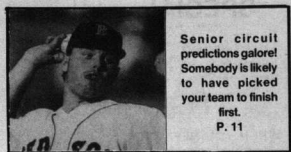


# The Gateway



Senior circuit predictions galore! Somebody is likely to have picked your team to finish first.  
P. 11

## Academics settle

by Ken Bosman

The Academic staff of the U of A will receive an average 6.4 percent pay increase this year under a yet to be ratified agreement with the University.

B.J. Busch, the president of the Academic Staff Association, says her executive will "recommend to approve" the agreement even though it "puts us about 7 percent behind Ontario."

The agreement calls for:

- A three percent across the board increase in the salary scale on July 1st, 1988
- An increase of \$580 per year for all academic staff on December 31st, 1988
- In addition, under the terms of the agreement, 1.1 merit increments per academic staff member are available, each increment being worth 2.4 percent

When the agreement is fully implemented, the average annual salary for U of A Academic staff will be about \$58,000 per year.

- Full professors will earn a minimum of \$52,730 with no upper limit
- Associate professors will earn between \$41,390 and \$59,534 per year
- Assistant professors will earn between \$33,144 and \$47,280 per year
- Sessional lecturers will earn between \$27,144 and \$39,144 per year

"The agreement will put us towards the bottom half of the top ten," according to Ron Burkolff, a mathematics professor who helped the Academic Staff Association with its numerical analysis of the agreement.

"That's out of about 20 institutions which offer full graduate and professional schools."

Because the U of A has fallen

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behind Toronto, Queen's, and Ottawa, the University may have trouble finding and retaining qualified staff, according to Busch.

"We have concerns we will lose people, the pool of applicants is shrinking in some faculties," said Busch.

Brian MacDonald, Associate VP Academic, agrees that the U of A will drop to "fourth or fifth" but also adds that "money does not buy as much in Toronto — taxes are lower in Alberta, rents are crazy in Toronto."

The new staff agreement means that the university will have academic staff costs increase by just under \$8 million a year, relative to last year, based upon U of A financial statements.

The additional costs will tax the U of A budget even further, according to Busch, and will likely lead to staff reductions.

"It's difficult to know how many people the University will lose," said Busch.

Possible layoffs are attributed by Busch to the recent limit of tuition to a three percent increase. "The University must feel like Alice in Wonderland — the situation gets curiousest and curiousest (Advanced Education) has totally undercut the ability of the Administration to respond."

"Students used to get a real bargain — there is a danger of the University becoming bargain basement."

## Students should give

by Gateway staff

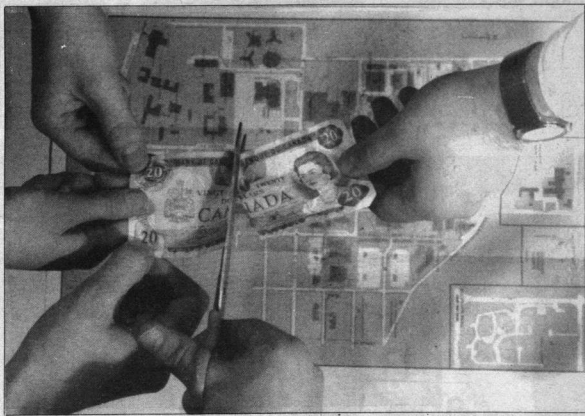
The University of Alberta has created a program to encourage students to donate money to the university.

The Students' Gift Program, set up in the spring of 1987, is aimed at creating awareness among students of the need for private donations to the University, and to encourage participation by students in the fund-raising process, said Peter Chu, co-chairman of the fund.

"Since tuition fees cover less than 15 percent of the operating costs of the university, private donations are essential to help the institution 'meet the basic costs of education,'" said Chu.

Donations to the university are eligible for matching by the provincial government. The level of matching funding depends on the form the donations take. Donations directed to endowment accounts, where the principle remains intact while the interest is used, are eligible for two-for-one matching through Alberta Advanced Education Endowment. Contributions for current use are eligible for one-for-one matching.

The areas designated for specific attention were selected by an advisory committee of student representatives from "almost every faculty," said Chu. One of the three main areas selected is Student Services. Special needs within each faculty have also been identified



The U of A is in serious financial straits and has suffered severe cutbacks, says U of A President Myer Horowitz.

## Horowitz decries cutbacks

by Red Campbell

Details of reduced government funding for the University were released Monday by President Myer Horowitz.

Speaking in front of the General Faculties Council, Horowitz said that the 1.5 percent operating budget increase recently announced

by the provincial government actually amounted to lost revenue for the University.

"We see an increase of \$3.18 million on the operating side [of] our funding, and a decrease of \$3.23 million with regard to our capital funding," said Horowitz. "Capital funding pays for maintenance, renovations and replacing equipment."

Horowitz also noted that the cost of inflation had not been covered for two years running.

In 1987-88 the University received a 30 percent cutback to its capital budget.

"I had reason to believe," said Horowitz, "that we would move in a more positive direction. For this

year, we received \$13.09 million. For next year, we will be receiving \$9.86 million."

"That amounts to a 46 percent decrease since 1985-86, said Horowitz.

Last year the government cut U of A funding by three percent.

Paul LaGrange, Students' Union president elect for 1988-89, said "either the government is lying that education is a priority or they don't understand budgets."

Referring to the cutback in funding for research equipment from \$7.04 million to \$4.91 million, LaGrange said that "lower quality facilities means lower quality instruction, which cheapens the quality of your degree."

"Good profs don't want to come and work on shoddy equipment."

LaGrange feels students will have to put pressure on the government every chance they can in order to reverse the current trend of university funding.

Horowitz said he hopes to meet with premier Getty soon to discuss added financing: "We can try and convince him that this University deserves a different kind of treatment from the one that we are experiencing at this time."

Horowitz also announced that funding has been allocated to complete the new Clinical Research Building on 87 Ave, and to finish renovating the old Arts Building.

However, there is no money available for restoring the Cameron Library and Animal Services. An engineering complex for providing support facilities for agriculture has also been put on hold.

I love rain... to me, a day without rain is like a day without sunshine.

Carol Burnett

"through liaison with the deans."

Recent graduates are encouraged to contribute to the university, said Chu, adding, "regardless of the size, each contribution will make a difference in the quality of education at the University."

## Arts' CRO validated

by Ken Bosman

The Arts Students' Association Chief Returning Officer has taken himself to the SU's judicial board and emerged victorious.

Martin Levenson, the Arts CRO, had been the subject of a petition calling for his removal because he acted as campaign manager for

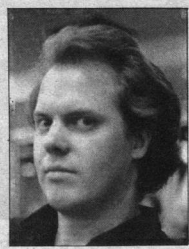
Wade Deisman during the SU General Elections. Deisman is also a candidate in the Arts general elections.

To clear up the controversy, Levenson requested the SU Discipline Enforcement and Interpretation Board to rule if his joint CRO/campaign manager status presented a conflict of interest.

"I won on the most important issue," said Levenson. "They (the DIE Board) felt that because of the limited number of people involved it was not unusual for one person to be involved in a number of capacities."

Levenson adds that "I don't think it would be fair for me to be CRO and automatically have everybody I know not be allowed to run. I know 15 of the 22 people running."

The official DIE board ruling has not been released. It will be published in *The Gateway* this Thursday.



Arts' CRO Martin Levenson

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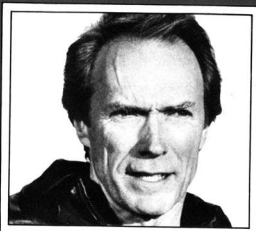
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# TRIBUTE

SPECIAL EDITION  
VOLUME 5, ISSUE 2  
APRIL 1, 1988



**THE DEAD POOL**



**BETLEJUICE**



**HOT TO TROT**



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**AND MUCH MORE!**

# BEETLEJUICE



**L**ife was easier for Michael Keaton back when he was an unknown in a sleeper film called *Night Shift*, his name sitting

on the marquee in letters substantially smaller than those of star Henry (Fonz) Winkler.

Back then he immediately became known as that mixed blessing called a 'scene stealer.' The crime? Grand Theft Comedy, lifting the spotlight away from *Happy Days*' Winkler (who, at the time, was immediately recognizable to any kid with access to a TV).

It was an enjoyable experience "for the purest of reasons," the Pittsburgh native Keaton told *USA Today*. "I didn't have the responsibility of the lead. I could just go out and cut loose."

Since then the professional wise guy has been a lead actor upon whose neck the fate of his movies were hung — whether they be hits like *Mr. Mom* or *Gung*



Ho or relative fizzles like the hockey movie *Touch and Go* or the dark lottery farce *The Squeeze*.

It's made him mildly neurotic and given him a reputation as a potential trouble-maker on-set, he

admits. "I get excited and express myself. That can cause problems. But after all, it's your face that's up there on the screen."

Which is where the oddly-named 'exorcism comedy' *Beetlejuice* comes in. For the

first time since *Night Shift* Keaton accepted a role that is quantitatively small (though it's the title role). Originally he turned it down but then he considered the opportunity for some old-time scene-stealing hamming.

*Beetlejuice* (or, more properly, 'Betelgeuse,' also the name of a star in Orion) is a 'ghost's ghost', a spectral trouble-shooter hired by a couple of ghosts who are chagrined to see their earthly home fall into the hands of a family of obnoxious preppies.

*Knott's Landing*'s Alec Baldwin and *The Fly*'s Geena Davis are the Maitlands, a couple who motor off this mortal coil courtesy of a traffic accident and end up stranded midway between the here and the hereafter.

Jeffrey Jones, *SCTV*'s Catherine O'Hara and Winona Ryder are the Deetztes, father, mother and daughter, who extricate the Maitland's worldly goods and move in a load of trendy and pretentious furnishings of their own.

Distraught, as well as disembodied, the Maitlands turn to a celestially advertised, 500-year-old "freelance bio-exorcist" named Betelgeuse to rid their house of unwanted humans.

Visually-oriented director Tim Burton (of *Pee-wee's Big Adventure* fame) seeks to amaze and amuse in equal portions in this spoof that pulls a switcheroo on the dynamic of *Ghostbusters*.

Keaton, however, sees his character as a klutz of the netherworld. "I based the character on Daffy Duck," he says, "a character who always loses and is beyond mischievous. I am the Daffy Duck of the afterlife."

In the past he has also been the Daffy Duck of nighttime, parlaying stand-up comedy stints between serious acting jobs before his movie career really started going (hence the demand for him as a guest on *Late Night With David Letterman* and as a guest host on *Saturday Night Live*).

"Stand-up was hard" he says. "But I'm awfully glad I did it. I'd like to do it again some day but not right now."

"Sometimes when I talk to other actors they say, 'I never did stand-up,' like it was something they always meant to do but never got around to — like it was something easy they never had time to do."

"And I think to myself, 'Wait a minute! It's not easy. Not at all!'"

— Jim Slotek





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In This House... If You've Seen One Ghost... You Haven't Seen Them All.

Michael Keaton is  
**BEETLEJUICE**  
The Name In Laughter From The Hereafter



The Geffen Company presents a Tim Burton film "Beetlejuice" Alva Roberts in Geena Davis Jeffrey Jones Catherine O'Hara Winona Ryder and Michael Keaton as Beetlejuice music by Danny Elfman director of photography Thomas M. Merrin story by Michael McDowell & Larry Wilson screenplay by Michael McDowell and Warren Skazoun produced by Michael Bender Larry Wilson and Richard Hechtman directed by Tim Burton

©1988 Warner Bros.



# STAND AND DELIVER

## AN EXTRAORDINARY TEACHER

**T**he students call the teacher Kimosabe. The teacher often karate-chops the students, wields a butcher knife and makes kids who haven't done their homework sit on the floor. Though this sounds like something out of a movie, it is based totally on fact. Jaime Escalante, math teacher extraordinaire, is alive and well and teaching at Garfield High School in East Los Angeles. **Stand and Deliver** is his continuing story.

When Jaime (pronounced Hymie) Escalante, a Bolivian immigrant, reported for his first day at Garfield to teach computer science, he was informed that the school had no computers. Having already resigned from his well-paying electronic engineering job, he decided to stay. The inner-city school had a 50% drop-out rate, over 3,000 students from predominantly Hispanic lower-income backgrounds and was on the verge of losing its educational accreditation. Escalante would either dominate and succeed or be dominated and perish.

**Stand and Deliver** recounts how Escalante (Edward James Olmos) taught calculus to a group of Latinos. His teaching methods were and are unorthodox. He required students in his classes to sign a contract, agreeing to do no less than 30 hours homework a week, to come to class before and after regular school hours and to attend special sessions on Saturdays and holidays. He utilizes pop, funk, music and jokes to teach. His room is adorned with posters of Galileo, Einstein and Kareem Abdul-Jabbar making a sky hook. "The kids are drawn in because there's an application to math they can relate to," Escalante says. "The only thing the kids need to bring to class is *ganas* (desire)."

The results of these revolutionary classes are staggering. **Stand and Deliver** focuses on 1982. After completing the course, 18 students took the Advanced Placement calculus examination from a testing service in Princeton. The exam, which qualifies for one college credit, is so demanding that less than 2% of all high school students in the US even attempted it. All of Escalante's students passed, six with perfect scores.

The initial triumph was short-lived. Because of the school's poor reputation, the testing service



questioned how and why so many students could suddenly pass the exam. On reviewing the exams themselves, it was discovered that there was a distinct similarity in incorrect answers. The students scores were invalidated and contrary to the tenets of the judicial system, were considered guilty until proven innocent. And innocence could only be proven by rewriting the exam in a controlled environment!

Jaime Escalante and his students' story appeared in a local newspaper. This is how **Stand and Deliver's** writer/director Ramon Menendez and writer/producer Tony Musca first learned of the situation. "The idea of being truly innocent — and having to prove it — seemed like an interesting premise for a film" recalls Musca. "There was an enormous probability that the students' scores would never have been questioned had they not all come from Garfield High, with predominantly Hispanic surnames. In other words, there was the distinct possibility of institutional racism."

Menendez and Musca ended up hanging around Garfield High, attending Jaime's classes and talking to students, while they wrote their film script. They finally received support from Lindsay Law, the executive producer for PBS's American Playhouse. "What I saw was an underdog story about a teacher and a group of kids who strive for scholastic excellence," says Law.

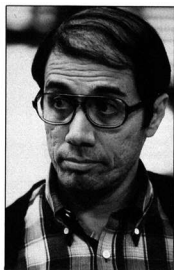
But who was going to play the teacher — the man whose students

call him Kimosabe, meaning a true friend? Edward James Olmos was contacted. Olmos received a 1985 Emmy award for his portrayal of the brooding and mysterious Lt. Martin Castillo on *Miami Vice*. He was keen to do a film and was so enthusiastic about **Stand and Deliver** that he joined Menendez and Musca in a production capacity.

"The concept of false accusation was a theme I had dealt with in my earlier film roles, both in *Zoot Suit*, as well as in *The Ballad of Gregorio Cortez*," Olmos says.

Olmos and Escalante spent extensive amounts of time together, for a month of up to 18 hour days. They have become friends. Shaving his moustache, thinning his hair and putting on 40 pounds transformed Olmos. Students visiting the set were amazed at the resemblance between the actor and their teacher — some said they looked like brothers. Escalante himself was particularly impressed "I always thought he was just going to be Eddie Olmos playing the part, but the man I saw was 100% Escalante."

Another key role in **Stand and Deliver** is Angel, a cholo (gang member) torn between his loyalty to the gang and the possibility of a future beyond the barrio. Lou Diamond Phillips, hot from last year's *La Bamba* auditioned for the part. "Angel is the class cut-up," says Phillips. "It's a paradox to have an East LA cholo who looks like one and talks like one, but he knows he doesn't fit in with cholos, even though he tries. It's the teacher that turns him on."



Most of the kids who play Escalante's other students had little or no acting experience. Casting notices were printed in various magazines and attracted youths throughout the Southern California area. Rosana de Soto, cast as Ritchie Valens' mother in *La Bamba*, plays Escalante's wife Fabiola. Andy Garcia, seen recently as Treasury Agent George Stone in *The Untouchables* is cast as Dr. Ramirez, a busybody bureaucrat from the academic testing service.

**Stand and Deliver** is a remarkable story about a remarkable man. Those involved in the making of the picture worked closely with Escalante to bridge the potential gap between real life incident and the screen version. "What separates this film from others like it is its sense of humor" says Olmos. "Because, through humor, Escalante has been able to take one of the hardest academic subjects and make it understandable. His students not only excel in it, they become over-achievers beyond anybody's expectations."

Jaime Escalante still teaches at Garfield. In 1987, 87 students passed the complicated AP calculus test. This year, more than 160 students will take the exam. Kimosabe is still plugging along, a workaholic who expects an equal commitment from his students. But the ganas man has dreams of his own. "I'm a little anxious to have 200 students take the test" he says "maybe more. Once I've accomplished that, I'll feel I did what I had in mind." The chances are he'll never be satisfied — if it's 200 next year, it will be 300 the year after.

"The door is open for any kid who has the desire to learn," Escalante says. "I do not look for gifted kids. I want ones who will do the work, follow the instructions of the coach."

—Nicole-marie Squires

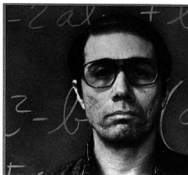


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EDWARD JAMES OLMO · LOU DIAMOND PHILLIPS

In 1982, A New Troublemaker  
Hit Garfield High...  
He was tough.  
He was wild.  
He was willing to fight.



He was the new math teacher.

At a tough school  
someone had to take a stand  
and someone did.

Together, one teacher  
and one class  
proved to America  
they could...

# Stand and Deliver

*A true story about a modern miracle.*

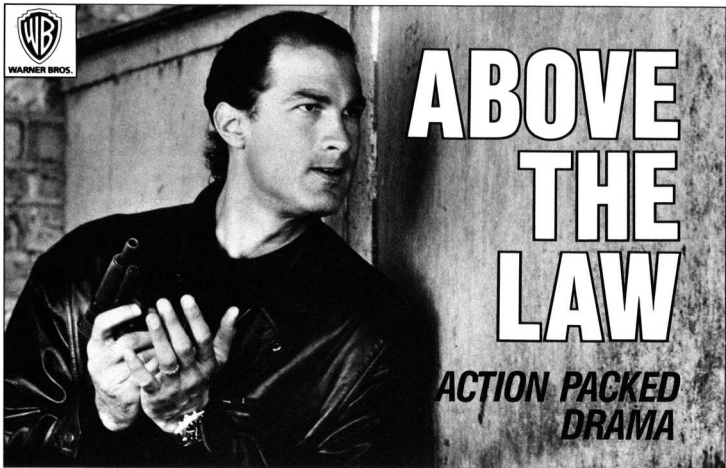


WARNER BROS. Presents

An AMERICAN PLAYHOUSE THEATRICAL Film A MENENDEZ / MUSCA & OLMO'S Production  
"STAND AND DELIVER" EDWARD JAMES OLMO · LOU DIAMOND PHILLIPS · ROSANA DE SOTO  
ANDY GARCIA Music by CRAIG SAFAN Executive Producer LINDSAY LAW

Written by RAMON MENENDEZ & TOM MUSCA Produced by TOM MUSCA Directed by RAMON MENENDEZ





# ABOVE THE LAW

**ACTION PACKED  
DRAMA**

**N**ow here's a fascinating way to introduce a new face to motion pictures — make the REEL life of the main character mirror the REAL life of the actor. That's just what happens in the action packed drama **Above the Law**.

The hero, Nico Toscani, is played by newcomer Steven

Seagal who is a martial arts expert and worldwide security specialist. In his acting debut he portrays Toscani, an ex-CIA agent, martial arts expert and a cop. Be it coincidence or fate that landed him this job, Seagal's mastery of the martial arts bring added authenticity to his role.

A native of Detroit, Seagal had developed an interest in the martial arts by the age of seven. By nine, his family had moved to

California and young Seagal had become a serious martial arts student. His fascination with the martial arts led him to Tokyo at the age of seventeen where he taught English in order to support himself while mastering Aikido. His level of expertise became so high that he was able to open his own martial arts academy, becoming the first and only non-Asian to establish such a school.

It is only recently that Seagal

returned to the United States and opened a martial arts academy in Los Angeles. Many celebrities have come under his tutelage including James Mason and Sean Connery.

In his acting debut, Seagal's many years of training are put to good use in his characterization of Nico Toscani, a tough Chicago police detective who learned Aikido from Japanese masters. Toscani is a loving husband and father of a new son but he is also a man haunted by weird and sinister memories of his CIA work in Vietnam and a particularly nasty agent named Zagon who had a penchant for needles and chemical interrogations of the Vietnamese.

Toscani's hopes to put his past to rest are thwarted when he and his rather attractive partner, Detores "Jax" Jackson, discover an ominous international drug smuggling operation with Zagon in the middle.

Toscani's dedication takes him to the very edge of the law bringing him into conflict with members of his own department, the FBI, top government officials, his former colleague at the "The Agency" and the family Don.

It will take all Toscani's courage and strength to break the international conspiracy and come out clean and alive.

— Diane Bederman

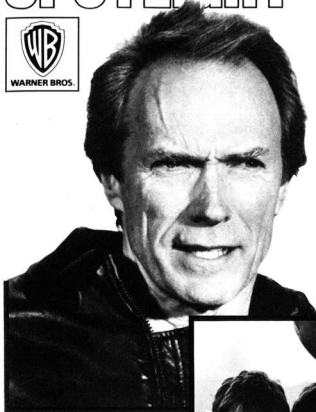


TRIBUTE

SIX



# SPOTLIGHT



**F**or over a decade, summer has been the time for the big hits—the high-budget, glossy productions designed to reach the widest possible audience. And for over a decade, Hollywood has used two philosophies to create those big hits: 1) give 'em what you know they want and 2) do what you know you're good at.

With this advice in mind, we have three comedies and a crime story coming this summer.

Dirty Harry Callahan is back with *The Dead Pool* and for the fifth time, Clint Eastwood puts on the sunglasses and the Colt Magnum to create the San Francisco police inspector whose ironic remarks and loner's cool mask a hunter's obsession with getting his prey. But Harry isn't the hunter this time—he's the hunted. The media wants to make him a celebrity for busting a crime boss. The police department wants him to cooperate. The crime boss wants him dead and somewhere in the city, a psycho wants to add him to his list of slaughtered celebrities.

Half of Dirty Harry's success (*Sudden Impact*, the series' last entry, was one of 1985's top hits) is Eastwood's star-power but the rest depends on a director who can deliver the action sequences. Don Siegel, directing the first



picture, shocked audiences and critics. Eastwood, directing the last, earned critical praise. *The Dead Pool* is in the hands of Buddy Van Horn. With 15 years of directing stunts and action sequences for Eastwood and others, he should have no trouble giving *The Dead Pool* the punch it needs.

In 1981, *Arthur* became one of the comedy hits of the decade starring Dudley Moore as a drunken playboy millionaire Arthur Bach. Liza Minnelli as Linda Morolla, the poor waitress he loves and Sir John Gielgud as irascible valet Hobson. Now they're at it again, picking up the story four years later, with Arthur and Linda's happy marriage threatened by the revenge schemes of the father whose daughter Arthur jilted for Linda.

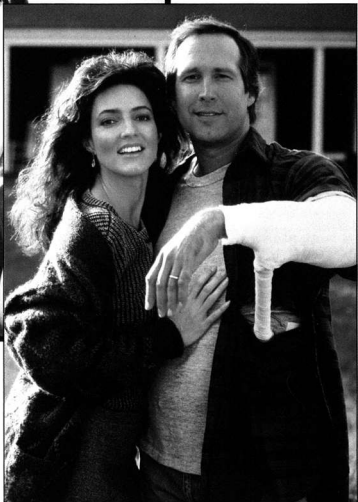
Moore and Minnelli return with *Arthur on the Rocks* to display the chemistry that made the first film a hit but sadly, Gielgud's Hobson is now dead—though that won't stop him making a brief appearance. The cast also features comic veterans like Jack Gifford, Geraldine Fitzgerald and Stephen Elliott. Director Bud Yorkin's comedy credits include *All in the Family*, *Maude*, *Sanford and Son* and *Good Times* and have earned him over a dozen awards including six Emmys.

The third entry in the sequel derby is *Caddyshack 2* starring stand-up comic Jackie Mason as a self-made millionaire who, refused membership to the snobbish Dushwood Country Club, buys it. But if the sequel bears any relationship to its predecessor, the plot doesn't matter—the gags do. Anybody who's seen director Allan Arkush's low budget lunacies *Hollywood Boulevard* and *Rock 'n' Roll High School* knows that this is a director unafraid of anything, a man willing to go to any lengths, willing to destroy any set, for the sake of a joke.

*Caddyshack 2* won't have Chevy Chase but *Funny Farm* will. The suave stumbleslum of *Three Amigos*, *Fletch* and *Spies Like Us* teams up with Madolyn Smith (Steve Martin's crazed fiancée in *All Or Me*) to play urban husband and wife who retreat to a small town that proves a lot more deranged than the city they left behind.

The script is by Jeffrey Boam, whose comic talents were demonstrated in last year's *Innerspace*. Director George Roy Hill has been responsible for more than his share of classics, including *The Sting* and *Butch Cassidy and the Sundance Kid*. It's a track record that suggests *Funny Farm* is one to watch for.

— Andrew Dowler



TRIBUTE

**S**land-up comedy has been called the art form of the 80's and with the rapid rise of comedy clubs across

North America, it seems to be an art form that's here to stay.

One of the hottest stand-up comics in the business is Bob 'Bobcat' Goldthwait, a man described by *Newsweek* magazine as a "comic shock trouper".

Bobcat's comedic style is a far cry from the days of Henry Yongerman and Shecky Greene. "I don't really do a routine," he says. "I'll do different things, like put a herring on stage or read Dear John letters." *Offbeat* maybe, but Goldthwait's 'Bobcat' character, which has been described as a cross between Winnie the Pooh and a rabid dog was an immediate, albeit controversial hit. The

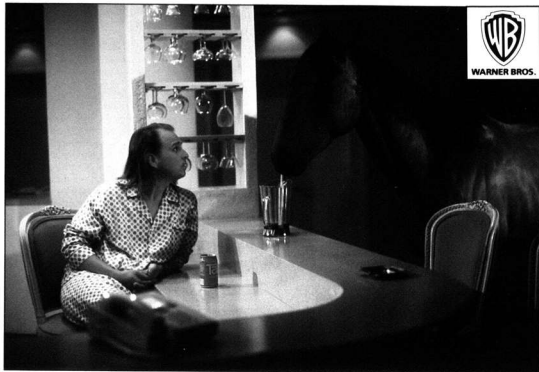
comedy director for *Late Night with David Letterman* describes

Bobcat's act as "something my parents wouldn't want to watch — they wouldn't have the stomach for it." In fact, his breakthrough on the *Tonight Show* was mostly by chance. "The way I got on there was that the guest host, Joan Rivers said 'I don't want a birthday present. I want Bob Goldthwait on the show' and the director, who was really opposed to me was on vacation — so they let me go on."

Goldthwait made his motion picture debut in *Police Academy 2*, after producer Paul Maslansky saw him perform at The Los Angeles Comedy Store. Originally he had only five lines in the film but scenes were continually added for him, making Bobcat a major contributor to the film's success. He followed with roles in *Police Academy 3*, *One Crazy Summer*, *Burglar* with Whoopi Goldberg and had his own HBO comedy special *On Location: Bob Goldthwait... Share the Warmth*. He most recently appeared in *Police Academy 4: Citizens on Patrol*.

With his latest film *Hot To Trot* Bob Goldthwait appears in his first starring role. At first the part of an insecure stockbroker would appear to be decidedly un-Bobcat like. But when his co-star sidles up to him and says "We've gotta talk" we know we're back on the abnormal ground of Bob Goldthwait — his co-star is a talking horse.

In *Hot To Trot* Goldthwait plays Fred Chaney, a stockbroker working at the family firm under the supervision of his unscrupulous stepfather, Walter Sawyer (Dabney Coleman). Fred puts up with Walter's unmerciful badgering, until the untimely death of his mother. On the day of her funeral a mysterious telephone tipster informs Fred that his stepfather is



## BOB GOLDTHWAIT - AND A HORSE!

# HOT TO TROT

dallying in the stables with his mistress. It's the final straw. Fred arrives at the stable in time to confirm the story and there he meets the anonymous caller, the horse who is to become his new best friend.

*Hot To Trot* follows the comic misadventures of this odd duo, as Fred the talking horse convinces Fred to take on the challenge of

his inheritance — namely running half the brokerage.

While other comedians might be in awe of Bob Goldthwait's career, he seems to be taking it all in stride. After all, even though he's still only in his 20's, he's been entertaining people for a long time. When everyone else was worrying about getting a date for the prom, he was worrying

about getting a tight fifteen minutes for his set.

As for stand-up being an art form, in typical Bobcat style he doesn't want any part of that. "As far as art goes, I'd put stand-up comedy right up there with a wet T-shirt contest. In fact, I'd put the T-shirt contest above it."

— Dawn Lefurgey



TRIBUTE



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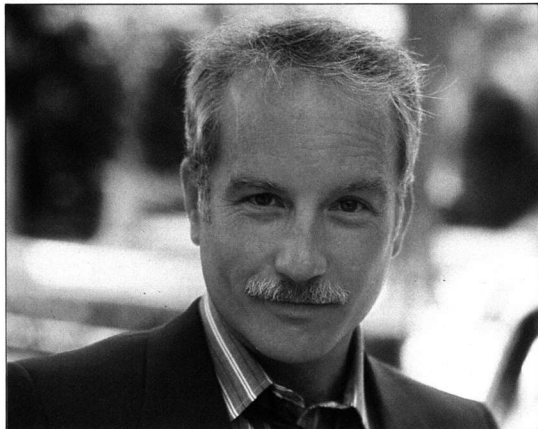
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Music Composed by ROBERT FOLK Written by STEPHEN J. CURWICK Produced by PAUL MASLANSKY Directed by ALAN MYERSON

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# MOON OVER PARADOR

## STARS RICHARD DREYFUSS



Richard Dreyfuss (above) and (below left) with Paul Mazursky on the set of *Down and Out in Beverly Hills*

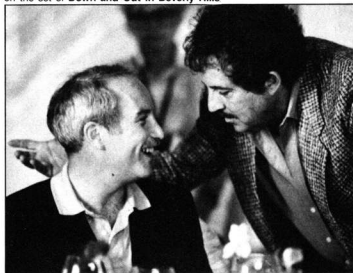
**N**ewly successful director Paul Mazursky modestly balks at the idea that he was somehow

Richard Dreyfuss' personal career savior. But he does subscribe to the notion that the two belonged together in a strange, karmic way, if only because fate seemed to be working against them for so long.

In 1975, Mazursky had been impressed with the young, talented but wildly temperamental Dreyfuss and his roles in *American Graffiti* and *The Apprenticeship of Duddy Kravitz* and set about landing him for his movie *Next Stop Greenwich Village*. However, Dreyfuss had just done *Jaws* and his agent wasn't returning phone calls.

Years later Mazursky's *An Unmarried Woman* and Dreyfuss' *The Goodbye Girl* were shot within blocks of each other in New York and Mazursky started nagging Dreyfuss to appear in his next film *Willie and Phil*.

"Richard says 'If you get Robert DeNiro to play Willie, the WKSJ-TV play Phil, the Italian,' I said 'What are you, crazy?'"



Mazursky recalled for the *Toronto Sun*.

"At this point I said 'Ah, the hell with it. Richard Dreyfuss and I are never going to work together.'" He would never have predicted that, by 1988, the two would have two films together under their belts — *Down and Out in Beverly Hills* and the just-released *Moon Over Parador*.

What Mazursky didn't know, or perhaps didn't believe, was that the young Dreyfuss was a runaway train of self-destruction throughout the '70s and early '80s, addicted to percodan, cocaine and alcohol. His erratic behavior — which included walking off the set of *All That Jazz* and being replaced by Roy Scheider — culminated in a car

crash in 1982 in which Dreyfuss drove his Mercedes into a tree.

Unlike the character he played in *Whose Life Is It Anyway?* Dreyfuss wasn't paralyzed.

Indeed, he recovered fairly easily from the accident and had an open door to picking up the pieces of his career. Still, his actions weren't completely cool and calculating. Even sober, he backed out at the last minute on a role in the multi-million dollar CBS mini-series of Jeffrey Archer's book *Kane and Abel* disgruntled with the script.

Then came Mazursky's *Down and Out in Beverly Hills*. "He came into my office," Mazursky told *Esquire* and — to use the word 'tumble' might be an exaggeration — but he really wanted to be part of the project." Ironically, Dreyfuss first read for the part of the drunk and bombed. "He was too structured" the director says "I didn't believe he drank."

The rest we all know. *Down and Out in Beverly Hills* — with a risky cast *People* magazine called "a leper colony that worked" — became a box-office smash, firmly establishing Mazursky as a 'money' director and Dreyfuss as a major star.

In fact, despite the years of not quite connecting there's a great deal in Mazursky's and Dreyfuss' styles that would match. The director has made a career playing concerts on the audience's emotions — whether trumpeting America in *Moscow on the Hudson* or decrying its most venal excesses in *Down and Out in Beverly Hills*. Dreyfuss — even at a remarkably distinguished age 40, markedly less manic than before — is still capable of acting as a raw nerve and bringing emotions from the page to the screen with the intensity of a fire hose.

*Moon Over Parador*, a quirky turn on the *Prince and The Pauper* theme, sees Dreyfuss as an itinerant actor who stumbles into a job masquerading as a junta-borne Latin American dictator. Amid the spoof, we can expect the usual Mazursky moral sense and electric Dreyfuss approach.

It's not a totally reflexive style. Dreyfuss is a relentlessly reader and intellectual-in-training (he even listens to taped books as he drives). "I don't want to say there are no other intelligent people in the acting community besides Richard," says Mazursky "but there aren't a lot."

— Jim Stotek

In movie terms, it rivals Peter Minuit's purported purchase of Manhattan from the Indians for \$24 and change worth of beads, mirrors and other assorted gee-gaws.

But actor Robert De Niro has fared considerably better than the Indians of old since he made three pictures with then fledgling director Brian De Palma for a per-picture fee of \$80.

In last year's De Palma treatment of *The Untouchables* De Niro spent about 10 minutes on screen as a rivetingly repulsive Al Capone.

His wages for this particular batch of sinning? — A cool \$2 million.

Which means that *Going in Style*'s Martin Brest probably had to dig pretty deep into his pockets to land De Niro for the role of the ex-conv turned bounty hunter in his soon to be released action comedy *Midnight Run*.

Whatever price De Niro demanded, it's a safe bet that Brest anted up gladly. What other modern actor, after all, is capable of combining the cachet of critical success with the boon of box office draw to such telling effect?

Besides, in the unlikely event that the movie flops, Brest doesn't have to worry about being bad-mouthed in the media by his leading man after the movie is released.

For openers, the Oscar-winning De Niro's magic has only tailed him with Sergio Leon's *Once Upon a Time in America* and besides, bad mouthing colleagues isn't De Niro's style.

As a matter of fact, talking to the media at all isn't De Niro's style.

Unlike many of Hollywood's hot properties, De Niro's willingness to share the details of his private life (or professional, for that matter) has decreased in direct proportion to his rising celebrity status.

# ROBERT DE NIRO

## RETURNS IN MIDNIGHT RUN



The more famous he becomes, the less he talks.

Even when his celebrity status unwittingly dumps him in situations which rocket him to the forefront of public awareness.

John Hinkley Jr. had seen De Niro in *Taxi Driver* so many times that he may have actually thought he was De Niro when he made his attempt on President Reagan's life.

"There are always people who jump with a towel from the roof because they think they are Superman," De Niro told the *L.A. Times* — and then shut up.

De Niro was just one of many friends comic John Belushi saw on the day of his fatal overdose.

Tight-lipped De Niro retired to his penthouse at the Chateau Marmont for several days, watching Belushi's *Saturday Night Live* performances on his VCR and saying nothing.

Though he eventually made a telephone statement to the grand jury investigating the comedian's death, he declined a request for an interview from *Wired*'s Bob Woodward and has never talked publicly about this friend.

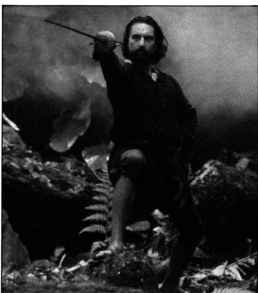
He summed up his philosophy in 1977 when he told *Time* magazine: "After my first movies, I gave interviews...then I thought what's so important about where I went to school and hobbies? What does any of that have to do with acting, with my own head? Nothing!"

Not a lot changed in a decade. "Why should I talk to journalists who put some stupid questions to me?" he asked the *L.A. Times* after he served as Jury President for the Moscow Film Festival last year.

"I do what I have to do and I don't waste my energy talking. People should go into the cinema, watch my movies and make up their own minds."

So far, that's been a winning formula for De Niro — and if it's not broken, don't expect him to fix it.

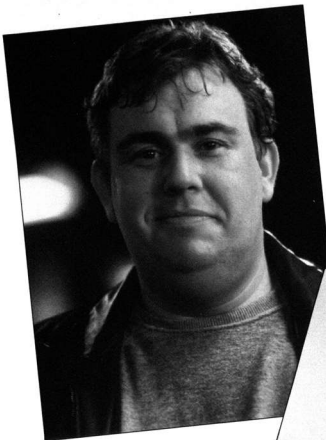
—John Coulbourn



The many faces of De Niro as reflected in *The Untouchables* (above), *Taxi Driver* (below left) and *The Mission*

## BIG STARS, BIG LAUGHS

# BIG COUNTRY



**C**

andy coated comics are fast becoming the latest North American taste sensation.

Tom Hanks,

Eugene Levy, Bill Murray, Richard Pryor, Steve Martin—some of this generation's most successful funnymen have struck box office gold by marrying their talents with the zany skills of Canadian John Candy.

And now, add Dan Aykroyd to the list.

Countrymen Aykroyd and Candy are the stars of the latest John Hughes scripted laughfest—a hoot-and-holler holiday on the skits titled *Big Country*.

The rubber faced Candy is cast as Chet Ripley, a family man intent on finding peace and contentment—not to mention family harmony—in a one week sojourn by the pristine waters of Lake Potowotominac.

But Candy, his wife (played by Stephanie Faracy) and his two sons (Chris Young and Ian Clatti) are just tuning in to the call of the wild when their reverly is shattered by the arrival of Ripley's brother-in-law, fast-talking Roman Craig (played by Aykroyd), trailing his family and a set of values completely at odds with nature and the holiday envisioned by the Ripley clan.

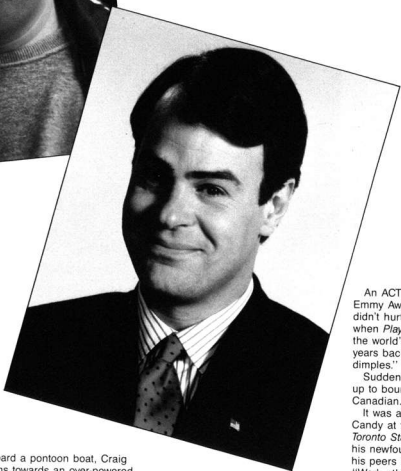
Where Ripley would rather commune with nature and family

aboard a pontoon boat, Craig leans towards an over-powered marine machine named "Suck My Wake."

But while the plot, penned by Hughes and directed by Howard Deutch (who also helmed Hughes' *Pretty In Pink* and *Some Kind Of Wonderful*) sketches a reunion between the movie's two stars which is less than idyllic, in real life, it was a different story.

It was Aykroyd, after all, who teamed with friend Vainie Bromfield to lure Candy away from a Toronto children's theatre group called the *Jolly Jesters* and arranged for him to audition for *Second City*.

And though the two have worked together on various



projects (Steven Spielberg's *1941*, *The Blues Brothers*) in the 15 years since, Candy has always played second fiddle to the more visible Aykroyd.

But the stout and stalwart Candy, late of SCTV's lamented Schmenge brothers, hasn't exactly been idle. Whether cast as the sex-starved brother in *Splash* opposite Tom Hanks or the chained at the hip travelling companion of Steve Martin in Hughes' Christmas offering, *Planes, Trains and Automobiles*, Candy has proved to be a more than equal foil to whatever comedic skills he's pitted against



An ACTRA award in 1978 and Emmy Awards in 1982 and 1985 didn't hurt his career either. Ditto when *Playgirl* named him one of the world's sexiest men a few years back, citing his "dyamite dimples."

Suddenly everyone was lining up to bounce off the corpulent Canadian.

It was all rather confusing for Candy at the time. When *The Toronto Star* asked him to explain his newfound popularity among his peers in 1986, he replied: "Work ethic? Easy to get along with? A pushover? I don't know. I have a good time working, I guess."

It's a good thing he does, because he's been working steadily ever since. Everybody, including Aykroyd, wants to play Abbott to Canada's Costello.

Indeed, the pressures of his film career have been so intense, he's reversed his stand on remaining in Toronto and re-located his family to L.A. to allow them more time together.

Success, when it's Candy swallowed, isn't a bitter pill to swallow at all.

— John Coulbourn



TRIBUTE

TWELVE



**C**asual Sex? the new film comedy from producer Ivan Reitman, started out a few years ago as a three-song skit for the stage. There was no question mark after the title in those days. That was because in those days there wasn't much question about the popularity of casual sex for a lot of young folks. AIDS, as we are reminded every day these days, has changed all that.

So the question mark has been added now and along with it a whole new angle on the subject of passing sexual liaisons — a decidedly more serious angle, though *Casual Sex?* remains very much a comedy. As Reitman explains, "What is interesting to me is the telling of a serious underlying story with a comic voice."

Reitman, a Canadian now working in Los Angeles, first noticed *Casual Sex?* in 1985 when he was first at the *Groundlings Theatre*, sort of a West coast version of *Second City*. The play was written by Judy Toll and Wendy Goldman and Reitman remembered Goldman from a small role she'd had in *Ghostbusters*, a previous Reitman production. So he went to see it, together with his wife, Genevieve Robert (the two were married in 1977 after Robert, a French-Canadian, had spent five years as Reitman's assistant).

# CASUAL SEX

## COMEDY FOR THE 80'S



They liked what they saw. And what they saw was the story of two friends, Melissa and Stacy, in their mid-20s, and trying to make sense out of men and sex. How, for instance, to combine those two vital things with one's own sense of independence and identity? It was a story, Reitman and Robert thought, that came out of social situation and dealt nicely with human frailty.

After coaching Toll and Goldman through a rewrite that took into account the new realities of sex and the single world, Reitman put the picture into production with Robert making her feature film directorial debut (she had already won an award at the Paris Women's Film Festival for directing a 20-minute short *A Little Victory*). As Stacy they cast Lea Thompson, the former ballerina who played Michael J. Fox's mother in *Back to the Future* (and was less successfully paired with a duck named Howard after that). For Melissa they tapped Victoria Jackson, who

spends many Saturday nights trying to convince midnight audiences that "I am not a bimbo!" (Jackson also had a brief but memorable cameo in *Baby Boom*, playing a babysitter Diane Keaton caught with her boyfriend and no clothes).

In one sense *Casual Sex?* is an old story for Ivan Reitman, a Czechoslovakian who emigrated with his family to Canada when he was five. Having gotten into show business as a Toronto stage producer, he went back to the theatre to find the source for his first big screen hit *Animal House*. "That show was so different from most things around back then" says Reitman. "It spoke to an entire generation of kids — I'm talking about kids who go to movies right now, the major moviegoing audience today, between the ages of 16 and 30. Most important, it was very funny. It made people laugh and applaud and really, that's all one can say about it. For some reason people go to their don't

go, and you just can't fool an audience."

After producing and/or directing several low budget movies in Canada in the early 1970s, Reitman moved to the States. He means no disrespect to Canada, he insists. "Look, it's not that there isn't talent here. It's just that in the U.S. you've got ten times as many people and it's just easier to find that one very special person for a film. "Plus", he adds "they've been doing it a lot longer. And they're very good at it. They don't survive being incompetent."

North or south of the border, it's a difficult, back-breaking business, he says. You work 18 hours a day and don't get to see your family for long stretches of time. You always have to be on your toes. It's demanding from a creative point of view and it's demanding from a business point of view. "But I'm in it because it satisfies a creative force in me. I've been doing this since I was three years old one way or another — putting on puppet shows for all the kids on the block back in Czechoslovakia."

Plus, he has come to see filmmaking as the sum total of all the great arts. "You know, there's writing, there's production design and art, there's theatre. You put them all together and you've got movies. I never really wanted to do anything else."

— Lyle Stack





# MICHAEL J. FOX

## BRIGHT LIGHTS, BIG CITY



**M**ichael J. Fox is turning away from his yuppie image in the movie *Bright Lights, Big City*. He's portraying a disillusioned young man who's a hip staff researcher at a prestigious magazine. He tries, through a blur of New York City's nightclubs, parties and restaurants, to mend the effects of a personal loss. The character is certainly a far cry from Alex P. Keaton in the successful sitcom *Family Ties*.

The movie has a gangster cast including: Kiefer Sutherland, Phoebe Cates, Swosie Kurtz, John Houseman, Dianne West, William Hickey, Frances Sternhagen, Tracy Pollan and Jason Robards.

Fox was born in Edmonton and moved to Vancouver where he started his career. His father Bill Fox, a retired army sergeant, is five feet six inches and his mother Phyllis is five feet. So it shouldn't be a shock to learn he's 5'4".

Fox has made up for his lack of height with a quick mind and a drive that would put most people six feet under. He wanted to be a hockey player, preferably for the Boston Bruins. He still loves to skate and scored a hat trick (three goals) playing on a celebrity hockey team with Michael Keaton and Richard Dean Anderson (MacGyver) in Minneapolis last year.

He decided on an acting career when he was 16 and starred as the 11 year old Jamie to Brent Carver's Leo in the CBC TV 12 part series

*Leo and Me* which aired in 1978. Work wasn't plentiful in B.C. in those days, so the day he turned 18 he and his father drove down to Los Angeles in a pickup truck to see if he could make his mark in Tinseltown.

He made his mark all right, but not immediately. He couldn't even afford a telephone. He was at the end of his rope when his agent called him to audition for the role of Alex in *Family Ties*. Producer Gary Goldberg didn't like him but finally towards the end, after seeing 50 other actors, Fox was called back and the rest is history.

Making two successful films *Back to the Future* and *Teen Wolf* wasn't enough for Fox. He wanted to make sure it wasn't a fluke. In 1986, during his four month hiatus from *Family Ties*, he finished the

series one day, flew to Chicago the next and started rehearsals for the movie *Light of Day*. After wrapping the film in late May he left immediately for New York to star in Herb Ross's romantic comedy *The Secret Of My Success* and with only two days off, started his fifth season with *Family Ties*. And he paid the price. He confided to friends that he was exhausted the rest of the year. Though he's a workaholic he won't abuse himself in that manner again. At least he says he won't.

His superstardom has brought him some nice little perks. He drives a black Ferrari Mondial convertible, his bedroom in his Laurel Canyon home has a retractable skylight, glass brick windows to let the light in and to keep prying eyes out and a fireplace. The bathroom has everything a young bachelor would need — a spa-tub large enough for several people to relax in, a steambath-shower, a recessed Proton TV and a built-in refrigerator. He lives happily there with his two favorite companions, Burnaby a pit bullterrier and Bosco, a Dalmatian.

He also has financial security. He's become a hot box office draw and makes mega bucks for starring in a film. Also his fee for *Family Ties* has risen astronomically.

What else could he ask for? A lady to share his life with. That's what.

She'll have to have a sense of humor, be self-reliant, optimistic, hard-working and someone who loves a family life.

He wants his marriage to mirror the kind of relationship his father and mother have. "They're the best of friends," he says "and always have been. They've been a great example on how a relationship should be conducted."

He guards his privacy as much as possible, keeping his personal life away from the prying eyes of the press. No one ever knows what lady he is seeing and he intends to keep it that way. He told *Rolling Stone* magazine "the first time people will hear details of my personal life is when they'll hear, 'Michael Fox was married today in a quiet ceremony in Reno.'"

He's talented in other ways. He'll be branching into directing in the future. It all came about when he co-wrote a three minute movie *The Iceman Hummelt* which he wrote, directed and starred in, to David Letterman's annual celebrity film festival. Steven Spielberg saw it and phoned immediately offering him a deal to direct a feature for his company Amblin Entertainment.

Michael J. Fox fans have nothing to worry about. Although he'll try his hand at directing, he hasn't any intention of giving up acting at this time.

—Sylvia Train





**M i c h a e l J. F o x**



# **Bright Lights, Big City.**

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## AIDS "overplayed" at Regina?

**SASKATOON (CUP)** — AIDS is an over-played issue, says the student council at the University of Saskatchewan, so they haven't included it on the agenda of their sexual issues week.

The week's activities will include discussions and presentations on issues such as pornography, subliminal education, marital and sexual therapy, and abortion, but nothing on AIDS-related issues.

When the campus gay and lesbian association approached the student union entertainment director and told her they might bring in a speaker for an AIDS forum, Debra Pinkerton told them the council wouldn't be sponsoring any AIDS discussions.

"Pinkerton told us that it was decided that AIDS would not be featured this year. Apparently they feel it is an unimportant and insignificant topic for sexual issues week. They also said that the budget had already been used up anyway," said Shawn Mooney, president of Gays and Lesbians at University of Saskatchewan (GLUS).

The public has been flooded with enough information about AIDS, said Pinkerton, adding "we decided that AIDS issues were covered well enough last year."

If GLUS wants to bring in a speaker on AIDS, they are free to. They will have to pay for it, for we have spent all our budget, and it will be totally separate from the USSU's sponsored sexual issues week," said Pinkerton.

Many students say the omission is a serious oversight on the council's part.

"Statistics say an estimated 50,000 Canadians carry the HIV virus. I would see that as a major issue," said fourth year student Darryl Heck.

"I feel that most students have been inundated with information on birth control, porn and abortion, what too many people are still ignorant about is AIDS and it is the most important sexual issue today," said Grace, another U of S student.

"It is not a gay disease, it never has been, and there is a lot of unnecessary fear and prejudice out

there about it," she said.

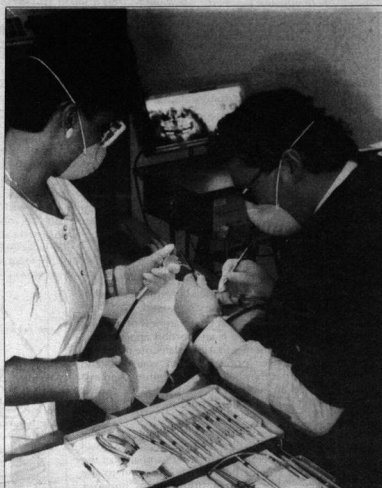
"Because there is no medical cure for AIDS, the only way to control the disease is through prevention, which means we need a hell of a lot more education and information," said student James Nahachewsky.

AIDS educators agree that there can never be too much public education on the syndrome.

"While it appears that the public has a great deal of information about AIDS, AIDS Saskatoon is continually receiving calls from people who are misinformed on the issue," said AIDS Saskatoon president Roger Carriere.

"There are constantly new developments in the field of AIDS research and every year more information is becoming available."

AIDS Saskatoon is mandated to provide the public with information on AIDS and its prevention. We would be more than happy to send a speaker to sexual issues week at no cost. That is what we are here for," said Carriere.



Getting people to write for *The Gateway* is as easy as pulling teeth. Please put us out our pain. Rm. 282 SUB

## Male Students face harassment

**CHARLOTTETOWN (CUP)** — Eighty-five per cent of male University of Prince Edward Island students polled recently say they've been sexually harassed.

That compares to 89 per cent of the women surveyed who say they've experienced some form of sexual harassment at the university.

Two UPEI psychologists are digging through the mountains of data compiled after a 36-question survey was sent to 95 per cent — or 210 — of the university's student population. The questionnaire, mailed out in the winter of 1986, was patterned after a similar study at the University of Rhode Island.

"Parts of it were quite surprising," said Dr. Beth Percival. "Especially the very high reporting by men. A lot of (surveys) look only at the women students. That's the prototypic case people think about, the female student and the male professor."

Results indicated that the majority of students did not consider sexually explicit language or jokes in class to be sexual harassment.

But they identified professors putting down men, women and lesbians and gay men, as harassment. Almost 78 per cent of women and just over 71 per cent of men had encountered such classroom situations, along with sexual jokes, obscene language, suggestive comments or slides or films with sexual connotations.

Despite the high statistics, UPEI has no formal sexual harassment policy.

Sexual harassment in the university community is commonly defined as unwanted sexual attention accompanied by a threat of reprisal or a promise of reward or behaviour which creates a negative psychological and emotional environment for work or study. Harassing behaviour can be verbal (sex-

ual jokes and innuendo) or physical (from sexual touching to intercourse).

Percival said professors were not always the culprits — other students are just as guilty.

About three quarters of both men and women suffered some form of harassment from their peers. Just over 65 per cent of female students had been subjected to sexual looks, or teasing, compared to approximately 60 per cent of the men.

Percival said there were very few incidents of extreme sexual harassment, pointing instead to high

instances of "milder problems". Meanwhile, one of Percival's colleagues questions the value of the survey.

"We may ask whether this survey may also be regarded as a social-scientific form of voyeurism which, in the long run, may turn out to be an even more psychologically invasive form of harassment than its social counterpart," said psychology professor Mujeeb Rahman.

Rahman said it was too easy for respondents to confuse "ogling... a universally favourite campus 'pastime among both sexes' with sexual harassment.

### CORRECTION

The article "Arts CRO in Conflict" [March 24th, 1988 requires two clarifications.

- Andrew Robertson was not the sole individual responsible for the petition requesting the removal of Arts CRO Martin Levenson. Many others were involved.
- Robertson did not wish to imply

that Levenson was personally in conflict. Robertson discribes Levenson as "an honourable man" and his concern was to prevent possible future abuses by a CRO linked too closely to individual candidates.

The Gateway was unable to contact Robertson and regrets any inconvenience the article may have caused.

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## Joke slates serve purpose

Much ink has been wasted on the recently completed SU General Elections, but one more comment seems appropriate — a comment, specifically, on The Meaning of Joke Slates.

Joke slates have been getting a lot of bad press. They are derided as silly, useless, and above all, a waste of SU money. This argument ignores the fundamental functions of joke slates, which are to involve and interest people in the elections.

Quick, name the slates that ran in the 1988 elections. You might, after some thought, remember some of the candidates. But do you remember the Star Trek slate?

If joke slates are outlawed, as a certain humourless section of the campus seems to be advocating, interest in elections could fall dramatically. In a campus this large, it is far too easy to ignore the workings of student politics during the year. Election time then becomes yet another political event that can easily be overlooked.

Joke slates serve to awaken the awareness of students to the very fact that there is an election approaching. Stunts, posters, and themes that joke slates use may seem silly and childish to serious election watchers (and assorted hacks) but they are attention-getting. And in a campus where an election turnout of 24 percent is considered high, the elections could certainly use more attention.

Joke slates bring people to polls. If students are aware of the simple fact that an election is happening, they will vote. If they have been following the campaign of the joke slates they cannot help but be exposed to the 'serious' slates. Thus, even a student who professes complete disinterest in the election will have picked up the rudiments of the issues — and when he or she decides to vote, they almost always vote for the serious slates. (Joke slates received only 6,903 votes in the 1988 election, approximately 13.1 percent of the total vote).

Joke slates this year spent from \$785 to \$1200 on their campaigns. If that money were to go to sponsoring forums or putting up VOTE posters, no one would complain. But because the money is being used for something that serves the same purpose but is less serious and more entertaining, we hear howls of protests.

As much as our serious minded student leaders wish it weren't true, most students on campus do not care about student politics. It has become too distanced from the average person on campus. If it takes a group of people dressing up in funny costumes and putting their faces on posters around campus to bring some interest to the elections, I believe this says more about the relevancy of the Students' Union than it does about the flippancy of the joke slates.

Roberta Franchuk

## The Gateway



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The Gateway welcomes letters to the Editor.

If you have a comment which would be of interest to the students of the University, please do not hesitate to send it in. Letters must be signed. Addresses and phone numbers are required but will not be printed.

Letters may be edited for length.

Mail or deliver your letters to Room 282 SUB, or drop them at any SU information booth.

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Old McPocklington had a farm.  
 And on his farm he had a cow...



## LETTERS

### Abortion inhumane

I cannot think of a more selfish and inhumane act than abortion — taking an innocent human life because you were not willing to say no to your own personal pleasure, or take the necessary precautions. Abortion is not birth control! It is not something people should have a right to do! If murder is wrong, it should be wrong for all people, not excusable for selfish "me-firsts".

Our supreme court claims women should not be forced to carry out an unwanted pregnancy. Will it next claim that middle-aged children should not be forced to support unwanted elderly parents? Will it claim that parents should not be forced to raise unwanted handicapped children? Why not blow up the third world so we don't have to worry about feeding them!

The answer is not in destroying everything, and everyone, that comes in the way of personal pleasure, plans, or progress! What kind of a society saves the wicks and kills its own babies — and picks up the execution costs? This is not only a sad time in Canadian society, it is a sad time for humanity!

Tricia Westwood

### Clearing the air

I am pleased to report that I will be able to continue as Arts Students' Association (A.S.A.) Chief Returning Officer (C.R.O.) for the March 30th and 31st elections.

In the March 24th edition of the Gateway, serious concerns were raised about my suitability for the position of C.R.O., due to previous involvement in a campaign for S.U. Executive.

In order to clear the air, and wanting to restore and maintain the confidence of Arts students in the integrity of this election process, I requested the Discipline, Interpretation and Enforcement (D.I.E.) Board to determine whether or not I was in conflict.

D.I.E. Board ruled in my favour, so the elections will be conducted as

planned. Polling will take place on Wednesday the 30th and Thursday the 31st, at polling booths located in the Tory/Business Atrium, HUB Mall at the perway to Humanities, and HUB Mall at the perway to Fine Arts Building.

I urge all Arts students to inform themselves about the candidates and hope that all will vote in order to make next year's Arts representatives of G.F.C. and Council legitimate ones.

Martin Levenson  
 A.S.A. Chief Returning Officer

### Use reason, not passion

Re: Quebec Too Powerful

Although there are merits to the points put forward by Messrs. Connors, Isenenger, and Preville, all three are making arguments from positions of bias.

While the points made by Mr. Connors may not have much weight on an individual basis, I believe that if they are taken as a whole tend to show where Quebec's heart is at. There can be no doubt that Quebec does not embrace the federal union with Canada with any elan. Quebec has had a government dedicated to separation and, even though they rejected separation, more than one-third of Quebec voted for it. Now that opting-out is the new "Canadian way", Quebec, although legitimately within their constitutional rights, has "opted out" of federal programs whenever and wherever they can. This same zealotism cannot be said of the other provinces. Quebec sees themselves within our federal system. It is no secret that Premier Bourassa's passionate support of the Free Trade Agreement hasn't been based entirely on economic reasons.

Although it's true that Quebec gets three judges by law and Ontario gets three judges by convention (personally, I would sooner have the law on my side than convention), the point is that no province should receive a set number of judges. I've should be chosen entirely on merit regardless of their province of origin. To take Mr.

Preville's argument to its logically absurd conclusion, maybe the U.S. Supreme Court should have one judge from Louisiana — after all, they have a Napoleonic civil code too. Further, as to the rest of the provinces, the statutes are as different as snowflakes in spite of their common-law tradition.

Further, although the Meech Lake Accord would give all the provinces a right to submit a list of candidates for vacant Supreme Court positions. Quebec is given the additional power of actually appointing their 'slate'.

As to federal job creation money, there are "lies, damn lies, and statistics," but regardless of how the figures are manipulated, the conclusion shows that relative to their population and their unemployment rate, Quebec did receive disproportionately more federal job creation money in 1986 than any other province.

Such contentious issues should be resolved using reason and not passion.

Harvey Baines

### Panda gymnastics ignored

I would like to comment on your tribute to sports (This Year in University Sports) in the March 24th Gateway. The teams you featured were football, hockey, basketball, and women's volleyball. Why not women's gymnastics? Not one of the teams you featured won a Canada West title, how about a National title? The Panda Gymnastics team not only won the Canada West Championships but went all the way in winning the National Championships in the team event. What a joke this year has been for coverage of the most successful team on campus! We are not only the most successful but the most consistent. In the last four to five years, the Pandas have never been lower than third at a Canada West or National Competition. It's a shame that the Gateway has overlooked such a great team. But hey, we're only national champions!!

Monica Knech  
 Captain, Panda Gymnastics Team

## MORE LETTERS

### U.S. threatens Honduras

We the undersigned students of the U of A would like to express our vehement opposition to the increased U.S. military presence in Honduras.

This poses a serious threat to the peace process in Central America and signifies a further escalation of their oppressive and unjust war waged against the legitimate Sandinista government.

As members of the Latin American Canadian Association, we feel it is imperative at this moment to denounce this new offensive, although the leadership of the club chooses to remain indifferent.

Isidoro Rojas  
Fiona Hanley  
and 13 others

### Editorial misleading

I would like to commend Elaine Ostry for her wonderful editorial of last Tuesday (March 22nd). As a member of the (now defunct) Aparthy Slate, I was glad to see her not giving a damn about what she wrote. If she thought her editorial mattered, I am sure she would have bothered to do some research.

First, she said that the joke slates cost \$1200 to \$1350 each. Wrong. The maximum allowable expenditure for a slate of five is \$1200. If she had researched this, like for instance by reading the Gateway, or a ballot, she would have discovered that the joke slates ran five candidates each.

I know the amount of research involved in writing an editorial can be a crushing burden. In this case, she could have gotten exact figures by walking to the next office down the hall. But of course, such an effort is too much to ask, just for the silly purpose of accurately informing the students who pay one's salary.

The editorial implied we spent most of \$1200-\$1350 on sweatshirts and baseball caps. Wrong again. Taking into account the fact that we, as a slate, paid \$125 for the privilege of running in the election, the total outlay by the SU came to \$275, or a penny, a student. Anybody who feels cheated should please write to me c/o the Gateway, and I'll gladly reimburse them.

Again, the research load to verify her "facts" would be too much to ask. Just because she saw at least one member of the slate every day of the campaign doesn't mean she should have asked one of us how much we actually spent. We can't expect more out of an editor than we promised to

deliver if elected: nothing except free beer. Unfortunately, I haven't seen any free beer yet.

Being greedy types, we also gave away most of our sweatshirts and hats, including tossing some of them to the students at the SU forum, a fact which Ms. Ostry would have known if she had bothered to show up. We appreciate her show of apathy in not participating.

She also doesn't bother to mention that all campaign expenses have to be approved by the CRO. All expenses over \$100 have to be approved ahead of time. Ours were, and the person who approved them, and we feel have told her this, is the same person whose office is next to Ms. Ostry's.

Gee, Elaine, please forgive me for trying to get involved in student politics. Please forgive me for thinking that the students might like a new approach to the problem of apathy on campus, instead of being lectured on the subject. The total lack of effort you displayed in producing your editorial (like not going ten feet to get your facts — which is the maximum distance you would have had to travel to print an accurate editorial) is an inspiration to the entire Aparthy Slate. Compared to the amount of work we put into our campaign, you have really shown us how to "Get your money for nothing." We amateur apathetics salute you.

Keith Aparthy

### Reagan policy wrong

This past weekend, over two hundred Edmontonians marched from the legislative grounds to City Hall in order to protest U.S. intervention in Central America. This demonstration, like the demonstrations held in countless other North American cities, was an angry reaction to U.S. troop deployment in Honduras. This situation, and the rallies and marches that have been organized to protest it, has, once again, focused world attention on Reagan's questionable Central American policies.

Here, it is important to note (as did many of those present at Saturday's rally) that Reagan's decision to send troops to Honduras should not be seen as an isolated incident, but rather as a predictable extension of a U.S. foreign policy directed to intervention. After all, the U.S. has, since the election of President Reagan, actively supported (financially, technically, and morally) the efforts of the ex-Somozacista contra to destabilize the new Nicaraguan government. The U.S. has also spent hundreds of millions of dollars to maintain the oppressive governments of El Salvador and Guatemala (governments that

allow death squads to murder political opponents at will).

The American Administration claims to be "defending democracy". It is obvious, however, that they are really defending U.S. military and business interests. To secure these interests they have intervened in the internal affairs of numerous Central American nations. Thus, as a result of its presence, the U.S. has undermined the principles of self-determination and democracy and is threatening the fragile peace (established not because of U.S. involvement, but in spite of it) in Central America.

Edmontonians and people across the North American continent have shown their disapproval for U.S. actions in Central America. We urge all those who are concerned to join us in condemning American intervention. We urge Canadians (government officials and ordinary citizens) to support the people of Central America.

Gill McGowan  
Spokesperson  
U of A New Democrats

### Final word on WUSC

As a representative of the WUSC Student Refugee Support Committee I wish to respond to the legitimate questions raised by M. Peterson (Retireendum Wrongly Worded) in the Gateway on March 22. Peterson believed that the referendum should have made the fee levied of 50¢ optional in order to allow the freedom to choose whether to support the program or not. The Committee did in fact discuss the possibility of an optional fee, but was forced to reject the idea for various reasons.

Peterson's suggestion that students be allowed to choose at the time they pay their fees whether to contribute 50¢ or not is not advisable because it would be difficult for the students to receive the information with which to make an informed choice. On the other hand, a referendum allowed the students access to information about the issue, allowing a well considered vote.

An even greater problem is that, under the agreement with the Department of External Affairs, sponsorship of a student refugee requires a commitment to full support for 12 months, after which the student becomes eligible for student loans and receives permission to work in Canada. The complicated procedures necessary to select a student, arrange for admission, obtain immigration status, and complete travel arrangements require a lead time of several months and the funding must be guaranteed in advance. We therefore have to depend on a fixed level of

funding each year, a situation made impossible by an optional fee.

The idea of making the fee refundable on request was also debated by the Committee, but we were advised by the Board of Governors that this would be administratively unworkable.

I hope that this letter has helped to answer the questions raised by M. Peterson as well as clear up some misconceptions created by the NO campaign in this area. To conclude, the entire WUSC Student Refugee Support Committee would like to thank the student population for supporting the sponsorship program. The University of Alberta now joins over 20 other universities across Canada in sponsoring student refugees through the WUSC program.

Michael Padua

### Fly on the Wall

I am looking out of one of the windows of the bus that I'm on which is climbing up Belgravia Road. Outside, on the sidewalk, jogging, her feet pat-pat-patting on the concrete at a steady pace, her arms stiffly bent at her sides, her pigtail bobbing back and forth with every stride, is a student running to university. At least, I think she's a student running to university. I have seen her at school before, at night, in her yellow top and black tights, so she is probably a student running to university.

She is not the only person that I have seen running to university, of course. Lately, from my seat on the bus, I have seen quite a few people — students, profs — jogging to school.

I am at school now myself, walking through HUB Mall with a coffee. I have been here for about an hour. Sitting on one of the benches, sipping a milk and eating a chocolate bar, is the student I saw jogging. Her face is red, like a stop-light; her forehead shines with sweat; she looks very tired. If she is a student, I don't think she will get too much work done tonight, unless the chocolate bar revives her, which I don't think it will. She looks too tired.

If she is not a student though, she doesn't have to worry about getting any work done. All she has to do now is savor every bite of her chocolate bar and every sip of her milk. Her work is finished for the evening.

I wish my work was finished for the evening. Maybe I should run to school. Naaaaah!

J. Dylan

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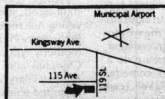
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# WOW

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# Theatre

## Mitchell prospects his past for stories

by Randal Smathers

Every Canadian kid has read something of W. O. Mitchell's. The most popular choice is *Who Has Seen the Wind?*, but there is a lot more to Mitchell's work than one novel. His latest play, *Back to Beulah*, is now showing at the Citadel.

Mitchell, looking fit and healthy at the age of 70, sipped tea and took snuff during the interview, which seemed far too short at an hour. As prolific a talker as he is a writer, the interview covered territory from salmon fishing to his writing.

Mitchell's works are based on his ability to tell a story, and this showed when we started talking about salmon fishing. He told about his grandson catching a salmon in Mabel Lake, BC, where Mitchell has his summer house. "He hooked onto one. Here's this rod," said Mitchell, showing how the fish pulled the rod under the boat with a swoop of his arm, "and here's this ten-year-old, and I'm hollering at him 'Jimmy! keep your rod tip up! Pull it up then wind as you bring it down. You've got to play it out.'"

Mitchell paused for effect here. "One half hour. We finally landed it... we released it,

"My young proteges in writing hear me repeat and repeat 'Life ain't art.'"

and his mother came over from the other boat — she hasn't even had a strike in ten years — and we laid it out." Here he pointed at one edge of the table. "Now there's the bow. The tail was in under that bow, and here — he gestured vaguely at a spot some three or four feet away — "my friend, I'm not exaggerating, is the head. Like a god-damned dolphin. I would guess it to be at least forty-five pounds."

The whole point of this is probably that Mitchell draws from his own life for his stories. How much of his work is autobiographical?

"Initially, totally," said Mitchell. "As a teacher of creative writing, one of the points

"Now if I could attend my own funeral, even though I'm the guy there in the coffin, there'd be something funny happening."

I have made it that you don't skim off the top, you don't blueprint and do a poem in a weekend [just] because it's short.

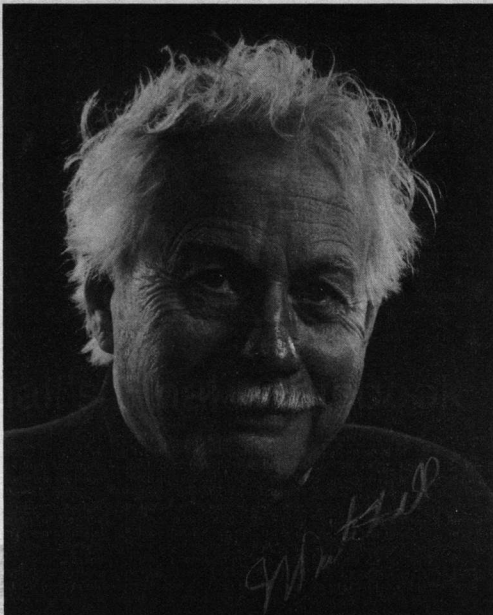
First you have to prospect your own past, find bits of actual people that you loved or hated. Smells, sights, sounds, touches, feelings — this is true of playwriting too — but that's only the beginning, that's finding, but you put it outside of yourself, and then there's a creative leap. Life never gives you anything that serves thematically and narratively and everything else.

"Then your past grows — with lots of false starts. That's why it takes me three to four years to write a novel, and I'm talking every goddamned day. Any writing I take seriously, whether it's my own or somebody else's is autobiographical.

"But", says Mitchell, this idea "frequently gets mistaken, and my young proteges in writing hear me repeat and repeat 'Life ain't art.' It starts out to be autobiographical, and is totally so at the beginning, then they become unreal people for all kinds of artistic pressures."

We finally got around to discussing the play that brought Mitchell to Edmonton.

"*Back to Beulah* is very close to actuality. I had three life models for my three mad women, for twenty years," Mitchell elaborated — beginning as any good story teller



Canadian writer W. O. Mitchell loves those fish stories.

Photo Ed Ellis

does, at the beginning.

"My first twelve years were in Weyburn, Saskatchewan. After the war, a Dr. Austin, an internationally-famous psychiatrist was wooed by the old CCF government to come of all places, to the billiard table, and head up the Weyburn mental hospital. One of the first things he did was put in a big beauty parlor, and set up dances where the attendants danced with patients. He started the cottage approach, releasing patients to live in town."

"One of the first to come out was named Mildred, to [live with] my brother and his wife, so Mildred brought up their three kids. Two of Mildred's best friend came out — one was Betty and one was Agnes. Now Agnes was manic depressive — she was my life model for Harriet in *Back to Beulah*."

"Three times a week she came, with a beret pulled down, gloomy as hell, to do the housecleaning for my elderly mother. Indeed, my mother had a cuckoo clock, I remember. My mother went in to lie down when Agnes was working. As soon as mother would go into the bedroom, Agnes went up and stopped that fucker. And then an hour or so later, my mother would come out and pay Agnes, and Agnes would leave, and my mother wouldn't say anything, and she'd go up and set the hands again. In *Back to Beulah* one of the first things Agnes clips to give to Anders is a cuckoo clock she shoves up her skirt. So you plagiarize actuality, but it becomes something much different.

"I was fond of the play *Madwoman of Shalott*, and Myrna would say to me "When are you going to do your *Three Mad Ladies of Weyburn*?" Finally I did. I did it first as a 90-minute film for the CBC. It was pretty damn good." (Myrna is his wife.)

Madness is not normally treated as a comedy. I wondered why Mitchell had written *Back to Beulah* as one, instead of a tragedy.

"Death is a very bad subject for comedy," Mitchell said. He then proceeded to illustrate how it could work. "Can you tell me why in *Hamlet* Shakespeare has the gravedigger scene? Why did William Shakespeare do a whole scene that is utter slapstick comedy, dealing with Ophelia's drowning? Well, I can answer that.

"Life is not totally funny, life is not totally

tragic. Now if I could attend my own funeral, even though I'm the guy there in the coffin, there'd be something funny happening. Anybody can remember being in church and getting a fit of the giggles. It's life. It's a chord — it's high notes, low notes; joy, tragedy. It's called comic relief. If you want to make something sad, then get your chord effect. It'll be much more poignant."

"This play isn't poking fun at the people in Bedlam. It's not puritan. The play ends up with Harriet, with the assistance of the two others, going to do a kitchen hysterectomy, to cut out "the foul spot" — that ain't comedy. I would hope that at the end, that there wouldn't be many dry eyes in the

Newest W. O. Mitchell play

## Crazy characters in *Beulah*

*Back to Beulah*  
Citadel Theatre (Shoctor)  
Run ends April 17

review by Roberta Franchuk

Are you bothered by mysterious noises? Do unexplained, frightening sounds make you feel like you're going crazy? Don't worry — if you're in the audience for W.O. Mitchell's newest play, *Back to Beulah*, rest assured that it's all part of the show.

For the three mentally-disturbed women in a half-way house, the threat of going back to Beulah (the mental hospital from which they had been released) haunts them. The three have been working towards recovery, with the help of their psychiatrist Dr. Margaret Anders (Sharon Bakker). It is obvious from the first time we meet them that they still have a long way to go.

Harriet (Florence Paterson), religiously strait-laced, still sings hymns while maneuvering her rocking chair around the room. Betty (Betty Phillips), a scatterbrained grandmotherly type, plays croquet with Winston Churchill and serves tea to Bette Davis. Agnes (Hillary Strang), sees sexual innuendo in stuffed animals and paintings of angels.

house."

I wondered how Mitchell viewed prose versus drama. I mentioned that one of my professors preferred to write prose because he didn't like losing control of his work. Mitchell's response was immediate and dramatic.

"That professor is in trouble. I've got news for him, and for you. It's much more fun writing stage plays." To Mitchell, writing a novel is "spending three years by yourself in a fucking office, and not know whether your darts are hitting the board or not.

"But when you finish a play, you're only half done. Mind you, his experience might have been very bad — he didn't pick carefully or wasn't able to pick who would be his director, or what theatre he would be working with. Most bad directors are would-be playwrights. The director better not be suggesting changes which are playwright changes."

If the director is good, however, then suggestions could be helpful. Says Mitchell, "The best example [of this] is Bill Fisher, here at the Citadel, with a play of mine called *The*

"Hit a good director, kiddo, and you've got it. I can call my shots, always have and always will."

*Kite*. One of the characters (Daddy Sherry) is the oldest man living in the world. The bugger's 117 years old at the time. I had to keep jumping it up — there was some sonofabitch in South America, and then another in Central Europe that were supposed to be older, so I finally got him up to 117.)

"Old Daddy Sherry's sitting looking out into what would be the street. Ramrod! Ramrod, is that you?" And Bill Fisher said to me, "What do think of taking the old man on the porch, and making it the opening of the play?" "Well my blood ran cold, the hair lifted on the back of my neck... it was 'Why the fuck didn't I think of that?'"

"Hit a good director, kiddo, and you've got it. I can call my shots, always have and always will."

Mitchell is currently working on a novel. "It does have a character in it that could be a serial killer; that's part of the energy."

Despite the fact that Mitchell is frequently known for one or two works, this doesn't bother him. "It's a matter of time. A good break-even sale is about 5,000 copies in Canada. Before Christmas I generally hit about 30,000. But it takes time and persistence for things to become successful."

The patients have been taken into the house in an experiment. They live in an apartment in the same house as Dr. Anders, who monitors their behaviour and medication. The typical W.O. Mitchell crotchety-old-man character appears in the form of Joe, the caretaker (Wally McSween).

The three women are left by themselves over Christmas as Dr. Anders is going to Lake Louise with her colleague, the (married) Dr. Wilson... "to ski," Harriet says suspiciously. In a paroxysm of righteous fury, goaded by the discovery of the baby that Agnes has 'found', Harriet locks Dr. Anders in and announces that she will be spending the holidays with them.

The three proceed to 'treat' Dr. Anders — giving her a test on her knowledge of proverbs, drilling her about her childhood, testing her perceptions of 'what is and what isn't'. Dr. Anders' psychiatrist-speak is turned on her as Harriet, backed by the easily-manipulated Agnes and Betty, lecture her on the importance of cooperating "for her own good". The daily medication ritual in which she is forced to join the others is also for her own benefit, despite the alarming symptoms she displays.

cont. next page

## Back to Beulah suspenseful

cont. from page 6

During their treatment of the doctor, the three women reveal some of the torments they went through in their own "treatments". Unfortunately, the play never delves deeply into this fascinating area, but only skims the surfaces, distracted by trying to say too many things in too short a time.

The individual characters in the play are fascinating and extremely well acted, but the personalities of the three main characters are only outlined enough to make us wish we knew more. Instead, the play turns from the dynamic interaction of the main characters to the effects of the horrifying, if funny, torture of Dr. Anders. Her flashback to childhood is a jarring distraction, adding another element to an already complicated plot.

Most of the sound effects were used to good advantage, keeping the audience guessing as to whether the things they heard were real or simply part of the world inhabited by the women. Agnes' baby is only revealed to be a doll after we have heard it crying — or

does Agnes hear it crying? Tricks like this keep the audience in a state of suspense and offers the only glimpse into the way the characters see the world.

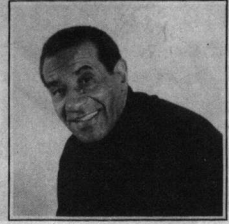
The main problem with this play, though, maybe its advantage. The just-slightly-unreal atmosphere evokes sympathy for the characters who are forced to live in it, although it repeatedly distracts the audience from really becoming immersed.

The play is also heavy with foreshadowing, especially with a symbolic furnace squatting in the background, ready for sacrificial immolations.

The point that saves this play from sinking into confusion is the ability of the actors, especially those with principal roles. Scenes are delicately balanced between farce and hysteria, and sympathetic portraits of the women are carefully drawn. The directing is also excellent, the pace varying from slow to rapid-fire, three-way conversations flying, with the overall point never lost. Had the plot been somewhat clearer, this could have been a complete success.



Back to Beulah takes a look at insanity.



The many faces of Max Roach

## Music

# Jazz legend Max Roach

story by Mike Spindloe

The Yardbird Suite this Thursday night plays host to two shows by legendary jazz drummer Max Roach and his quartet. Roach is perhaps best known as the composer of *Drum Conversation*, first recorded in 1953, and for his work with seminal jazz artists like Charlie "Bird" Parker, Thelonious Monk, Miles Davis, Clifford Brown, and so on.

Despite his current status as an elder statesman in the jazz world, Roach continues to work regularly in the context of his quartet, which includes Cecil Bridgewater on trumpet, Odean Pope on tenor saxophone and flute, and Tyrone String Quartet and a jazz percussion ensemble called M'Boom,

which has recorded three albums.

Roach's career began at age sixteen when he was given the opportunity to sit in with Duke Ellington's orchestra for a couple of shows. Soon he was playing for groups like the Benny Carter Orchestra and Charlie Parker's quintet, along the way helping to create the form of jazz known as bebop.

Like many other musicians, he became politicized in the 1960's, recording "We Insist! Freedom Now Suite" with singer Abbey Lincoln and along with Charles Mingus, organized a walkout to protest the commercialization of the Newport Jazz Festival.

Roach has been a professor at the University of Massachusetts since 1973, but continues to perform and record. His latest album is *Bright Moments*, on Soul Note.

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## Hur

Interview by Chris Herodek

When Simon Reisman was appointed Canada's trade ambassador to the United States, Mel Hurtig, publisher of The Canadian Encyclopedia, appointed himself as Canada's internal spokesman against the present U.S./Canada free trade dealings.

Mr. Hurtig is the most active member on The Council of Canadians, a non-partisan political action group with a membership of 8000. The Council's main political mandate at present is to stage political pressure against "the continentalist policies of the Mulroney Government" with the free trade issue as their target.

**Gateway:** Do you disregard free trade as an economic possibility for Canada or is it mainly to the present agreement that you object?

**Hurtig:** I like free trade on a multilateral basis, and I think that Canada is doing extremely well through the first seven rounds of the GATT (The General Agreement on Trades and Tariffs).

Through working with many nations — GATT is now 95 nations — I think we can probably achieve even more economic benefits than we could through a bilateral negotiation with the U.S.

The GATT has many different advantages in the sense that we are working with many like-minded nations and are not in a position where we are bargaining with a nation which is ten times more powerful than we are.

The GATT dispute settlement mechanism is much fairer than the dispute settlement mechanism that we have arrived at with the United States.

So ask me whether I am in favor of free trade. Absolutely. Am I in favor of Canada signing a bilateral free trade agreement with the US? No! Am I in favor of that particular agreement? Absolutely not!

**Gateway:** What do you define as being a "like minded nation? Is not the US a like-minded nation?"

**Hurtig:** What I meant by that is that there are many other middle sized countries that share our concerns regarding trade. For example, many countries would not have given away the service sector. Seventy percent of all Canadians are now employed in the service sector of the economy.

**Gateway:** Are Canadians capable of going head to head with the US in the marketplace, or are we in some ways inferior and in need of protection from the US market?

**Hurtig:** I have no fear whatsoever about the ability of Canadians to compete and also to win in large part in favor of protectionism.

In my own industry, for twenty years I fought against tariffs on books.

**Gateway:** Can Canadians compete in the service sector?

**Hurtig:** Not yet. American service companies are better capitalized, they're older, better experienced, and much larger. These are some of the reasons why I would say we are foolish to have entered into a trade agreement with the U.S.

if we listen to their advice, we're going to be screwed.

We are the first nation in the entire world to enter into a trade agreement including the service sector. Many other nations would have resisted that in GATT discussions.

What you do in a trading relationship is you try to work with your strengths. Now if somebody said "should we have a free trade agreement in transportation?" I would have said "great" because we Canadians are excellent there. Should we have a free trade agreement in telecommunications? I would say "excellent". But not in the entire service sector, I think that is a very serious mistake.

**Gateway:** But a country can't have it both ways. We cannot have free trade in only those sectors of the economy where we are competitive and not have a bilateral agreement where we are likely to lose out in a competitive atmosphere.



# Hurtig fears future and federal intentions

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**Hurtig:** If we had free trade in steel we would hurt the rear ends of them. But under this agreement there are still quotas on Canadian shipments of steel to the U.S!

There are certain areas of raw materials and natural resources where it is obvious that those industries will do extremely well. The resource sector will do, at least in the short term, extremely well.

But in the manufacturing and service sectors we will be badly hurt. This is where the jobs are, where most of all of the new job creation in the last ten years has come — virtually all of it in the service sector.

92.5 percent of all the new jobs created in the last ten years have been created by small Canadian companies with fewer than twenty employees. These companies have no export propensity whatsoever.

**Gateway:** In all industries?

**Hurtig:** Yes, and all the jobs in the goods producing sector of the economy have been produced by small Canadian companies, not big Canadian companies and not by foreign multinational corporations, American or whatever.

If you take into account all the states that border Canada, there is an enormous drop in investment and in industrialization. Many of the jobs moved down to the Sunbelt. Why would somebody invest in Edmonton, for example, if it gets down to minus forty and heating costs are enormous compared to North Carolina or Tennessee.

There are trade unions up here, and a Medicare system to pay, there are long distances to markets from here to major population centres. Why would people put investment here in the future?

Jobs and standard of living will go down. **Gateway:** General Electric recently seems to have done the opposite. They shut down a large locomotive producing plant in Chicago and rebuilt it in London, Ontario.

**Hurtig:** For every example you give me like that, I can give you twenty of the opposite kind, I can promise you.

**Gateway:** Does your vision of Canada not include big business?

**Hurtig:** My vision of Canada is as a normal country where people are going to have the ability to maximize their control of their own

The whole history of Canada has been different than the U.S. Much of what is going to happen with this trade agreement is a harmonizing of policies and a standardizing of policies. In all of the debates I have had with Don MacDonald, Carl Beigie, and Simon Reisman, have yet to hear one Canadian policy that the Americans are going to harmonize with — it's we Canadians who are going to be doing the harmonizing.

**Gateway:** The Consumers Association of Canada suggests that the dropping of tariffs will cut the cost of living by about seven percent. Is the association correct in its estimate?

**Hurtig:** Robert Kerton, an economist with the Consumer Association of Canada, has said "Consumer benefits have been greatly exaggerated — it's like being offered an omelet without the eggs — the deal was obviously oversold, and this leaves us very concerned about the security of our natural resources."

The Manitoba government did a study and their findings are that on the average the gain would be \$20.00 per person per year... which could easily be achieved by a small

**Gateway:** Won't prices go the other way if we leave it up to Ottawa?

**Hurtig:** I think, after the last amendment to the constitution, Alberta has greater control of its natural resources than it has in the past. My problem of controlling our natural resources is that we Canadians don't get enough revenue from our own resources.

There have been people employed here in Canada as a direct result from U.S. investment and there has been revenue to the government. But the question really is have they created enough jobs. Would the oil sands have been developed earlier without more Canadian control? Would there have been more reinvestment in Alberta? Would there have been more diversification of the Canadian economy and would we have developed a machinery industry here in Alberta?

**Gateway:** You're saying that Canada is largely responsible for its own diversification. But where is new Canadian investment going to come from?

**Hurtig:** That's my whole point. I think there is adequate Canadian investment. I haven't seen one single study that shows that there is not proper Canadian investment. This country has to create incentives for foreign investment and be more competitive in terms of creating incentive for domestic investment.

You give Albertans and Canadians a 15 percent return on their investment and there would be a lineup from here to Halifax. That's an oversimplification but Canadians are one of the highest per capita savers in the world.

How much money goes out of Canada to pay for investment? — Is that worth considering? There are many different ways money leaves this country — interest payments, dividends, funds which governments and businesses borrow, and intracorporate monkey business — that is the parent company charging the subsidiary company for management, advertising, administrative services, etc.

In 1988 that is something like 27 billion dollars leaving the country every hour. What does that do? It creates a current account balance of pay deficits current. Canada has had a current account deficit with the U.S. for the 35 of the last 40 years. About 37 billion dollars.

**Gateway:** What does a current account balance mean to someone reading *The Gateway*?

How much money goes out of Canada to pay for investment? — Is that worth considering?

**Hurtig:** When you have a current account deficit you have to have higher interest rates, and higher interest rates discourage domestic investment, which in turn discourages job creation. Foreign investment brings costs as well as benefits.

Canada has five times as much foreign ownership on a per capita basis than all of the other developed nations in the world — eight times as much as Italy, six times as much as France.

**Gateway:** Would water be considered a natural resource under this agreement, and what would Americans' increasing need for fresh water mean in free trade terms?

**Hurtig:** Simon Reisman, one of my opponents before he was appointed our trade ambassador, in his speech he gave to the Ontario Economics Council, said our bargaining position is going to be so weak that we are probably going to have to put the export of fresh water on the table. Now we didn't do that, but by my own feeling and those of my colleagues is that if we sign this agreement, we will be in such a position that down the road if the Americans ask for exports of Canadian fresh water we will have no alternative than to say yes. The present government is quite correct when they say that water is not a part of the deal per se, nor is it being excluded from being a part of future deals.

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**Gateway:** You said in your last press release "Either Premiers Bourassa and Getty were being lied to by the federal government (about this agreement) or they were not being honest with their citizens and fellow Canadians."

This is a very strong accusation. Why would either the Prime Minister or the Premiers lie?

**Hurtig:** Essentially it is an end run by big business in Canada, by a very small group of people — some 200 large Canadian companies who think there is far too much government in Canada. They also think we have far too many social programs in Canada, that our tax rates are too high, and that it is better to do things the way the Reagan administration is doing things.

**Gateway:** Why do you base so much of your opposition to Free Trade on economic and counter statistical strategies, when the real heartfelt issue with you, The Council of Canadians, and other Canadians on your side of the debate is the issue of sovereignty and national identity?

**Hurtig:** My chief concern is jobs, peoples' standard of living and their ability to have a decent living and that is why I concentrate those areas. With free trade there are going to be fewer jobs in Canada, poorer quality jobs in Canada, a lot less investment in the future.

**Gateway:** Don't you also say that because of greater investment from foreign owned companies Canada will be more foreign controlled? Is that not a contradiction to what you just said?

**Hurtig:** No. First of all, in my major document I say that big investments will take place in the Southern sunbelt. For example, Texas, the third most populous state in the United States, has a minimum wage law set at \$1.40 per hour. Eight American states have no minimum wage law at all, and there are another 20 states that have a minimum wage law less than \$3.00 per hour. Where is the new investment going to take place?

future from small businesses, large businesses, medium-sized businesses, but not where the orders come from another country.

**Gateway:** You say that small businesses that have created most of the new jobs in Canada will be the most vulnerable should this agreement proceed. How do you support this claim?

**Hurtig:** The likelihood is that, based on what has happened in the past, Americans will come in, expand their assets in Canada, gain control over a segment of the market, and then retrace in the United States.

This is one of the reasons why you have the huge job losses.

More and more you will get the General Electric small appliance plant servicing the Canadian market from their existing production capacity. More and more American companies using their tail end of their production.

The name of the game is to control the market. Why they would maintain production here, continue investment and employment here, do any research and development here, and why would they compete for export markets with their parent companies? Nobody has ever explained that to me.

Most likely they would tend to service the Canadian market from the United States after buying up their competitors in Canada. If you look at Canada Investment Reports and look at the lists of businesses that are being taken over on a daily basis, it is staggering — 2200 companies since Brian Mulrooney became PM.

There have been something like 50 billion dollars worth of takeovers but only 3 billion dollars worth of investments. Now that's clearly not being "open for business." That's being up for sale.

If your idea is to just let the market work, then you will get minimum wage laws for \$1.40 an hour — and I don't believe in that.

I'm not a believer in government institutions, but I am a believer in a mixed economy.

raise in the Canadian dollar.

Oil and natural gas will be higher priced in the future.

Of course there will be some consumer benefits, but remember the BMW's and the Sonys will still cost the same or more.

Most of any foreign goods coming across the border will still be charged duty. And one also has to keep in mind that the exchange value of the Canadian dollar has a much greater effect than the few remaining tariffs do to the consumer.

**Gateway:** In exactly what ways do you think that the Americans will be able to effect the price of oil in Canada with this agreement?

**Hurtig:** There are really two questions: high and low prices. According to my analysis of the agreement we are not going to be able to have higher or lower prices. We are not going to have lower prices because legally under the free trade agreement the Americans won't tolerate it. That's what my information from Washington tells me. Remember Mr. Getty keeps saying we can have lower oil prices, and I'm saying that we can't.

On the question of higher prices there is a huge irony. The U.S. has been debating for a year to put import tax on oil for two reasons. One is to discourage the use of oil, to make it more expensive, just the way they reduced the speed limit at one time. Second, the U.S. has a huge international trade deficit and this money would go straight into Washington coffers.

Stop and think. A US import tax. Then the US price goes up. With deregulation and no import-export controls and with Canada exempted, who would producers in Canada sell to? The incredible irony is that if the U.S. government puts on an oil export tax to add to the U.S. federal revenue 1) the price of oil to Canadian consumers will go up to the same prices in the U.S. and 2) most of the windfall (over 80 percent) will go to non-Canadian petroleum companies in Canada! It's an absurd situation.



Film

# New Life for man and ex-wife

A New Life  
Paramount Pictures  
Westmall 5, Westmount 4

review by June Chua

Oh no! not another mid-life crisis film? The answer is yes... and no. This film comes straight from Alan Alda's heart and guts. Alda (writer, director, actor) has made this movie a fairly honest portrayal of middle-age people attempting to find their "second wind"; it is also very funny and a joy to watch. In many instances, familiar situations are quite humorous while possessing an underlying lesson.

At first, Alda seems to play the cynical, wise-cracking belaboured man that he usually portrays. His character is Steve, a trader on the New York Stock Exchange, who overeats, overworks and complains a lot. However, as the movie unfolds, so does his character.

After divorcing his wife (played by the lusty Ann Margret), Steve goes in search of the single life but finds it an impersonal world. Similarly, his wife doesn't have much luck either, dating about five men in succession: one is obsessed with soft drinks, while another wants a list of all men that she has been intimate with.

Eventually, Steve and his ex-wife find new

partners. At first, for both, it's a whirlwind romance marked with hesitation, awkwardness, then total surrender. Steve marries a doctor (Veronica Hamel) and goes through many trials and tribulations about birth: "It's like Friday the Thirteenth for nine months."

For his ex-wife, it is a gradual realization of what she truly wants and needs: freedom. John Shea as the new man in her life is every woman's idea of The Perfect Man: he's charming, considerate, makes dinner, and is totally enraptured by the woman he loves. This is NOT reality. Nevertheless, it's a small twist in the younger man - older woman relationship because, in this film, the younger man acts like a den-mother.

The film has numerous pat phrases, some of which are priceless. For example, when Hal Linden as Steve's sleazy, swinging friend remarks about their much younger dates: "They're convivial, they're modern, they're productive... they're sluts!" Also when he criticizes Steve's greying beard, "who likes men with facial hair... only women who are sexually attracted to Santa Claus!" Hal Linden has certainly shed his Mr. Nice Guy image with his portrayal of Steve's vacuous, chauvinistic, insensitive friend. He acts as a foil for Alda's character who evolves into a more caring person.

This film is heart-warming because the



Just a bunch of sensitive New-age guys and gals.

audience can see and feel what Steve is going through. The viewer can actually sense what it's like to fall in love all over again. You can feel Steve's angst when he tries to understand why his new wife wants a child and why she needs him to be there when the baby is born. The film is more about a man's adjustment to what is expected of him than what he expects others to tolerate. Several types of relationships are explored

here, although one may not realize it through all the jokes: husband-wife, woman-man, father-children and even older generation with the younger generation. Steve and his wife find parts of themselves with which each is comfortable.

A New Life is fast-paced, witty and refreshing. Alan Alda fans will be satisfied with this entertaining film.

Music

# Hot social issues in Diesel and Dust

Diesel and Dust  
Midnight Oil  
Columbia/CBS Records

review by Tracy Rowan

And in the most recent issue of Musician magazine jumps out at the reader with a haunting black and white photograph. It depicts two weary-faced Aborigines set against the background of Ayers Rock: the dramatic monolith located in the middle of the Australian outback.

The caption beneath the photo is taken from the lyrics of Warakurna, one of the songs found on this Aussie quintet's latest release. It reads "Diesel and dust is what we breathe."

Indeed, the plight of the Aborigines' land claims and sad living conditions (sound familiar?) as fringe dwellers in mainstream Australian society, is the focus of this brilliant LP.

There's a sense of urgency conveyed throughout the album, an element also present in the 1984 LP *Real Gone in the Sun*, which concentrated on the nuclear devastation

issue.

Although only one track with this theme appears on *Diesel and Dust* ("Put Down That Weapon"), lead singer Peter Garrett is still passionate about this social problem. He cared enough about it in 1984 to run in the national elections for the Nuclear Disarmament Party (NDP) and almost won.

Recorded in Sydney in 1987 with Warner Livesy and Midnight Oil sharing the production tasks, *Diesel and Dust* makes full use of the band's solid musicianship and Garrett's impassioned vocals, especially on side one.

While mostly a thoroughly rock n'roll effort, one tune, "The Dead Heart", even features a rather deft use of a cello and a beautiful French horn (played by Hunters and Collectors' Jeremy Smith).

Lucky enough to be in the right place (Sydney) at the right time (1984), I was able to catch Midnight Oil's stunning live show. While a Canadian tour is being rescheduled due to an onstage injury received by Garrett, look for some dates in Calgary and Vancouver, as rumours abound that Edmonton will likely be left off the circuit (thanks to dwindling concert goers).

This is an album that demands your attention and a band that will earn your respect.

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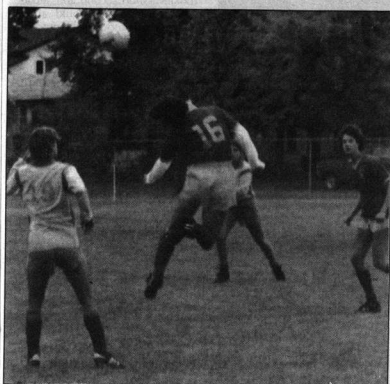
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## SPORTS

### Pandas kick Dinos for indoor title



Pandas get a head start on the outdoor soccer season.

File Photo

by Alan Small

The Pandas soccer team can do just as well indoors as outdoors. They showed that this weekend as they beat arch-rival U of Calgary at the Butterdome in the tournament final 3-1.

The victory over Calgary was preceded by a pair of wins over Edmonton club teams. The U of A Alumni were shut out by the Pandas 2-0, while Strathcona United lost a 3-1 decision to the U of A.

Panda head coach Tracy David expected more from the Calgary foes than what they showed, considering that the U of C has given Alberta more than its share of grief over the past two seasons in Canada West outdoor play.

"They really came out flat against us," said David, whose Pandas had to play without graduating centre midfielder Angie Wildemann, a CIAU all-star this past fall, who was

injured. Her injury gave David the chance to try some new blood at the centre midfield spot, for next fall Wildemann will not be there.

"We had to find a replacement," said David. "Tanya Orr did well for us filling in."

Orr was one of three goal scorers against the Strathcona United, as Tina vander Linden and Diana Kondraski also scored for the Pandas in the 3-1 victory. Against the Alumni, Glynis Logue and Carrie vander Linden scored, while in the final game, Logue, Tina vander Linden, and Inis Diachuk scored the three Alberta goals.

"We got a good look at who the U of C will have playing for them this fall," David said of the tourney. Although March is not the usual

time for soccer in this country, the Butterdome is a regulation size soccer field.

"The length is good, but it just meets the minimum requirement for width," says David, "although you get a bigger bounce on the surface and the ball goes very quickly compared to a grass field. Your strategy has to change."

David likes the timing of the tournament, with finals coming up and the summer soccer season on the way, after the snow melts again.

"I think it's a good way to look forward for the upcoming year," David said.

## Small's Final 4 notebook

by Alan Small

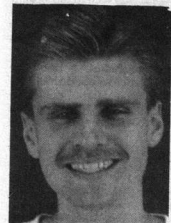
AND HOW ABOUT THAT NCAA TOURNEY. Did you know that three of the final eight teams in the hoop tourney were Wildcat clubs, although only one of them won their quarter-final game (Arizona), the other two weren't even supposed to get that far. Kansas State did a whole bunch of upsetting to get that far, as did Villanova. Arizona was the only Wildcat team of the three to get to the final four, as they were ranked number one for much of the year. One other Wildcat club, Kentucky, was supposed to make the final four, but got upset in the third round. Ironically, none of the Wildcat clubs had the same color. Verry interesting.

Now that the final four teams have been picked, I will make my prediction. It really doesn't make sense to pick when there are 64 teams, considering that the chances of being correct are so slim. Anybody who has taken Stats 241 can tell you that a 25 percent chance of being right is better than a 1.6 percent chance. Therefore, I will pick Oklahoma, because they have shown that they can run-and-gun with anybody rather than just the Big Eight, whom they dominated all year. At the beginning of the tournament, it was debatable whether they could do that. The only team that could upset them is Arizona, who they play in the semis, who are great three point shooters. Kansas

and Duke are one-man teams that are pretty slow.

DID YOU KNOW last time the Oilers finished less than first in the Smythe Division, they knocked off Montreal in the first round of the playoffs. Glen Sather and his gang will be hoping that history repeats itself, if they meet the Habs in the Stanley Cup Final.

KUDOS GO TO THE GRANT MACWEN GRIFFINS with their third place finish in the CCAA basketball championships. Former Golden Bear Kevin Ottewill led the team throughout the season. On QCTV last week, Bear coach Don Horwood is hoping to get the 6'5" forward back on the Bear side of the floor for next season.



Gord Stech

### From the Home Office

OK, Oilers fans, just in case the Flames do come out of the Smythe at the end of April, don't feel badly. Take a close look at these creeps next time you get a chance and ask yourself if they don't deserve SOMETHING to alleviate the burden of having to look at themselves in the mirror (if it doesn't crack) day after painful day. These guys are ugly with a capital U. Mr. Letterman, help me out...

DAVE: Ughuh, anyway, y'know, kids, we'll uuh — is it me Paul or is it hot in here?

PAUL: Either it's you or it's hot, Dave.

DAVE: (laughs) Thanks, Paul. Tonight's Top 10 List from the Home Office. Top 10 jokes about Calgary Flame Ugliness.

PAUL: So, not about their good looks then, but about their —

DAVE: Ugliness. Once again Paul you've crystallized my thoughts with alarming accuracy. Uuuh, oh, and due to our writers' enthusiasm on the matter, it's actually a Top 25 List, a 150% power bonus increase to pass the savings on to you, the home reader. OK, here we go... (drums)

25. What was every Flame's childhood future ambition. Facefill.

24. Why does a fan bring a thesaurus to Flames games? They get the Flame roster for free. Under 'hideous'.

23. What does a Flame's elder relative say at a family reunion? My, but how tall and han-uh, not short he's become.

22. What did the Flame's mom say to her doc after delivery? Sticks and stones will break his bones... etc.

21. Hear about the Pit-bull who bit the Flame's face? The Flame dates regularly now.

20. Last time they went to the zoo people led the Flames.

19. What does a drunk have over a Flame? Hope in the morning.

18. When were the loudest screams heard at a recent horror flick? When the Flames walked back for popcorn.

17. What's a sure bet? A Flame in a staring contest.

16. What does a lady call a Flame escort she's just met? Blinding date.

Dave: Definite lull there, Paul.

15. When God handed out good looks, why were the Flames at the front of the line? Better protesting position.

14. Hear about the Flame's friend who had his face bashed-in during a bar-fight? The paramedics took the Flame away.

13. How did the kid with terminal

hiccups cure himself by watching Lawrence Welk? His parents kept switching to the Flame-game during ads.

12. Sure sign of a Flame's presence: sheep with blindfolds. Dave: Oooh. Good night everybody, drive safely.

11. What did the barber say to the Flame after the cut? Sure I can't take anything else off you ya?

10. What question would a Flame be exempt from answering in a KGB-Chernobyl interrogation? Were you near the plane?

9. Last time the Flames published their team picture, anthropologists grew jealous.

8. What do you do if you meet a Flame in an alley? Pray it's a dark one.

7. What do you call the hiring of the Flames to clean Manulife Place? Poor management decision.

6. What does a plastic surgeon call a Flame's Tease.

5. What's a Flame wife's most dreaded phrase from her husband? Look at me, damnit.

4. What does a sasquatch call the Flame Media Guide? Playgirl.

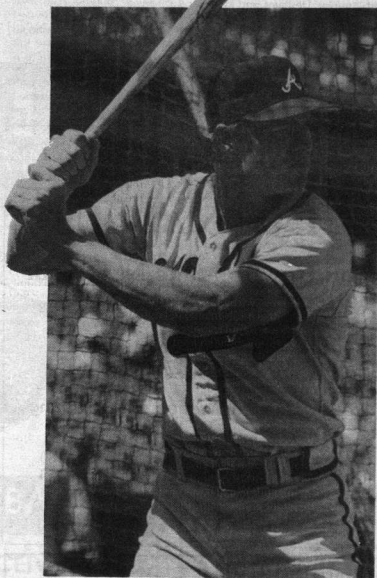
3. Why did the Flame originally want to play hockey? To have his first face off.

2. My pal Ed went too close to a Flame once. Ed now works in a geology lab. As a rock sample.

1. And the number one joke about Calgary Flame ugliness...

What's a Flame's best feature on a Video-Dating cassette? His balala-clava. (band, confetti, fountains, thrill-cam, noise, applause, glass-shattering)

DAVE: We'll be right back with Tim Hunter.



Play Ball!

Atlanta's Dale Murphy is looking forward to the Gateway baseball predictions by Cam McCulloch, Alan Small, and Randa Smathers. A great way to start your season.

## Who's in first?

Alan Small

NL East

**Pittsburgh Pirates** — Most underrated team in baseball will prove that you can make a winner (or at least a contender) with the 25th player from every team in the league. Look for Barry Bonds to hit 30 homers and steal 30 bases for the Bucs. Ex-Blue Jay Jim Gott will save 30 as well.

**New York Mets** — Darryl Strawberry's antics in spring training will continue through the season. Unfortunately for Strawberry, the Mets won't find a power shortage very funny. Lame duck Dave Johnson managing won't help when the Mets fall behind early. He won't find the energy to make the Mets a winner.

**Montreal Expos** — Can finish first if pitching holds up for whole year. It might help if Mike Fitzgerald played more than 110 games behind the plate too. The Expos won't get much hitting from whoever is his backup. Look for Wallach to cool off from last year as well.

**St. Louis** — Team will be much like squad from two seasons ago, which didn't hit 100 home runs. Bob Horner is a poor man's Jack Clark, and is one of the few players that can field first base worse. Ozzie and McGee have peaked, while the World Series last year showed their glaring pitching weaknesses.

**Chicago Cubs** — Young talent, Sandberg, Dunston, and Dawson

SMALL — p.12

**Alan Small**

continued from p. 11  
will carry them to fifth place. With the departure of Lee Smith, everyone in Wrigley Field may leave after Harry Caray finishes the Seventh Inning Stretch. Wouldn't blame them.

**Philadelphia Phillies** — Hard to pick a team without good starters, a good outfield, and two old geezers

**Only great pitchers escape the Cy Young Curse.**

who carry the team. Steve Bedrosian will catch the Cy Young Curse, due to the fact that he isn't a great pitcher. Only great pitchers escape the Cy Young Curse.

**NL West**

**Houston Astros** — This team is fastball city, with the likes of Ryan, Scott, Andujar, Deshaies, and Kerfeld tossing heaters at everybody, including Andre Dawson. Dave Smith is still the best reliever in the NL. Bob Knepper also will endear himself to the macho Texan fans with his talk about women umpires. Okay he is wrong, but at least he speaks his mind and tries to back up what he says. The Texans will like that as well.

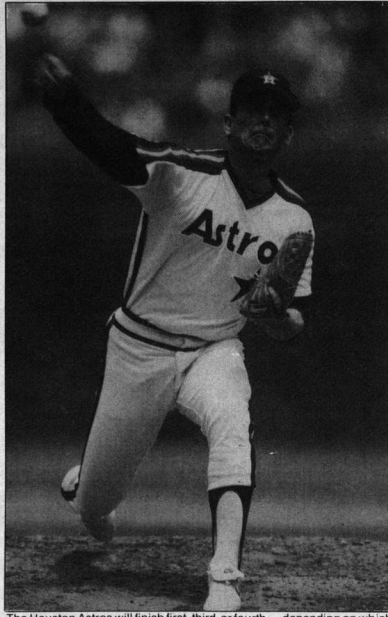
**Cincinnati Reds** — Best outfield in baseball will come up short when the pitching lets them down. Only one of their full time starters was over .500 last year, and without the clutch hitting of Dave Parker, things look even worse for the malfunctioning Red Machine.

**San Diego Padres** — Look for Lance McCullers to finally get out of the Goose's shadow and save 30 for the Padres. They have more young talent than anybody has, and will become next year's NL West champions. Still have weak pitching and untested infielders to make a serious run at pennant this season.

**San Francisco Giants** — The "smoke and mirrors" team of 1987 will break their mirror and have seven more years of bad ball clubs. Aging catchers, pitchers, and outfielders will bring the Giants back to earth. Will Clark will contend for MVP honors with his continuing hot bat and slick fielding.

**Atlanta Braves** — Math Quiz: What do you get when you add up no pitching, no infielders, no hitting, and a small ball park. No pennant for Atlanta for another year. (That excludes Dale Murphy, of course.)

**Los Angeles Dodgers** — They should be called the Dudgeters, since this team is a dud. Pedro Guerrero is the next Al Oliver. He is a liability on the field, but he is an asset with the bat. Look for him to get traded to the American League, where some team could use him at his best.



The Houston Astros will finish first, third, or fourth — depending on which Gateway pundit you believe.

rookies at short, second, and catcher on Opening Day should also guarantee another chance to be standing outside the church trying to catch some stupid flowers though.

**St. Louis Cardinals** — If Todd Worrell could pitch 500 innings, the Cards would have a chance. He can't, and they don't. They lost their later man, too, in Jack Clark, and need a third outfielder.

**Pittsburgh Pirates** — If all the Bucs youngsters do what they did in the last part of '87 for an entire season, they'll win the pennant. Oh well, at least visitors won't be mailing in their wins from Three Rivers this year.

**Philadelphia Phillies** — Shane Rawley won't win over fifteen. Steve Bedrosian won't save forty games. The Phils won't be in the race after May, but somebody will be even worse this year.

**Chicago Cubs** — Meet worse. Take an aging MVP with a bad attitude, and a daytime batting average about 50 points higher than at night, and add lights so he can play some home night games. These guys are

**They spit and scuffed until the league started catching guys that did.**

nuts. By mid-season, the Cubs will trade their entire roster for the Mets AAA Tidewater squad — and improve.

**NL West**

**Cincinnati Reds** — The best bullpen in baseball. Seven inning starters to get that far. A solid infield. The best young outfielder in the majors including ERIC DAVIS (.293, 30 HR, 100 RBI, 50 SB). Too bad, because Pete Rose and owner Marge Schott deserve much worse.

**San Francisco Giants** — A solid team from top to bottom, except that many of their key players are injury-prone. Need to stay healthy to contend, and some repeats of career years to win. Still, they are the only pennant team from last year with a shot at repeating.

**San Diego Padres** — Larry (the Lizard) Bowa is without a doubt the surliest bugger to run a major league squad since Billy Martin. With a young team like the Padres, he might just achieve something too. Bowa and his old buddy Keith Moreland in a manager/player relationship should be worth some fireworks on about, say, July Fourth.

**Houston Astros** — A team that slipped last year. They also spit and scuffed until the league started catching guys that did. Suddenly, cont. next page.

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**Randal Smathers**

**NL East**

**NY Mets** — The Mets were close last year with a pitching staff injury list that resembled the white folks

casualty report from Little Big Horn. Although the offense might slip a little, the arms should be ready to throw up a pennant.

**Montreal Expos** — The bridesmaid is fat and forty and should be getting tired of watching somebody else sucking champagne. Having

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Hakan Sahin

At this time we would like to extend our thanks to all other entrants in our Cartoon Contest.

continued from p.12

the team ERA went up, and their wins went down. What a coincidence! They'll slip farther this year.

**Los Angeles Dodgers** — The worst defensive team in the majors are putting — are you ready for this — Pedro Guerrero at third base. Can you say "Double up the left-field line," kiddies? How about "E-Five"? Lasorda's fat must be choking off the blood supply to his brain.

**Atlanta Braves** — The Braves pitching rotation is so bad that this spring they've been using their only reliable reliever from last year — Jim Acker — as a starter. A good owner would trade Dale Murphy to a contender just to give the guy a chance at one pennant in his career. Ted Turner won't.

### Cam McCulloch

Some senior circuit predictions from someone who looks at comics for a living:

**NL West Cincinnati Reds** — They can hit. The big question is do they have the starters to take them into the late innings where the bullpen can take over. Their pitching has improved with trades, but any staff with former Edmonton Trapper Guy Hoffman has to be worried.

**San Francisco Giants** — History tells me not to pick the Giants to repeat. The pitching they got from Dra- velle, Robinson, Leferts, and Reu-

schel was fortunate to say the least. This year, the only player Will Clark will be swearing at is his sister.

**Houston Astros** — No matter how many players they develop that can hit they'll never win in the Astro-dome, the original boring, synthetic stadium.

**Los Angeles Dodgers** — They'll finish fourth simply because any team with a talent and attitude as refreshing as Pedro (I'll play anywhere) Guerrero can't be all bad. I just wish Manager Tom Lasorda would drown in a vat of linguini.

**San Diego Padres** — Larry Bowa's intensity will drive this club out of the cellar, but lack of beer in the clubhouse makes for some unhappy sluggers.

**Atlanta Braves** — Mr. America Dale Murphy may be a nice guy wearing what are easily the classiest uniforms in the league. Unfortunately, despite what some people think, it's not how good you look, it's how you play the game. And the Braves can't, Murphy excepted.

**NL East New York Mets** — Tough to be part of the Mets bandwagon but who can carry a stick like these guys can? Overloaded with talent, they can't lose. Wonder whose pants Darryl Strawberry will wear this year?

**Pittsburgh Pirates** — They're awfully young but they look good at almost every position including pitching. Club seniority belongs to Bob Walk at the tender age of 31. As the

number one man on the staff he just might win twenty.

**Philadelphia Phillies** — Team transition. They've got some kids to go along with veterans like Schmidt.

Pascual Perez has trouble finding his way to the park.

Parrish, Bedrosian, and Tekulve. They'll need starting pitching.

**Montreal Expos** — Getting better, but they're still searching for a replacement for second baseman Rodney Scott, who departed when Canada still had its old flag. Can't trust Pascual Perez to repeat numbers (7-0), he has trouble finding his way to the park.

**St. Louis Cardinals** — Whitey Herzog is arguably the best manager in the game but the Cardinals hit the wet noodles. When I go to baseball games I want to see hitting. If I wanted running I'd go to the track.

**Chicago Cubs** — Andre Dawson and a collection of has-beens, never-wases, and never-will-bes. Forget the Cubs at night and during the day.

**If you don't trust our judgement...**

Street & Smith's NL East 1. New York Mets 2. Montreal Expos 3. St. Louis Cardinals 4. Philadelphia Phillies 5. Pittsburgh Pirates 6. Chicago Cubs	NL West 1. Cincinnati Reds 2. San Francisco Giants 3. Houston Astros 4. Los Angeles Dodgers 5. Atlanta Braves 6. San Diego Padres	Bill Mazeroki's Baseball NL East 1. New York Mets 2. St. Louis Cardinals 3. Philadelphia Phillies 4. Montreal Expos 5. Pittsburgh Pirates 6. Chicago Cubs	NL West 1. San Francisco Giants 2. Cincinnati Reds 3. Houston Astros 4. San Diego Padres 5. Los Angeles Dodgers 6. Atlanta Braves	SPORT NL East 1. New York Mets 2. Pittsburgh Pirates 3. St. Louis Cardinals 4. Montreal Expos 5. Philadelphia Phillies 6. Chicago Cubs
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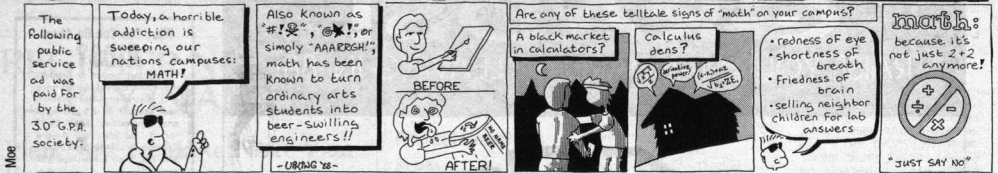
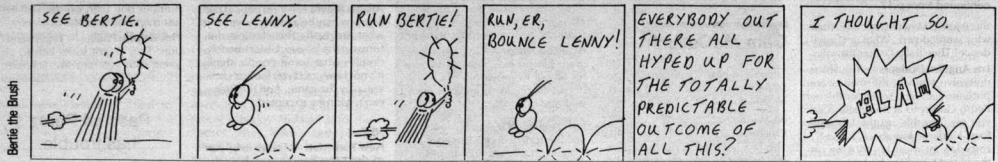
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- What radio stations do you listen to?  K-97  CJSR-FM  CBC  C.JCA  CKXM-FM  CKNG-FM  OTHER \_\_\_\_\_  
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- Which of the following papers' entertainment sections do you read?  Edmonton Journal  The Gateway  Airlight  
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- When selecting your evening entertainment which medium do you most often consult?  Newspapers  Magazines  Television   
 Radio  Posters  Friends
- What do you think of SUB Theatre's Lecture, Concert and Movie Presentations? \_\_\_\_\_
- What do you think of Dinwoodie Lounge Cabarets? \_\_\_\_\_
- Do you think the Students' Union should present concerts at the Coliseum or other large venues?  yes  no

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\* Please check the performances you would like to attend at SUB Theatre, the Jubilee Auditorium, Coliseum, the Convention Centre, etc.

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| <input type="checkbox"/> Jay Leno                     | <input type="checkbox"/> Kid Creole and the Coconuts  | <input type="checkbox"/> Love and Rockets           | <input type="checkbox"/> Buckwheat Zydeco                  | <input type="checkbox"/> Frank Zappa      |
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| <input type="checkbox"/> Michael Hedges               | <input type="checkbox"/> Kim Mitchell                 | <input type="checkbox"/> Katrina and the Waves      | <input type="checkbox"/> The Neville Brothers              | <input type="checkbox"/> Icehouse         |
| <input type="checkbox"/> Meatloaf                     | <input type="checkbox"/> Michel Lemieux               | <input type="checkbox"/> Jonathan Richman           | <input type="checkbox"/> Rosanne Cash                      | <input type="checkbox"/> Jennifer Warnes  |
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| <input type="checkbox"/> The Alarm                    | <input type="checkbox"/> Terence Trent D'Arby         | <input type="checkbox"/> The Hoodoo Gurus           | <input type="checkbox"/> The Neville Brothers              | <input type="checkbox"/> Steve Earle      |
| <input type="checkbox"/> Howie Mandel                 | <input type="checkbox"/> Eurythmics                   | <input type="checkbox"/> Wall of Voodoo             | <input type="checkbox"/> Alison Moyet                      | <input type="checkbox"/> Stranglers       |
| <input type="checkbox"/> Anna Wyman Dance Co.         | <input type="checkbox"/> Laurie Anderson              | <input type="checkbox"/> Iggy Pop                   | <input type="checkbox"/> Billy Connolly                    | <input type="checkbox"/> Human League     |
| <input type="checkbox"/> Desrosiers Dance Theatre     | <input type="checkbox"/> Johnny Winter                | <input type="checkbox"/> Gowan                      | <input type="checkbox"/> Big Pig                           | <input type="checkbox"/> Sun Ra           |
| <input type="checkbox"/> Dizzy Gillespie              | <input type="checkbox"/> Philip Glass                 | <input type="checkbox"/> k.d. lang                  | <input type="checkbox"/> Frank and Davis                   | <input type="checkbox"/> Jump Start       |
| <input type="checkbox"/> Belinda Carlisle             | <input type="checkbox"/> Montreal                     | <input type="checkbox"/> O'Vertigo Dance            | <input type="checkbox"/> Crowded House                     | <input type="checkbox"/> Others _____     |
| <input type="checkbox"/> Bryan Adams                  | <input type="checkbox"/> The Nylons                   | <input type="checkbox"/> Decidedly Jazz Dance Works | <input type="checkbox"/> Midnight Oil                      | <input type="checkbox"/> _____            |
| <input type="checkbox"/> Tom Cochrane                 | <input type="checkbox"/> Air Farce                    | <input type="checkbox"/> Zamfir                     | <input type="checkbox"/> Bobby McFerrin                    | <input type="checkbox"/> _____            |
| <input type="checkbox"/> Theatre Ballet of Canada     | <input type="checkbox"/> UB40                         | <input type="checkbox"/> Marcel Marceau             | <input type="checkbox"/> Bruce Hornsby                     | <input type="checkbox"/> _____            |
| <input type="checkbox"/> Dance Makers                 | <input type="checkbox"/> Montreal Dance               | <input type="checkbox"/> Martha Graham              | <input type="checkbox"/> Elisa Monte Dance Co. of New York | <input type="checkbox"/> _____            |

## CABARETS

\* Which of the following acts would you attend at Dinwoodie or the Convention Centre?

- |  |  |  |   |   |
|--|--|--|---|---|
| <input type="checkbox"/> The dB's            | <input type="checkbox"/> Colin James             | <input type="checkbox"/> Nancy Nash    | <input type="checkbox"/> Jatto                    | <input type="checkbox"/> Nazareth                     |
| <input type="checkbox"/> Violent Femmes      | <input type="checkbox"/> FM                      | <input type="checkbox"/> 1964          | <input type="checkbox"/> Bowser and Blue          | <input type="checkbox"/> DOA                          |
| <input type="checkbox"/> The Blasters        | <input type="checkbox"/> Spirit of the West      | <input type="checkbox"/> Rank and File | <input type="checkbox"/> Zappacosta               | <input type="checkbox"/> Blow Monkeys                 |
| <input type="checkbox"/> The Beat Farmers    | <input type="checkbox"/> Rare Air                | <input type="checkbox"/> SNFU          | <input type="checkbox"/> Pursuit of Happiness     | <input type="checkbox"/> Haywire                      |
| <input type="checkbox"/> The Parachute Club  | <input type="checkbox"/> Tim Feehan              | <input type="checkbox"/> The Spoons    | <input type="checkbox"/> Prairie Oyster           | <input type="checkbox"/> Red Hot Chili Peppers        |
| <input type="checkbox"/> The Box             | <input type="checkbox"/> Rock and Hyde           | <input type="checkbox"/> David Wilcox  | <input type="checkbox"/> The Tailgators           | <input type="checkbox"/> Guadalupe Diary              |
| <input type="checkbox"/> INEOA4              | <input type="checkbox"/> Hunters in Vogue        | <input type="checkbox"/> David Lindley | <input type="checkbox"/> The Pogues               | <input type="checkbox"/> Hunters and Collectors       |
| <input type="checkbox"/> Northern Pikes      | <input type="checkbox"/> Paul Janz               | <input type="checkbox"/> Frozen Ghost  | <input type="checkbox"/> Jeff Healey              | <input type="checkbox"/> Human League                 |
| <input type="checkbox"/> 54-40               | <input type="checkbox"/> The Jitters             | <input type="checkbox"/> Chalk Circle  | <input type="checkbox"/> Pete Mann and the Lonely | <input type="checkbox"/> The Radiators                |
| <input type="checkbox"/> The Tragically Hip  | <input type="checkbox"/> Teenage Head            | <input type="checkbox"/> Blue Rodeo    | <input type="checkbox"/> SoDeans                  | <input type="checkbox"/> The Rainmakers               |
| <input type="checkbox"/> Doug and the Slugs  | <input type="checkbox"/> Jason and the Scorchers | <input type="checkbox"/> The Salicats  | <input type="checkbox"/> The Replacements         | <input type="checkbox"/> Any Other Suggestions: _____ |
| <input type="checkbox"/> The Grapes of Wrath | <input type="checkbox"/> MacLean and MacLean     | <input type="checkbox"/> Ted Moore     | <input type="checkbox"/> Butthole Surfers         |   |
| <input type="checkbox"/> The Oyster Band     | <input type="checkbox"/> Go Four 3               | <input type="checkbox"/> Nick Danger   | <input type="checkbox"/> Doug Kershaw             |   |

## MOVIES

\* Pick your favorite film of 1987-88.

- |  |  |   |  |  |   |
|--|--|---|--|--|---|
| <input type="checkbox"/> Fatal Attraction  | <input type="checkbox"/> Platoon             | <input type="checkbox"/> Moonstruck       |  | • Please list your suggestions for next year's Cinema programming: _____ | • Did you know that this year's Movies LOST OVER \$6000, even though attendance was very good? Would you be in favour of changing the price of Movie tickets from \$1.00 to _____<br><input type="checkbox"/> \$1.50 <input type="checkbox"/> \$2.00 <input type="checkbox"/> no change |
| <input type="checkbox"/> Throw Momma...    | <input type="checkbox"/> Planes, Trains, ... | <input type="checkbox"/> The Dead         |  |  |   |
| <input type="checkbox"/> Wall Street       | <input type="checkbox"/> Ironweed            | <input type="checkbox"/> Frantic          |  |  |   |
| <input type="checkbox"/> Cry Freedom       | <input type="checkbox"/> Roxanne             | <input type="checkbox"/> 3 Men and a Baby |  |  |   |
| <input type="checkbox"/> Empire of the Sun | <input type="checkbox"/> Hope and Glory      | <input type="checkbox"/> Shoot to Kill    |  |  |   |
| <input type="checkbox"/> Broadcast News    | <input type="checkbox"/> The Last Emperor    | <input type="checkbox"/> Other _____      |  |  |   |

## LECTURES

The Students' Union presents lectures to U of A students and the general public.

- Please indicate your areas of interest — lectures that you would attend.  
 other subjects: \_\_\_\_\_
  - South Africa  Entertainment & the Arts  The Law  Sex
  - Authors  Environmental Concerns  Magic  Sports
  - Business & Economy  Free Trade  Middle East  Terrorism
  - Career Development  Animal Rights  Nuclear War  Women's Rights
  - Central America  History  Politics  World Hunger
  - Comedy  International Affairs  Science
- Please indicate which of the following people's lectures you would attend.  
 other suggestions: \_\_\_\_\_
  - Paul Watson  Pete Best  Pierre Trudeau
  - Gwynne Dyer  Steven Lewis  Larry Bud' Melman
  - David Suzuki  Patrick Duffy  Robin Leach
  - "Kennedy Assass."  Jean Chretien  Graham Chapman
- What time would you prefer to attend lectures?  12:00 noon  8:00 p.m.  both  other

NAME \_\_\_\_\_ PHONE # \_\_\_\_\_  
 I.D. # \_\_\_\_\_ FACULTY \_\_\_\_\_  
 YEAR \_\_\_\_\_ AGE \_\_\_\_\_

QUESTIONS: 432-4764

# SUB THEATRE