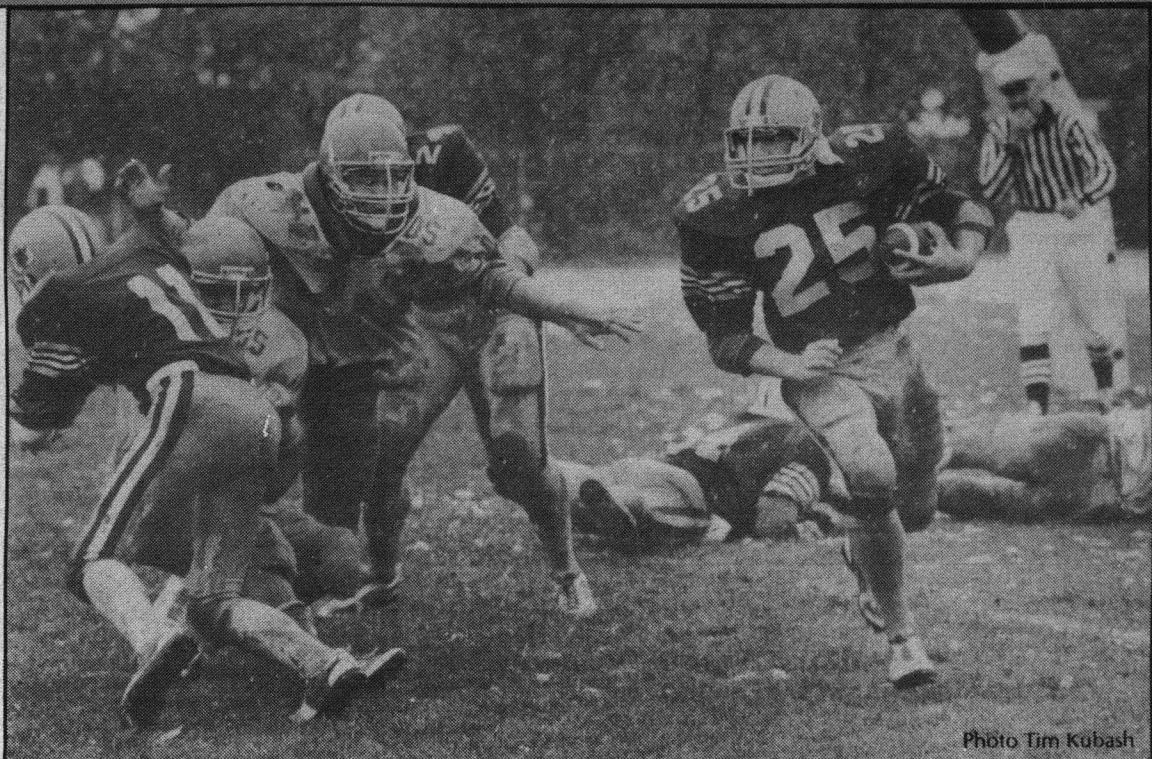


Photo Tim Kubash

Coach makes final choices

by Kevin Kaardal

Coach Don Horwood made his final choices for the men's Golden Bear basketball team on Friday. Fourteen players made this year's team, with twelve regulars and two alternates. The players are listed below:

Guards: Chris Toutant, Dick Price, Gerry Couzens. Alternate - Cliff Rowein.

Forwards: Mike Kornak, Mike Suderman, Scott MacIntyre, Glen Tinnevez, Keith Pusher. Alternate: John Beottcher.

Posts: Mark Baker, Gord Klootwyk,

Tim Becker, Tom Demeo.

Coach Horwood chose this line up in order to concentrate more on the inside game than on outside shooting. The team is taller (overall) and should be physically stronger than last year's team. This will facilitate the coaches plan of concentrating on getting their shots close to or inside the key.

If the coaches are successful in accomplishing this game plan, with the help of the seven returning veterans, we can expect a very competitive team this year.

by Eva Pendzich & Tim Heidt

A first quarter touchdown led the University of Alberta Golden Bears to an 8-3 victory over the UBC Thunderbirds in the Bear's home opener Saturday afternoon. The win moves the Bears to 2-1 and into a tie for second place with the University of Saskatchewan Huskies in the Western Intercollegiate Football League.

The Bears win was witnessed by 400 cold and wet fans; dismal weather - being a major factor in game. Weather conditions caused the Bears to play a conservative style of football - the running game. The passing game was held to a combined total of 37 yards.

Led by rookie quarterback Mark Denesiuk, the Bears opened the first quarter with a significant drive of 75 yards capped off with a 34 yard touchdown run by rookie Jeff Funtasz. Steve Kasowski's convert attempt was successful, and the Bears led 7-0.

With 5:04 remaining in the first

quarter UBC had to settle for a single off a wide 28 yard field goal attempt by Tom Dixon.

The Golden Bears ended up going into half-time with a 7-1 lead over the T-Birds.

In fourth quarter action Kasowski kicked a 36 yard single for the Bears and conceded a safety, putting the final score at 8-3.

The Bears defence - led by defensive end Ron Lammers, who was in the T-Birds' quarterbacks face all game long - played an excellent game. On several occasions the T-Birds had good field position but were unable to produce due to the efforts of the Bears' defensive team. The secondary played a good game, taking the UBC's quarterback's receivers away from him.

The mainstay of the offense was rookie running back Jeff Funtasz, who scampered for 122 yards on 22 carries. His longest gain of 34 yards turned out to be the only major of the game.

"I knew I would be doing a lot of

running today due to the conditions (weather)," said Funtasz.

"So right from the start I was prepared to play the running game. We knew we could run against UBC because of the type of defense they played (similar to the Calgary Dinosaurs the previous weekend)."

The Bears specialty teams did a terrific job, while the offensive line offered good protection for their quarterback and created good holes on the running plays.

The Golden Bears see action in Saskatoon this weekend against the University of Saskatchewan as they 'vie for sole possession of second place in the WIFL.'

Sidelines: Fan turn out poor but supportive ... U of A cheerleaders are excellent (Girls & Guys); very entertaining ... All three Bear quarterbacks saw action; Denesiuk, Darren Brezden & Joel Brown ... Bears pulled thru with no injuries ... Next home game October 6 against University of Manitoba Bisons ...

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Freshman squad pulls it off

by Bernie Poitras

After two weeks of practices, scrimmages and general mundane activities one associates with a training camp, the Bears' freshmen hockey squad were given their first test of the season this past weekend.

They played host to the Third Annual Bears Junior Invitational Tournament at Varsity Arena, competing against five AJHL teams.

The results are in and, to very few peoples' surprise, the 1984 rookie edition of the Bears passed - with flying colors.

Oh, did they ever pass... and shoot...and score... and check... and, well, you get the picture.

The collection of 22 players captured the tournament trophy Sunday afternoon by beating the Sherwood Park Crusaders 7-4. The Crusaders took the high road to the final by edging out St. Albert, 6-5 and Hobbema, 3-1, while the Bears took the low (and much easier) route manhandling Ft. Saskatchewan, 7-5 and Ft. McMurray, 11-1.

In the final, the Bears spotted the Crusaders two goals before the fans could gulp down their first cup of hot chocolate. They had to rally with two of their own in a 44 second span to stay in the game. But, they finally settled down and took a 5-4 lead after the first 20 minutes.

Warren Yadlowski, Stacey Wakabayashi, Wes Craig, R.J. Dundas and Craig Kinsman staked the Bears to their first period lead. Kinsman and Tim Weiss scored the last two goals - in the second and third periods respectively.

In short, the rookies looked hungrier than their opponents, hustling to loose pucks and skating around opposing defences as if they were pylons. With steady goal-tending and defence, the forwards were allowed to roam where they pleased and more often than not it resulted in a goal.

One line in particular that sparked, was the Wakabayashi-Craig-Danny St. Arnaud trio as they amassed 11 goals and 23 points over the three games. Not too shabby considering that they only had one day of practice together as a line.

While they weren't exactly Team Perfect, finding a major flaw in their game plan was about as rare as finding a sober soul in RATT on Saturday night. After Sunday's win ex-Bear captain Dan Peacocke, who handled things behind the bench, said "the only holes in their play were due to slow execution of their (Bears) system."

Peacocke also added "when you have a group (rather than an established team) of players, you're going to have holes as you try to implement a system. There isn't as much of the ad-libbing going on, as these players are used to in their previous leagues (Junior and Tier Two.)"

As for any rookies possibly making the big team, Peacocke said that there is a healthy competition for positions and despite the 25 returning players, the rookies have maintained a "positive attitude" in camp.

Peacocke helped out behind the bench allowing coaches Clare Drake and Bill Moore to evaluate

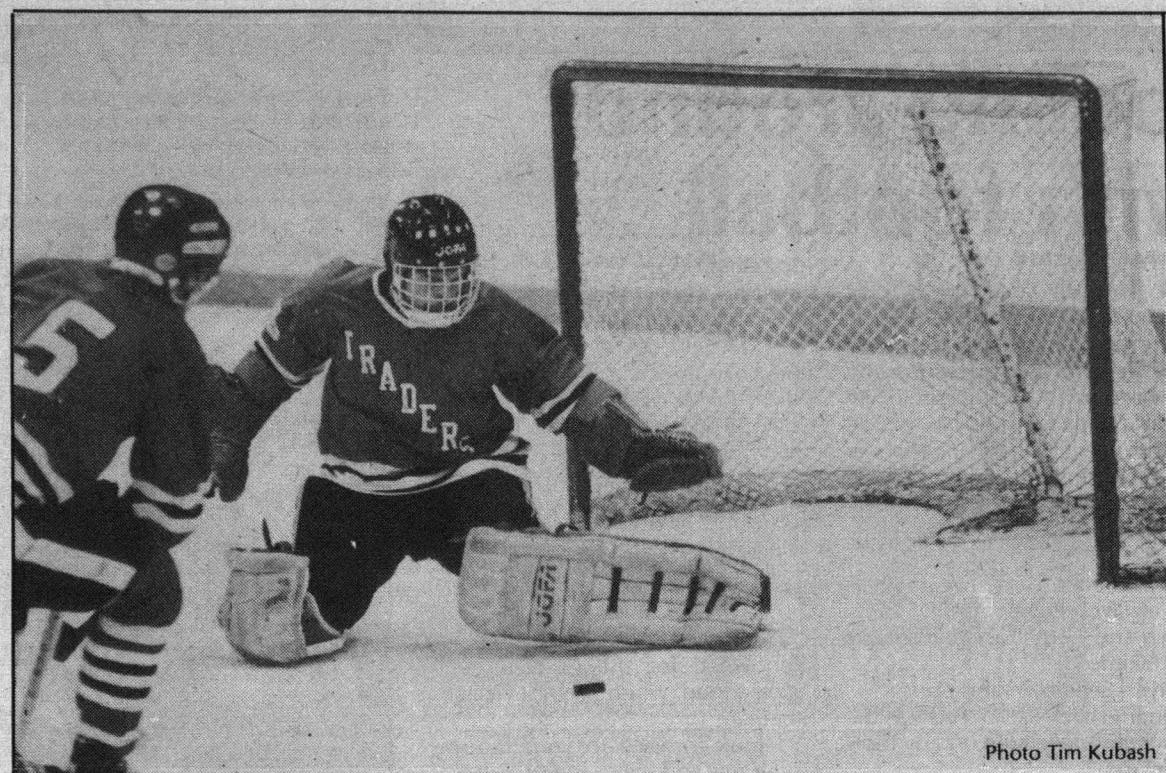


Photo Tim Kubash

Bears freshmen pass their first test of the season

their players from a better position (the press box).

If there is any chance that a few rookies will move up, it was greatly enhanced by their play this weekend. As a result, Coach Drake and his staff will have to weigh their decisions carefully.

FROM THE DEN: Dave Coombes and Nadr Jomba split the goaltending duties each playing roughly 30 minutes per game... The Bears had five powerplays and three short-handed goals... In the Bears' 11-1 win over Ft. McMurray on Friday, 16 of the 20 Bears' players were

credited with at least one point... Other scores were: On Thursday, the Crusaders 6-5 over St. Albert; on Friday, Hobbema 6, St. Albert 1; on Saturday, Ft. Sask. 6, Ft. McMurray 3 and Sherwood Park over Hobbema 6-1.

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footnotes

SEPTEMBER 25

Anglican-United-Presbyterian Chaplaincy Discussion Group. How do we read the gospel of John? Tues. noon, SUB 158A.

Varsity Christian Fellowship Dagwood Supper. Professor panel of evangelism. 5:00-7:00 pm. Tory 14th floor. All welcome. (Supper \$2.50)

Amnesty International meets on Tuesday, September 25, 7:30 pm, Knox Metropolitan United Church. 8307-109 St., 462-1871.

U of A Group for Nuclear Disarmament meeting at 5:00 pm in Rm 158A SUB. All welcome.

U of A Alpine Ski Racing Club. General meeting Tues. Sept 25 at 5:00 pm in RM 034 SUB (basement) regarding intercollegiate racing in the 1984-85 season.

SEPTEMBER 26

Edmonton Intercollegiate Rodeo Club Meeting - new members and those interested are welcome to attend. 7:30 pm. SUB 034.

Education Students' Social Studies Organization 1st general meeting. Room 255 Ed South. All interested welcome.

Lutheran Campus Ministry noon forum on "Witness to all Nations: The Canadian Church Overseas" with Doug Moore in SUB 158A.

Christian Reformed Chaplaincy. Fellowship Supper & Perspectives. Weekly meeting, supper at 5.00 in SUB 158A.

Women's Intramural Innertube Waterpolo. Entry deadline Sept. 26. Campus Rec GOLD office. 1:00 pm.

Over 35 Hockey on Wednesday evgs at U of Arena. Entry deadline: Wed. Sept 26 1:00 pm at Campus Rec. Green Office.

U of A Women's Centre General Meeting. Wed. Sept 26, 4:30 in Heritage Lounge, Athabasca Hall. All welcome.

Noon-Rev. Doug Moore speaks on the Church's mission work in New Guinea in SUB 158A.

SEPTEMBER 27

German Club: First General Meeting, Thursday, Sept. 27, 3:30 pm. Arts 17. Everyone is welcome.

U of A Debating Society Wine & Cheese Social. 4:30, room 270A SUB, Novices and new members welcome!

U of A Science Fiction & Comic Arts Society meeting 1930, Tory 14-9. All saps welcome. Compare theological vs inertial navigation systems.

Anglican Chaplaincy eucharist Thursday noon. Meditation room SUB 158A.

Lutheran Campus Ministry. 7:30 pm Thurs. evg. Worship at Lutheran Student Centre, 11122-86 Ave. All welcome.

U of A Pre-Vet Club 1st meeting Sept. 27 5:15 in AgFor 1-13. Presenting Dr. Berg, Dr. Christian, Dr. Makarechian. Welcome all new pre-vets.

SEPTEMBER 28

Edmonton Chinese Christian Fellowship meeting 7:30 pm. SUB 158A. Short talks by members on testimony, body life & campus life. All welcome.

Campus Recreation presents family fun night Sept. 28 for adults and children at the U of A pavilion and swimming pool. Info: 432-2555.

ISO (International Student Organization) AGM/Wine & Cheese Party. Tory 14th flr. 5:00 pm. Free refreshments. All welcome!

Political Science Undergrad Society Forum: The new Conservative government 425-9098.

SEPTEMBER 29

Men's Intramural "The Turkey Trot" 8.5 k and shorter 4 k course will be offered. Entry deadline Sept. 29.

Entry Deadline for Womens' Tennis Mon. Sept. 24. Sign up in Campus Recreation GOLD office.

U of A Progressive Conservative Club.

Dinwoodie Cabaret featuring New Riders of the Purple Sage. September 29, 1984. Saturday 8:00 pm. Tickets \$7.00 in advance at SUB Box Office.

GENERAL

Student Services/Mature Student Brown Bag Lunch, Tuesdays in Heritage Lounge, Athabasca Hall - 11:30 am to 1:30 pm

U of A SF & Comic Arts Society meets 1930 Thursdays, Tory 14-9. Vice of the Week: attacking helpless paper with a vicious typewriter.

Do you need info about bus schedules, car rental discounts, health care subsidy forms, campus services or others? Drop by S.V.C.C. in SUB 030B 12-2 pm, 432-2515 Weekdays.

classifieds FOR SALE

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WANTED

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Women hockey players wanted for city league team. Call John 487-4052.

Wanted. Persons with eating disorders ie) anorexia or bulimia willing to be involved in a study. Contact JoAnn 482-5065 for further information.

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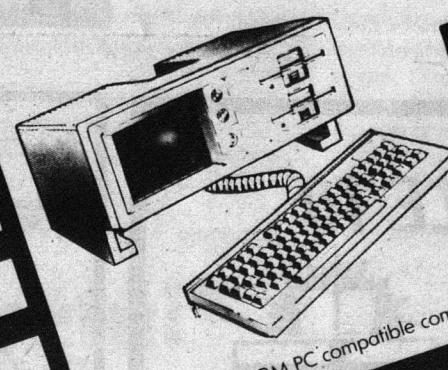
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WE NEED YOUR INPUT

At this time the S.U.B. building policy reads, "The Students Union was not intended to be used as a forum for activities or events of a sexist, racist, degrading, or otherwise offensive nature." . . .

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

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

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

- 1) Should the Student's Union disallow certain events in S.U.B. if they offend a particular group of students? If so, how should this policy read; who should enforce it?
- 2) Should the existing laws (on racism, pornography, etc.) apply and so long as an event is not illegal, the event may be held in the Students' Union Building?

If you would like input on this decision, please drop off a written submission to room 259 SUB by Thursday, September 27 at noon with the names and ID of students who agree with your proposal. Verbal presentations should be made at 6:30 September 27 in 034 S.U.B. during our BSB meeting. A written submission with 10 signatures will be taken 5 times more seriously than two people speaking. The preferred presentation is one person speaking on behalf of students who have signed a petition.

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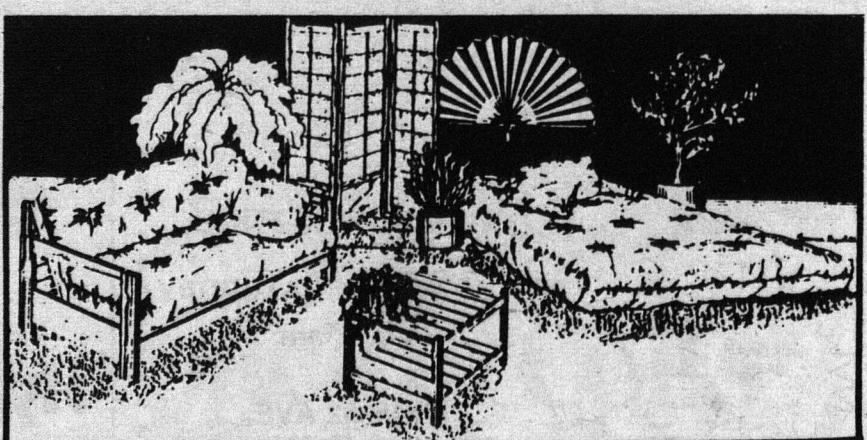
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