

Tory, Tory, Tory...

The Gateway

September 5, 1984

It's four more years of fascism, folks!

Steve ChamChuk (CJSR)

Student Council busy as bees

by Suzette C. Chan

Student Council was busier than bees in a beehive this summer as it presented the golden rotating doors to a number of its own.

In danger of losing their jobs this summer were: SUB Theatre manager of seven years Peter Feldman; Student Council members Don Millar, Vince Craig, Todd Rutter, Brinton McLaughlin, Student Council proxy Barb Donaldson, Gateway editor-in-chief Gilbert Bouchard. Also, Anne McGrath's nomination to the office of the Academic Affairs Commissioner was overturned by council.

Feldman was fired after a joint meeting of last year's executive and the present executive. His job was in jeopardy as early as March of this year when a \$100,000 deficit was projected for the theatre. The actual deficit was \$145,000.

SU executive members blamed Feldman's penchant for booking esoteric dance performances for the dismal attendances. 1983-84 was the first year in four the theatre did not break even.

Picking up the SUB Theatre duties are Dinwoodie manager Gerry Stoll and Lindy Sisson. Stoll will still handle Dinwoodie with help from Val Stewart.

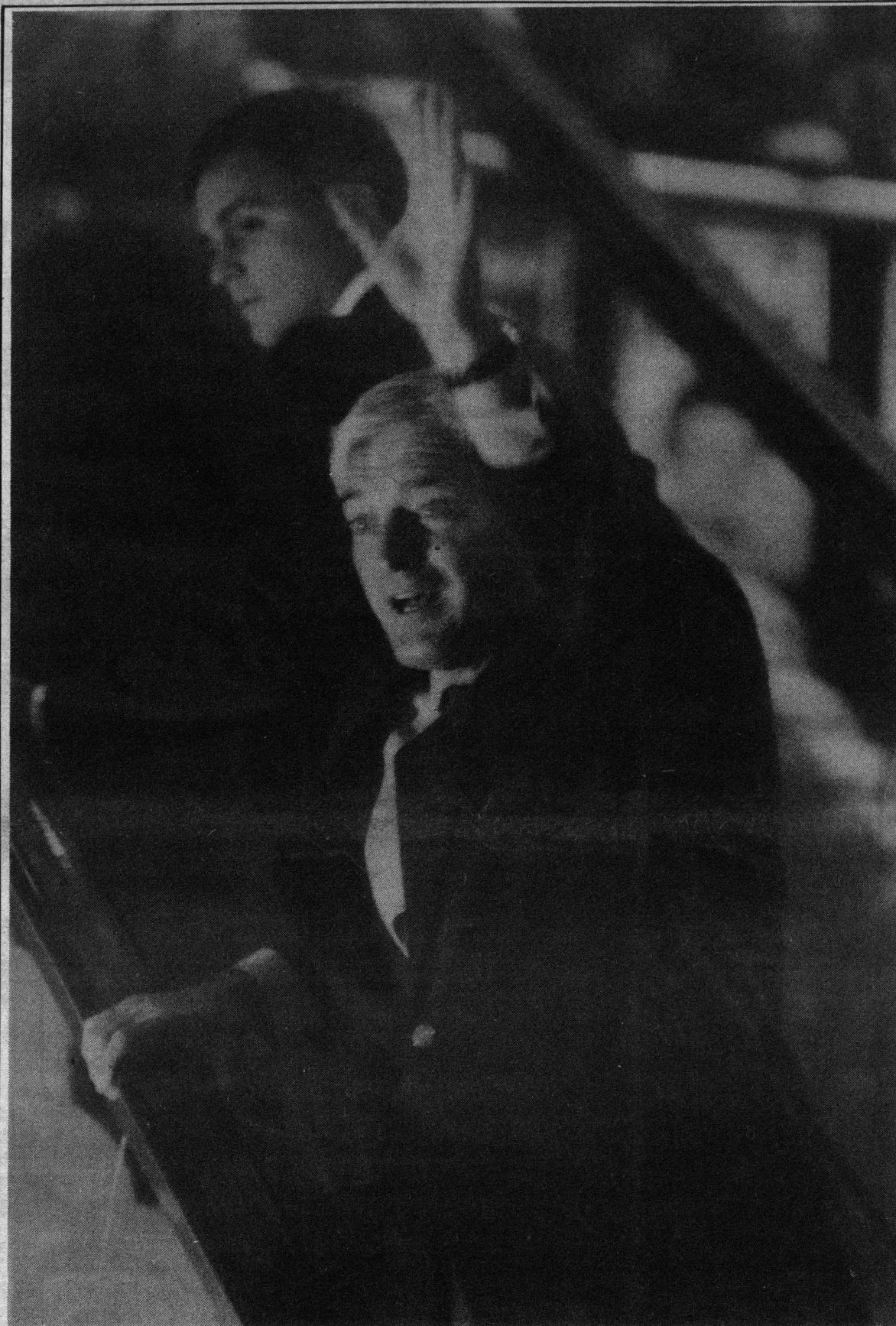
Student Councillor Brinton McLaughlin nearly lost his job twice. McLaughlin was hired as the director of the Exam Registry at \$6 an hour. He says the SU executive told him it was alright to open the Exam Registry through the summer even though there was no summer budget. But on May 31, McLaughlin was sent a letter from the SU executive saying he was working too many hours and was to be put on a \$300 per month salary as of June 1. McLaughlin decided to close the Exam Registry altogether.

McLaughlin says the SU began to get complaints about the Exam Registry being closed, so McLaughlin was approached by members of the executive to re-open the registry. Arrangements were made for students to drop off exam orders at the registry then pick them up in the Students' Union administrative offices.

But McLaughlin had to open the registry for the month of June because he promised his employees he would be open. After paying his employee's wage out of his own pocket, McLaughlin calculates he made \$19 during the month of June, the same month he was writing a computer program to be used by the Exam Registry starting this fall.

During the fall and winter sessions, McLaughlin will keep the drop-off arrangement and will be paid \$350 a month. The Exam Registry will open on October 1.

Then in late July, McLaughlin, Don Millar, Vince Craig, Todd Rutter, and Barb Donaldson were summoned to the Disciplinary, Interpretation, and Enforcement (DIE) Board on charges on conflict



John Turner: Th-th-th-that's all, folks.

Photo Dan Watson

And now...the loser

by David Wright

On August 28 John Turner made his last bid for votes in Edmonton. The occasion was a breakfast rally at

of interest.

Business representative to Students' Council Michael Grant felt McLaughlin should not serve as both a Student Councillor and a director of an SU service.

Grant also believed Donaldson, a Home Economics proxy for the summer, may have used her voting privileges to her political advantage. Donaldson is Central Committee representative of Alberta to the Canadian Federation of Students (CFS).

Student Council representatives Craig (Science) and Rutter (Arts) are employees of RATT; Millar (Arts) worked at L'Express. Both establishments are SU-owned, all employees are members of the Canadian Union of Public Employees. Grant felt there could be a conflict between being CUPE matters members and Students' Council

members. DIE Board ultimately decided neither McLaughlin or Donaldson were in conflict of interest but that Millar, Craig, and Rutter, who was in England when he was taken to DIE Board, were in conflict.

Millar, who believes the whole DIE Board incident was "an attempt to get rid of people Michael Grant and Gord Stamp disagree with", says he is considering appealing the DIE Board decision to the University Discipline Panel (UDP).

Millar has since quit L'Express for unrelated reasons. Another incident Millar believes is an attempt by Stamp to silence his opposition is Stamp's attempt to fire Gateway editor-in-chief Gilbert Bouchard even before the Gateway was started.

Stamp felt Bouchard showed neglect and incompetence in his

thousand broke into applause and cheers.

Turner quipped: "I have confidence Canadians will make the right decision."

work on the *Summer Times* and the Handbook. He said the *Summer Times* was consistently late and the Handbook was of poor quality. He reasoned that if Bouchard could not be responsible for a four-page newspaper in the summer, he would not be able to manage a 16-page paper in the winter.

But Bouchard maintains the *Summer Times* was late only two times out of six when Stamp decided he wanted to fire him. Bouchard admits his work on the Handbook was not as good as he would have like, but he does not believe it was the insalvageable mess some councillors believed it to be.

The matter was resolved in council, as a large majority agreed with an ad hoc committee's recommendation to keep Bouchard as Gateway editor-in-chief and to fine

Gateway goes microfilm

by Suzette C. Chan

The Gateway may be the first student newspaper on the continent to be entirely microfilmed and indexed.

This spring, the University of Alberta Board of Governors approved a grant of \$5,600 to the Executive Library and the U of A Archives. The grant was made in part to commemorate the 75th anniversary of the Gateway.

A similar U of A Archives request was rejected by the Board of Governors three years ago.

The money is intended to cover microfilming costs only. SU executive librarian Stuart MacKay is currently investigating the cost of hiring library science students to index the Gateway.

"It would really be nice to get it done by volunteers now, but it (indexing) is really dull work. We may have to look towards the President's funds to set up a Step Program for Library Science students," MacKay said.

MacKay said indexing the Gateway is important and could give the paper some real advantages. "Without indexing (the microfilm) you may as well look at the bound copies of past Gateways. It would help the Gateway look a lot more professional. It would help the staff do its work quicker, especially the volunteer staff; research time would be cut down. It would also allow other papers to network with us. For instance, we can hook up to the Edmonton Journal's system."

The microfilming process started this summer, with the fall 1910 editions of the Gateway first to be filmed.

him \$350 of his \$1500 Handbook salary for his failure on the Handbook.

Members of Students' Council were successful in blocking the nomination of Anne McGrath as Academic Affairs Commissioner.

McGrath was chosen by the SC Nominating Committee for the post but her nomination was overturned in council.

SU President Floyd Hodgins said he disagreed with his committee's recommendation because some members of the committee were biased. But McGrath believes she lost the job because of her political views. McGrath was the Communist candidate in the federal riding of Edmonton-Strathcona. She drew her conclusion after members of student council questioned her political views rather than her qualifications when it considered the Nominating Committee's recommendation.

McGrath has taken the matter to the Students' Union Ombudsman and the Human Rights Commission.

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Quotas squeeze Canadian Students

The student union of the University of Alberta has failed in its legal bid to quash enrolment quotas set by the university's administration.

The student union's case, which attacked the quotas on the grounds that they "violated the principles of fair play," was thrown out of court in late August.

The student union has decided not to appeal the case.

"The matter is not dead. The appeal is simply not going forward right now," said student union president Floyd Hodgins.

Hodgins, who accused council members of being afraid to "rock the boat," said he hopes the case will be pursued.

During the hearing, the union's lawyer argued that quotas, which are based on a system of marks, did not give students an equal chance at being accepted and thus violated the Alberta Bill of Rights.

The lawyer also argued that the rules laid out in the university calendar constituted university policy and meant they are part of a binding contract.

But the judge dismissed the lawyer's arguments, ruling that the setting of quotas is not a policy affecting first year admissions but is a sound financial decision.

Although Hodgins said earlier the board's approval of quotas lacks "morally and ethically correct reasoning", he declined to elaborate after the ruling.

"I have been instructed (by other executive members) not to reveal my personal opinions."

"It's a stink in my mind," he added. "I think they're infringing on my freedom of speech."

In late spring the administration stiffened minimum entrance requirements from 60 to 65 per cent and restricted first year enrolment to 4500.

Many institutions across the country have also been forced to impose stiff enrolment restrictions for the first time.

High school students are competing along with community college transfer students for the few spots available in already overcrowded universities. They are trying to return to school after suffering another summer unemployment rate of 20 per cent.

The competition is especially intense in Ontario. At the University of Toronto, more than 25,000 students have applied for only 6,300 spaces. At York University, which is accepting 200 fewer first year students in September, nearly 19,000 are vying for 4,700 spots.

Administrators at both universities say strained resources have forced them to close their doors.

Sheldon Levy, York associate vice-president, said inadequate government financing, cramped quarters and a desire to preserve the existing quality of education prompted the administration's move to restrict enrolment.

At the University of Alberta, nearly 2,000 students have been rejected. They failed to meet the university's new academic standards, which jumped from an aver-

age of 60 to 65 per cent this year.

The U of A student union recently took the university to court in a bid to remove the new standards. But an Alberta court judge ruled in favour of the administration, saying enough notice had been given to grade 12 students who would need summer school to boost their grades for admission.

At the University of Manitoba, 500 students seeking science de-

grees have been turned away. Restrictions are now in place there in every faculty except arts, said Desmond Bevis, director of admissions.

The University of B.C., which has pegged first year enrolment at 3250 students, has rejected 500 students who failed to make the grade standard of a C-plus average.

In St. John's, Newfoundland, Memorial University is thinking of limiting access in first year to 3000 students. But Ward Neale, Memor-

ial's vice-president academic, said no official decisions have been made.

Although total numbers of rejections were not available before the end of registration, thousands are also being turned away from colleges and technical institutes.

Beth Olley, Canadian Federation of Students chair, said accessibility for new students looks just as bleak as it did last year.

Grant for Women's Studies?

by Suzette C. Chan

University of Alberta VP Academic Amy Zelmer and an ad hoc committee of women academic staff have submitted an application to the Secretary of State for \$500,000 to establish a chair of Women's Studies for the Prairie region.

The grant money is available to a university wishing to set up a chair of Women's Studies for one of five designated regions.

Zelmer said she did not know the Secretary of State's program existed until she read that Mount St. Vincent was awarded the Atlantic region chair in April.

"When we sent a letter of intent (to apply for the grant) to Ottawa, they told us the final proposal had to be in by August 31. That was in July," says Zelmer.

Zelmer says a small group of women members of the academic staff members got together to

decide what would be in the proposal. One of the members was Margaret Armour, Faculty Service Officer of the Department of Chemistry.

"We would like someone who would do scholarly work, someone well-known to show that work done in women's areas could be of high calibre," Armour says. "There are also a lot of (women's studies) courses in various departments; it would be good to have someone coordinate them."

The committee also decided to send a joint application with the Athabasca University.

Zelmer adds that "normally, an endowed chair is labelled and filled with a full-time faculty member until she leaves." She says if the U of A won the grant, she would like the chair to stay for one to five years. "We could have someone representing a different discipline each term, for instance one in his-

tory, then sociology, engineering, and so on.

The committee also decided to apply for the grant jointly with the Athabasca University. Zelmer says "we'd have someone in to influence Athabasca (since the chair will represent the Prairies and the Northwest Territories).

Margaret Armour says the program should not be affected by a change in government. "The money has been put aside, so it should still be awarded, but it could mean the criteria (for winning the grant) could be different. I have no idea what would happen."

Zelmer says the government has not set a date on which the university would be able to learn if it has won the grant. "An advisory committee considering the application is to make recommendations about the middle of October. Cross your fingers for it."

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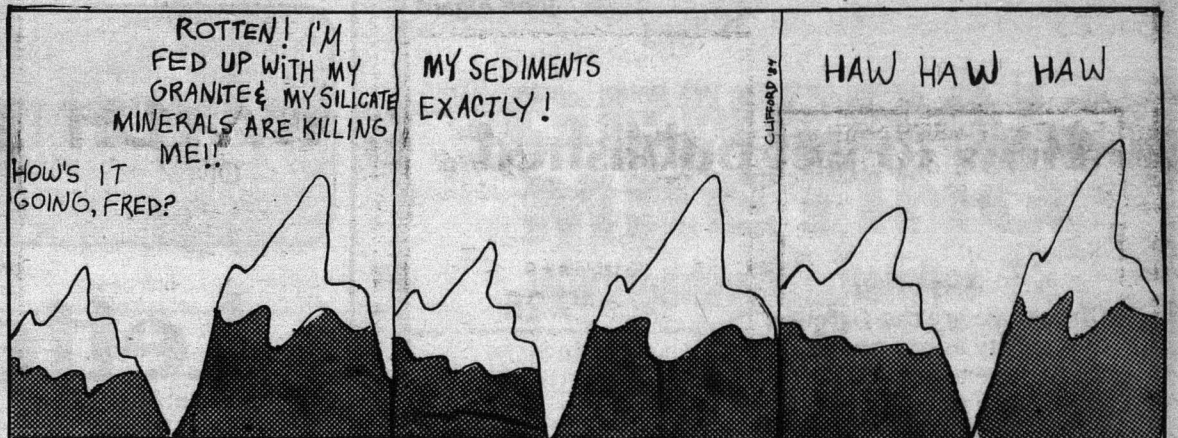
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EDITORIAL

Voters are Lemmings

The polling booths are barely cold, and it is clear that the Canadian public, fed up with the old, drab Liberal regime have adopted the lemming approach to voting. But it is not simply the trend to choose Tories as alternatives to Liberal parachutists that is so distressing, but the blind vote for a party and not the best local candidate. Surely this is an omen that bodes ill for the future of democracy.

What will this Tory majority mean to the Canadian education system? We'll take our lead from Alberta's own Peter Lougheed, who, in his recent paper on Science and Technology in the Eighties, clearly indicated his desire to fund only those areas of research that have commercial or political payoffs. He does not threaten to withdraw funding from Arts and non-professional faculties; rather, he suggests that governments should direct funds to the high-technology politically important sectors of research.

Starvation rather than a beheading — but the end result is the same.

Given the strong majority Mr. Mulroney and his minions now hold, it is not unlikely that grants to universities and other 'non-productive' institutions will be frozen or reduced, in order to 'redirect' the flow of federal funds into the economy. Trade schools and apprenticeship programmes will flourish, and their graduates will also be unemployable.

The work ethic is back — with a vengeance.

Not that we are against the work ethic. In fact, it would be nice to see someone from the agencies that provide the funding of universities review the the tenure of some of our local administrators and academics.

Fear is such a delightful motivator.

John Algard

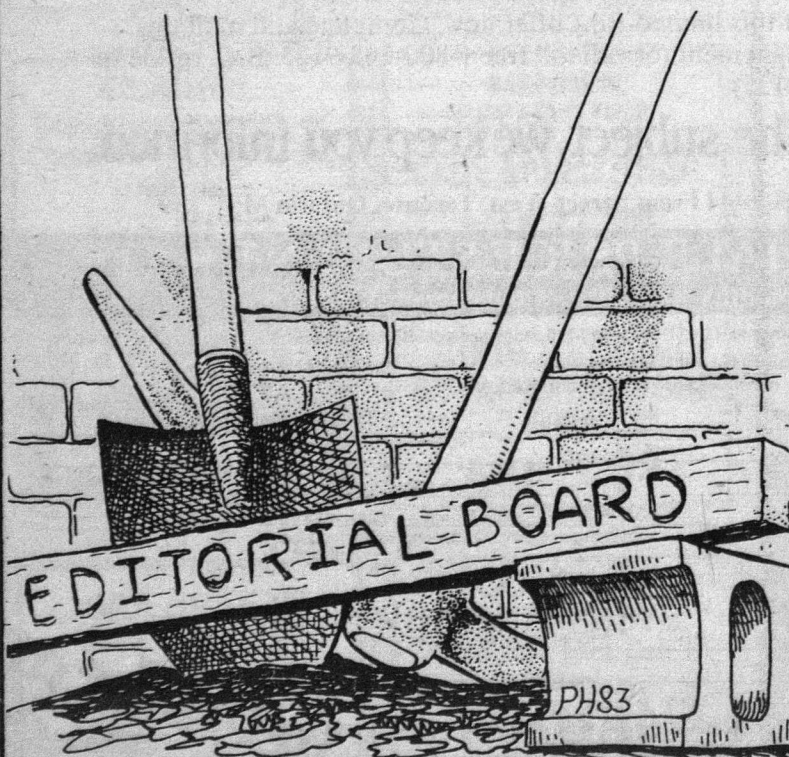
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LETTERS TO THE EDITORS

Letter of the Law

It's a bright sunny morning. Your lab report was ingenious and your first sip of coffee sends tingles throughout your entire body. You settle yourself into a comfortable position and open up a recent issue of the Gateway. Suddenly rage rips through your body, swiftly destroying your once serene state of mind.

"What the hell is this?" you scream, pounding your finger into the newsprint.

"How can they publish such lies?"

It's at this pivotal moment you decide the time has come to write a letter to the Editor. The process of having that letter actually published is what this column is all about.

Generally, you can shriek, bitch and whine as much as you please in your letter, just be careful to keep the length down to a maximum of 250 words. Also, we ask that you shriek, bitch, and whine neatly. Please type your gripe/comment or print it as immaculately as the workmanship of a medieval monk.

The Gateway is a member of the Canadian University Press (CUP) and thus we have a responsibility to uphold the Statement of Principles which

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When followed, letters to the Editor unfold amusing and controversial epistles. Hell, they're fun. So if something in the paper or on campus makes you want to scream, give us a shout. We specialize in printed screams.

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'Tis the night of the deadline, when layout editors and typesetters gather to curse the overdue prose of our wondrous writers. The following cheery souls have evaded the curses by their timely appearances this fair evening: Warren Opheim, Don Teplyske, Janine McDade, Linda Derksen, Jens Anderson, David Marples, Dan Watson, Nate LaRoie, Angela Wheelock, Shane Berg, Ken Lenz and Mark Roppel. Thanks to Robert Demacedo for his sports shorts.

SECOND WIND

by David Marples

According to observers, the Republican platform for the 1984 presidential election is the most conservative in years. Ronald Reagan's Conservatism (let us give it a capital C) has been very much taken for granted. In brief, critics of the president have remarked on his rigidity, his intrusions in Central America, his lack of knowledge about international affairs. There seems to be a body of opinion in Canada that considers him the stereotype of right-wing politics, a symbol of a vocal minority that encompasses everyone from the Moral Majority to Barry Goldwater.

I also used to adhere to this view. I also read reports about the president beginning work at 10 a.m. and retiring at 4 p.m., whereas it is well known that Jimmy Carter would often put in 15-hour days to complete his workload. But therein lies the key to the Reagan presidency. Carter was a sincere man, who did his best to conduct a fair international and domestic policy. Reagan may or may not be sincere; but he is a highly visible president, and, moreover, one who does not try to cover every aspect of his job.

Reagan is a symbolic president, and in an age dominated by TV screens, this is highly important. This is not to say that he has no real authority - indeed it will be argued below that he has too much - but rather that in the 1980's it is less important that the nation's leader is involved with every detail of current policy. Instead, Americans have a father figure and Reagan's advanced age can actually work to his advantage. He can distance himself from the ribald confrontations that characterized the Mondale Hart nomination battle, and appear before the cameras as a benign well-meaning man, friendly and approachable.

Does Reagan, then have any clearly formulated policies of his own? What about his anti-Soviet pronouncements, for example? Do these not represent the true thoughts of this man? Clearly, Reagan has his own thoughts about the USSR, and they are steeped in 1950's rhetoric. But again we have an example of a Symbolic leader. By denouncing Soviet policies, the leader is ostensibly reflecting the opinions of the people at large, or rather a very vocal minority that believes the U.S. needs a strong stance against Soviet incursions. When he speaks about the Soviet-Cuban military build-up in Nicaragua, Reagan is not making an objective statement after a careful study of documents. Instead, he is generalizing about an issue beyond his ken.

Indeed, if one wanted to make a profound analysis of Reagan's beliefs, it is unlikely the result would be very satisfactory. Simply put, his intellectual capacity is limited and he is not a statesman. But on the other

hand, he has never professed to be something that he is not. If one can accept the leader of the most powerful nation on the earth is confining himself to a very limited role in policy-making, then one should say outright that Reagan is a fine president. Never before has a president appeared so endearing to a populace. Listening to Reagan at a press conference, one almost wants to like him.

There is of course one major problem with Reagan's style of presidency, i.e. he really does have considerable authority. It is perfectly easy for him to make decisions that could change the fate of the earth. Supposing, for example, a disaster occurred along the lines of the hostage-taking of U.S. diplomats by the Khomeini regime of Iran? And we have already seen an invasion of Grenada which, in retrospect, seems to have been an overreaction to events. And what about the question that intrigues most of us: the deterioration U.S. - Soviet relations? Is it not dangerous to have a man in office who is not really equipped to deal with the situation?

And as for the Soviet Union, there is little doubt that a policy which became more secretive and introspective under Andropov has developed into a nervous paranoia under the less able Chernenko, a dull man with no wits and few new ideas. There are good grounds for believing that the Soviets have become more aggressive of late; the anti-American hysteria in Soviet newspapers is reminiscent of the anti-Israel hysteria on those same pages in the 1970's.

Do not be misled. This column is not an apology for right-wing policies or the narrow bigoted views of the Moral Majority; nor for those of the Fundamentalists who think the U.S. president is the man to bring "religion" back into American schools. Reagan may have been superficially connected with above - he may even embrace Fundamentalist religious views, such as they are - but as a president he is acceptable because he is at a distance from events. Perhaps he is more of a monarch than a president. As such, he is less a Conservative and more of an apolitical figure-head.

All one can say for certain is that while there may be dangers inherent in a system that can support a symbolic president, there are considerable more in those where a leader has unlimited powers. Imagine Libya possessed with the nuclear weaponry of the United States. It is far better a leader is well aware that he is being carried on the shoulders of his advisers (the acumen of those advisers, of course, is quite another question).

Of course, the same could be said of Japan's emperor Hirohito in 1941

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- Homemade youghurt and lassies
- Granolas and muesli
- Hot grain breakfast cereals
- Whole grain breads and toast
- Marinated riblets and chicken
- Open face Danwiches
- Quiches
- Stuffed avocados
- Vegetarian Casseroles • Salads
- Soups and chowders •
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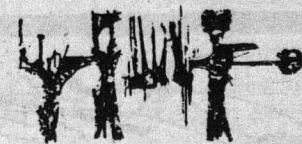


GENERAL MEETING

Wednesday, September 12

7:00 p.m.

Room 270A
Student's Union Building



ATTENTION GATEWAY STAFF:

There is a staff meeting in room 282 SUB at 4:00 pm Thursday, September 6. If you're not there — boy, are you in trouble!

Bear Country

by Shane Berg

THRILL TO THE EXCITING ANSWER TO LAST YEAR'S BAFFLING QUESTION... WHO SHOT THE BEAR?... AS ...



BEAR COUNTRY RETURNS SEPT. 11

DEPARTMENT OF EDUCATIONAL FOUNDATIONS

The following graduate courses are being offered this term.

- EDFDN 501, Lec A2 Tuesday 0830-1120 Half Course
Selected Themes in Education: A Multi-disciplinary Approach
- EDFDN 512, Lec X1 Thursday 1830-2120 Full Course
Anthropological Theory and Education
- EDFDN 521, Lec X1 Monday 1830-2120 Half Course
Studies of Educational Change in Developed Societies
- EDFDN 522, Lec X1 Wednesday 1830-2120 Half Course
Functions of Education in the Development of Emerging Nations
- EDFDN 530, Lec X1 Tuesday 1830-2120 Half Course
History of Education in Canada
- EDFDN 540, Lec X1 Thursday 1830-2120 Half Course
History of Modern Education
- EDFDN 543, Lec X1 Monday 0930-1220 Half Course
History of Education: Method and Structure
- EDFDN 551, Lec X1 Monday 1830-2120 Half Course
Philosophy of Education I
- EDFDN 555, Lec X1 Tuesday 1830-2120 Half Course
Moral Concepts in Education
- EDFDN 561, Lec X1 Wednesday 1830-2120 Half Course
Community Education: A Sociological Perspective
- EDFDN 563, Lec A1 Monday 1530-1820 Half Course
Research Methods in Sociology of Education
- EDFDN 564, Lec X1 Tuesday 1830-2120 Half Course
Education and Social Change
- EDFDN 577, Lec A1 Wednesday 1530-1820 Half Course
Adult Education as a Field of Study

Interested graduate students, both inside and outside the Faculty of Education, are invited to contact the Department Chairman, Dr. R.J. Carney at 432-3726, Rm 5-109, Ed. Bldg. North, with regard to these courses.

A book about cops as humans ...

The Blue Wall
Street Cops in Canada
 by Carsten Stroud
 1983 (Seal Books 1984)

review by Jens Andersen

Mr. Stroud spent a year pounding the pavement and riding Tourist Class in patrol cars across Canada, trying to capture the life and character of our street cops, the ones who have the unenviable job of meeting the public. He succeeded magnificently; the stories he unearthed are nothing short of amazing.

Here is Stroud peering over the cops' shoulder as they haul in a weirdo who has a VW full of porn, and uses his car to try to

drive over hookers.

Here is Stroud in a dark alley as the cops drag a tweedy, well-to-do gent out of his sedan where he was just receiving a hooker-administered blow job. The man's pecker does a quick wilt as one cop gives him a lecture he'll never forget.

Here are Stroud and the cops coming within a micron of getting pulped by the clientele of a posh steak house (an incident chock full of terrible and amusing details).

Here is a policewoman telling about a pig of a martial arts trainer who gropes as he teaches. Unlike so many of the stories in the book, this one has a happy ending; a beautiful ending which should warm the heart of any feminist, and all other human beings who relish poetic justice.

Here is a tacky domestic dispute, an attempted knifing, small-time heroin busts carried out more in stubbornness than hope, a TV crew inflating a minor incident of rough handling into an outrageous case of police brutality, crazy and pathetic people wired on alcohol and drugs, and countless other illuminating scenes.

Not all of the book is first-hand. A good deal is standard after-the fact stuff, though it is no less superb for that. The Montreal police technique for nabbing gangster bank-robbers, for instance, is hair-raising enough in theory. You don't have to see it.

The best part of the book is an extended anecdote told by a police officer who worked in a tiny, remote James Bay community. His tale concerns an Indian youth he befriends,

and whom he must later pursue through the arctic wastes for minor crimes.

The poignant details of a native culture poisoned by the white culture, the description of a mind crumbling in the wild without the props of civilization, and of course the Marlow-esque telling of the story, combine to produce something with the feeling and depth of Joseph Conrad at his best.

The book does have some minor flaws. The extensive geographical descriptions that open each section for example, could probably have been dispensed with, or reduced to a sentence or two, to orient Americans who might be under the impression that Vancouver is in the middle of the prairies.

The trace of Mickey Spillane in the writing style might also have been toned down a bit, although not so much as *Saturday Night* did. Last year, when the magazine printed his story of a policeman killed by armed robbers, a phrase about criminals "with ethics of lizards" became criminals "with eyes firmly fixed on the delusion of the main chance." Other blandnesses were also perpetrated.

A heavy dose of clap on the editors responsible, and all such 19th-century gutless wonders!

In fact, some of Stroud's fireworks are quite good. Not all of them fizzle. Let's change that from Spillane-ish to something approaching Raymond Chandler.

In any event, these quibbles disappear when weighed against the book's manifest virtues. There isn't much on the shelves these days to match it.

On the shelves there are plenty of thrillers to titillate shockable yokels. There are hundreds of books on harnessing Christian suction for fun and profit. There are stacks of books disposing of the mysteries of the universe in 200-400 pages of glib generalizations. There are fat romances for fat housewives, epics and heroic adventure novels for fat hubbies, exercise books for the sort of lamebrains who need books for exercising, biographies of Hollywood non-entities, Kennedy books, sex books, pseudo-intellectual pus-boils like Dr. Geoffrey Ursell's *Perdue...* (OK, OK, I'll cut the list short)... shitload after shitload...

Anyway, you get the drift. *The Blue Wall* sort of stands out in this crowd.

A final note: Stroud doesn't intrude himself into the book nearly as much as you might suspect from reading the interview with him. Basically he lets the facts speak his opinions for him. Even when confronted with a horrible academic-radical type who believes that abolishing police forces will bring on the Millennium, even then he keeps his cool and lets her do 95 per cent of the talking.

Quotable

Carsten Stroud presents an enormous range of opinions from police in his book, impossible to describe or even summarize here. One that stands out is a redneck-cum-intellectual leftist analysis of Indian/white relations, put forth by a Winnipeg cop. It is guaranteed to curl almost anyone's eyebrows, regardless of their political prejudices.

Here are three more random quotes, all from policewomen:

My partner says that working with a woman has made the job much easier. Somehow, when you come up the stairs and two people are at each others' throats, and they see that instead of two cops they have a man and a woman, it kind of shakes them. They get off balance. They don't feel as threatened or invaded. It becomes almost a social thing.

... we don't get a good clientele around this part of town. Rummies. Winos. Hookers from the reserve. Bathing is a yearly ritual for most of them, and it depends on the monsoons, if you know what I mean. It's bad enough watching some floozie peel off a pair of panties that went on during the Diefenbaker government, but to have to check out what was under the panties for dope and guns ... it's too much.

So I get some lip from the big dooper from Burnaby, at the (bar) table, in front of every one. I told him to shut up. He said something completely unacceptable. I kicked the chair out from under him. He started to get off the floor so I kicked him right in the balls. Hard.

... It's not just the males who have fight responses built in. As far as I'm concerned, any trained woman will beat any untrained man no matter how much weight and muscle she has to counter.



Photo: Tim Kubash

Ross, Rodger, Anne, Clifford and Trish, formerly of Hub Mall, welcome you to discover...

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... and the author behind the book

Carsten Stroud, author of *The Blue Wall* reviewed on the opposite page, was interviewed by the Gateway.

Your book got mostly good reviews. Were there any unfavorable reviews of it?

Well, do you know John Sewell at all? Ex-mayor of Toronto. He hated it; absolutely loathed it.

It's kind of a hot-blooded book. There's not a great deal of detachment in it. Also, he thought it was favorable to the police, and he didn't like that. He didn't think policemen would talk like that, so he didn't like that either.

He just hated everything about it.

Out of touch or something...

Well, I don't know. He has his own view. As ex-mayor of Toronto he didn't get along too well with the Metro Police. Apparently he now has a book out on the stands with his view of the police.

In your book you said you've always been fascinated by policemen. What finally prompted you to take a whole year off and write the book?

I'm a freelance journalist, so work for a magazine or work on a book is still work. I have no other source of income. So the calculation was two-fold: I knew I could do the book, and I had a publisher willing to buy it.

But also, on a more fundamental level, I was involved in an investigation of Mafia activities in Hamilton and Wentworth. While I was doing that I developed fairly good contacts with some members of the Metro Police. I got to know them better than I had known police before, and I decided that they were sort of interesting. It would be interesting to see what it was that made them do that job.

The book consists basically of just a few very detailed cases. Did you come across any other interesting stories, like the Hamilton thing, that didn't get included in the book?

Any time you spend around a police department is going to open up several avenues of enquiry. I had to leave a lot of things alone simply because they didn't connect with street cops.

Special squad operations in various police

departments tend to be sort of vertical. They go straight up into government or straight down into the sewers. Either way it's hard to follow. So I stayed with the street cops.

You mentioned in the book that police often seem to adapt their behavior to the fact that a reporter is present. For instance, there was the policeman who was chasing a speeding car, and originally he told the driver he had clocked him at some speed, but he apparently didn't have any radar. Then he looked back at you and he didn't mention it a second time. How much...

A more clear example was in Vancouver when they were trying to arrest a man as wanted on an RCMP warrant for aggravated assault. A lawyer in the restaurant objected to the procedure and was quite obstructive about it. I think the two officers I was with wouldn't have tolerated that obstruction for as long as they had, if it weren't for the fact that they wanted to appear reasonable to a member of the press.

Did they loosen up after a while?

I wrote about the ones who did loosen up.

The ones who didn't loosen up — I wasn't able to get anything out of them. So I guess it's a natural selection going on there.

If they didn't loosen up, and I didn't have the feeling that they were being natural with me, and what was happening was what would have happened if I weren't there, then I went on to another team, because I wasn't interested in getting the standard public relations act.

What sort of rules did you work under when you were out in the street? You said you weren't allowed to cover policewomen while they were on the job.

I still haven't figured out why they wouldn't let me do that. I suspect it's because the policewomen would have complained a lot. I think policewomen are still having a pretty tough time in the forces.

And although administration had a lot of ... what sounded like good reasons for not letting me go out with policewomen, the main thing they were concerned about was they didn't want negative information put out about police forces.

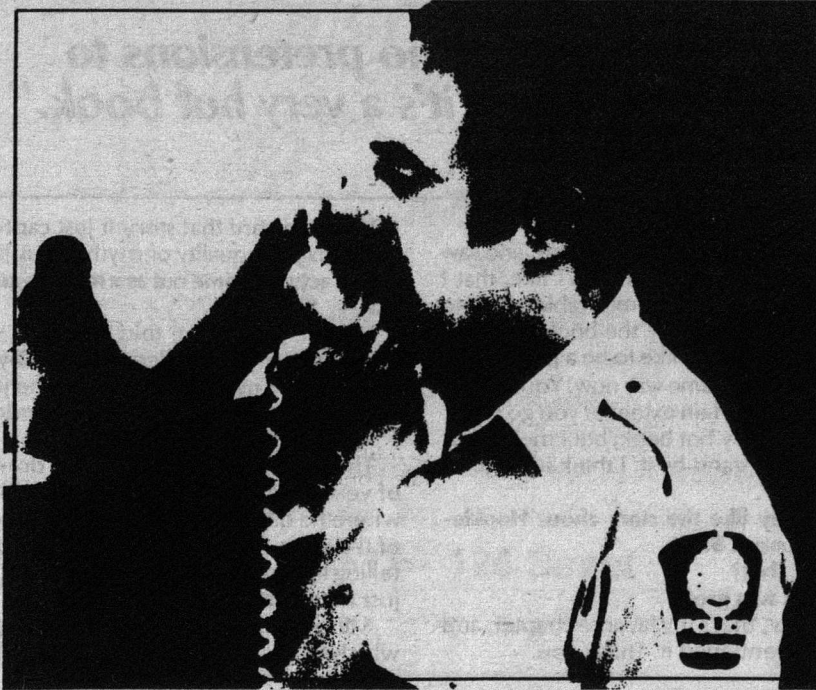


Photo Tim Kubash

A lot of policewomen I spoke to anyway. They had a number of fairly considerable problems with being policewomen, but they were doing it regardless.

Other restrictions I had ... well, I was responsible for my own safety. And there was no legal obligation on the part of any police department if I was killed in any accident or accidentally shot or something. That's my problem, not theirs.

Also, I couldn't actively interfere in any investigation, or in the enforcement of any law or bylaw.

You mention that cops are most hated by the upper classes. Then you had a women — apparently some sort of campus radical from Dalhousie — who was saying that, of course, they are ruled by the upper classes. Did you actually get any feeling from the policemen themselves that they were being used by anybody? Most of their complaints were against upper-level cops.

Well, I tell you: I have some problems with the way we use our policemen, for instance on strike lines.

But do the cops themselves feel that?

Yeah. There are such things as police unions. No thoughtful policeman can act as a strikebreaker, or even as someone who enforces a breach in a picket line, and not be mindful of what happens when his union goes out. They are aware of that. But generally policemen do what they're told and bitch about it later.

So if they are being used, it's only in the sense that any police function is capable of misuse.

What I meant by hostility from the upper classes is: it just seemed that any time we went into a bar or nightclub that was particularly patronized by people with a fair amount of money, they were far less accepting of a uniformed presence.

Many times it was said to us: well, why aren't you out on the streets doing something far more important than hassling good people in here?

If people are not used to seeing or dealing with policemen, as generally members of the middle and upper classes are not, then they react with hostility when confronted with

continued on page 8

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Author continued from page 7

one. It's an odd mixture of sycophancy and hostility, actually.

Anyway, the police don't trust them very much.

Throughout the book, despite the fact that they sometimes get rough treatment, the poorer people actually seem to be almost on good terms with the police.

They certainly have a lot more contact with each other, and more opportunity to see each other as people. Also the ground rules are fairly simple on that level. The police are fairly confident of their power too.

They are less confident of their power when confronted with more and more money. Money equals court time and lawyers and therefore trouble.

I never saw a policeman who wouldn't press a charge against anyone that he felt deserved one. But I know that they were braced more for a lot of court trouble from people who had the money to support it.

You wrote *The Wall* in a sort of hard-boiled style. Why was that?

It was the way I felt. The book has no pretensions to being detached; it's a very hot book. When I was writing the book, about

"The book has no pretensions to being detached; it's a very hot book."

the only people I trusted were police.

I spent so much time with them, and saw so much of the city that I didn't like, that I ultimately only felt comfortable around policemen. And I wrote the book to reflect that reality. What it's like to be a policeman.

I don't feel the same way now. You have to withdraw to a certain extent or you go crazy.

Yeh, it's a fairly hot book, but I meant it to be. And I still stand by it. I think it's a good book.

I especially like the story about Hookie-mal up in James Bay.

You like that?

Yeh, that was great.

You know, that's my favorite chapter, and nobody's mentioned it. Thank you.

When I heard that story it just captivated me. It had the quality of myth about it.

Did it actually come out as a monologue like that?

He (the policeman) told the story — just like that — and I recorded it on my Olympus S9101. He's a natural narrator and he just sat down and told the story. It was wonderful.

All I had to do was type it out.

The guy is just a natural. He had done a lot of years, and he was into the stage of his life where he didn't give a damn what I thought of the story. He just wanted to tell it. He was telling it more to himself than anything else. I just happened to be there.

Mind you, we were pretty blitzed too, which tends to make people either incoher-

ent or perfectly relaxed. In his case it made him perfectly relaxed.

Yeah, it was a wonderful story. I was hoping to get it into a film.

Do you have any further plans to write about police?

Not if I can help it. I'm in danger of being typecast. I've got a couple of other books on the line that are rather far afield from policemen.

I don't know whether I'll be able to get it or not, but I've got an opportunity to write about the Cuban KGB and their operations in the Caribbean and Central America. That's with a New York publisher. I haven't secured that — I'm still in the research stage — but that's my main thrust right now. I'm hoping to get it.

A collection of my *Toronto Life* articles is coming out with McClelland and Stewart this fall. It's a book of investigative articles on everything from heroin to the murders of sick kids.

I'm also doing a small book about undercover police on various levels, from the RCMP to private police, dealing mainly with ethical and psychological stress.

CABARETS

DINWOODIE
2nd Floor SUB

Tickets are available from the SUB Box Office (2nd floor SUB) and various club members.
NOTE: These events are open only to U of A students, staff, and guests. Absolutely no minors admitted!

Friday, September 7

Dental Class of '86 presents

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Human work

Various private and public agencies and organizations are sponsoring the Conference on Human Work, a national employer-employee relations conference to be held September 14 to 16 at the Terrace Inn.

The theme of the conference is the Papal encyclical, *On Human Work*. The conference was scheduled to coincide with Pope John Paul II's visit to Edmonton. Although the encyclical is a Catholic document, conference organizers felt it was "universal in nature and provides an opportunity for non-denominational, non-partisan dialogue on industrial relations."

Attending the conference will be people from across Canada representing the public and private sectors, the ecumenical sector, organized labour, academia, and youth organizations.

The conference will be organized around a series of forums, speeches, and workshops addressing topical concerns in labour relations. Speakers include Edmonton mayor Laurence Decore; former Ontario NDP leader Stephen Lewis; Charles Levinson, Secretary General of the International Federation and General Workers Union; Dick Martin, Vice-President of the Canadian Labour Congress.

For more information and registration forms, call or write to the Conference on Human Work, 11010-142 Street, T5N 2R1, 453-2411, ext. 297.



Saturday, September 8,
U of A Men's & Women's Athletics presents

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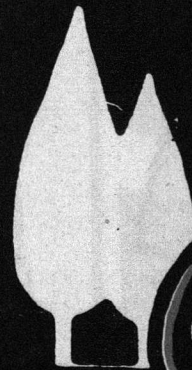
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The Canadian Shuttle missions . . .

Astronaut Marc Garneau will be the first Canadian in space when he flies aboard Space Shuttle Challenger as a payload specialist for an eight-day mission scheduled for launch October 1, 1984.

During this mission, the first of three a Canadian will travel aboard within the next four years, Garneau will conduct experiments in three main categories: space technology, space science, and life sciences.

The space technology experiments involve two areas: important development tests for the NRC Space Vision System experiment to be flown on a later mission; and tests to determine the effect of exposure to space on different advanced composite materials. The space science studies deal with the physical characteristics of the space environment and of the earth's upper atmosphere. The life sciences component includes several experiments on human adaptation to space flight as preparation for the more detailed investigations on a future flight.

Space Technology NRC Space Vision System Development Tests

During the space vision development test, Garneau will assist in the operation of the orbiter's closed-circuit television cameras (see illustration) and make video

recordings of stationary and moving test targets under a range of lighting conditions and distances.

Special test targets will be attached to the Earth Radiation Budget Satellite (ERBS) which will be released into orbit by using Canadarm. ERBS will be tracked by the orbiter's closed-circuit television cameras and the video data will be analyzed during the mission by NRC's prototype real-time machine vision system located in Houston. The position, orientation and rate of movement of ERBS relative to the orbiter cameras will be calculated 30 times a second to permit an assessment of how smoothly it was released from the orbiter.

An important aspect of the tests will be to assess the effects of the sharp contrast in lighting which occurs in space on the closed-circuit television camera images.

The purpose of the tests is to aid development of the NRC Space Vision System to be used in space for rendez-vous, inspection and

assembly tasks and to be flown in orbit for the first time in 1986.

Advanced Composite Materials Exposure

Spacecraft structures and mechanisms have begun to make use of strong light-weight composite materials of graphite fibre and epoxy compounds. There is some evidence that these materials deteriorate in the space environment through exposure to atomic oxygen at orbital velocities (eight kilometers a second). In this experiment, a number of samples of different materials will be attached to Canadarm before launch to see what deterioration, if any, occurs during a short-duration flight. For purposes of this experiment, Canadarm will

on the Long Duration Exposure Facility Satellite launched by the shuttle earlier this year for a stay in space of several months.

The question to be answered is whether deterioration occurs rapidly during the first few days in space or slowly during many months. These tests will give some of the answers and will provide spacecraft designers with valuable data on the materials considered for space use.

Space Science Measurements Using a Sunphotometer

The Canadian-made Sunphotometer is a hand-held instrument which is pointed at the sun to obtain readings of solar radiation at several wavelengths in the visible

dust, moisture, pollution and acidic-haze, but it is very difficult to estimate the extent with any great precision from earth. In space, there is no interference from the earth's Sunphotometer's absolute accuracy.

The second test is pointing the instrument at sunset and sunrise when the sun is viewed through the earth's atmosphere. These measurements will be of great value in determining:

- the density and distribution of the El Chichon volcanic cloud (before it has completely disappeared) Mexico's El Chichon volcano erupted March 26, 1982.

- the distribution of water vapor and other atmospheric gases which affect the chemistry of the ozone layer.

Results will have application in the area of climate research and in studies of the earth's ozone layer and the effects of volcanic clouds on climate.

"the first test involves pointing the instrument directly at the Sun . . ."

be extended so that the samples face the direction of flight for 36 hours. Although Garneau will observe and photograph the composite material samples several times during the mission, the analysis will be conducted after the flight when the samples have been returned to Canada.

These flight tests will provide data which complements that to be obtained from similar materials installed by Canadian researchers

and near-infrared region of the spectrum. This instrument is used by the Atmospheric Environment Service of Canada to measure local atmospheric constituents and to monitor acidic haze.

Marc Garneau will use the Sunphotometer for two tests:

The first involves pointing the instrument directly at the sun to determine the Sunphotometer's calibration. It is known that sunlight is scattered or absorbed by

Atmospheric Emission and Shuttle Glow Measurements

During space flight, some surfaces of the orbiter develop a faintly visible reddish glow which could affect optical instruments of payloads. For example it is possible that the glow could adversely affect the WAMDII (Wide Angle Michelson Doppler Imaging Interferometer) experiment being developed by Canada for a shuttle flight in 1988

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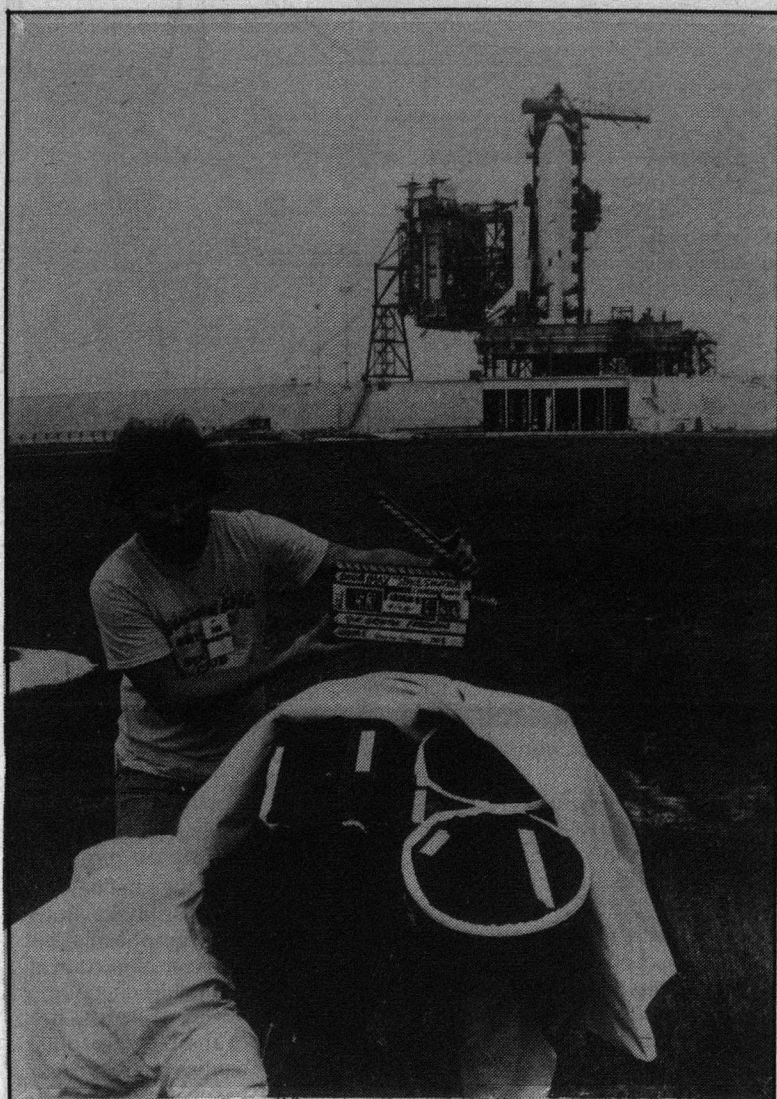
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The causes and characteristics of the glow — which may develop on the surfaces of any spacecraft in a low-earth orbit — are not fully understood; but, under suitable conditions, it may be photographed. This experiment involves the use of very high-resolution optical filters and an image intensifier to obtain photographs which can be analyzed to identify the reactions which produce these emissions.

During the mission, Marc Garneau will repeatedly photograph the glow. He will also use the special equipment to photograph naturally-occurring emissions in the earth's upper atmosphere (at wavelengths specific to the WAMDII experiment). Throughout, he will note times, locations, related events and conditions to provide the data necessary to permit researchers to interpret the pictures.

Life Sciences

Space Adaptation Syndrome Experiment Studies

Several elements make up the space Adaptation Syndrome experiment package.

a) Measurement of the Vestibulo-Ocular Reflex

This reflex, which helps us maintain a directed gaze in spite of motion of the head, seems to be less effective when astronauts encounter weightlessness. It may result in a slip of the visual image on the eye's retina which, in turn, can result in motion sickness. The experiment will use a novel technique to measure this reflex and the amount of image slip.

Marc Garneau will first place a cloth cross measuring about one meter by one meter (three feet by three feet) on the mid-deck lockers. The arms of the cross are marked to indicate up, down, left and right and points along each arm are numbered from zero at the centre to 20 at the end. Zero is the cross-point. Shielding his eyes with a piece of paper, he will make a quick head movement while trying

to maintain the direction of his gaze towards the zero. When he removes the piece of paper, he will see whether his eyes are still directed on the zero or have wandered. At the same time, the beam of a light pointer, attached to his head band and projecting on the same scales, will indicate where his head is pointing.

b) Survey of Sensory Function in Limbs

Some astronauts have described the legs as "useless appendages" during weightless flight and have reported difficulty in assessing exactly where their arms and legs were in darkness or when their muscles were relaxed. It may be that sensory function in limbs gradually deteriorates during space flight. This experiment will attempt to detect any changes in sensory characteristics.

The first test is conducted with eyes open and, again, with eyes closed. It involves Garneau's skin sensations when specially-ridged cubes are pressed by one of the other crew members against his index finger and his big toe. This will be done before flight and at intervals during several days of the

mission. They had the sensation that they were stationary and the floor was moving down and up beneath them. This experiment will assess the occurrence of such illusions during the flight and after landing.

First with eyes open, then with eyes closed, Garneau will perform a series of arm bends and knee bends with his feet tied down to the floor. He will also move his hand and then a bare foot back and forth against a surface. He will then move his eyes back and forth with his head fixed. He will record any illusions of the world moving (floor, wall or surface).

d) Test of Awareness of Position of External Objects

Reports from previous space flights suggest there is considerable loss of orientation in the absence of gravity and visual cues. During a previous mission, several crew members made gross errors when attempting to point while blindfolded at targets above and in front of them. This experiment seeks to determine how fast these phenomena occur following loss of a visual reference and whether they become more or less prominent during the course of the flight.

"Some astronauts have described legs as 'useless appendages'."

mission. Finer and finer sets of ridges will be used to determine his ability to differentiate ridge-spacing.

The second test is conducted with eyes closed. A crew member will bend Garneau's finger, toe, elbow and knee joints and ask him to estimate the extent of movement or angle.

c) Assessment of "Proprioceptive" Illusions

During tests following the Space-lab I flight (Nov. 28-Dec. 8, 1983) some astronauts reported a bizarre illusion when asked to hop up and down. Even with their eyes open,

Garneau will look at several targets, and then be blindfolded. Five minutes afterwards, he will be asked to point several times at each target, using a light pointer. Another crew member will record the locations of the light beam on a line drawing of the mid-deck area. Finally, Garneau will point at each target again, opening his eyes each time he feels he is aiming correctly and confirming whether the target and his arm are where he thought they would be.

e) Studies of Space Motion Sickness (SMS)

SMS is a short-term health prob-

Have a good cup of coffee at

JAVA JIVE

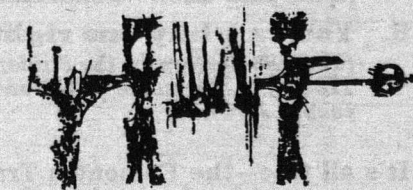
in SUB & HUB

STUDENT OMBUDSPERSON SERVICE (S.O.S)

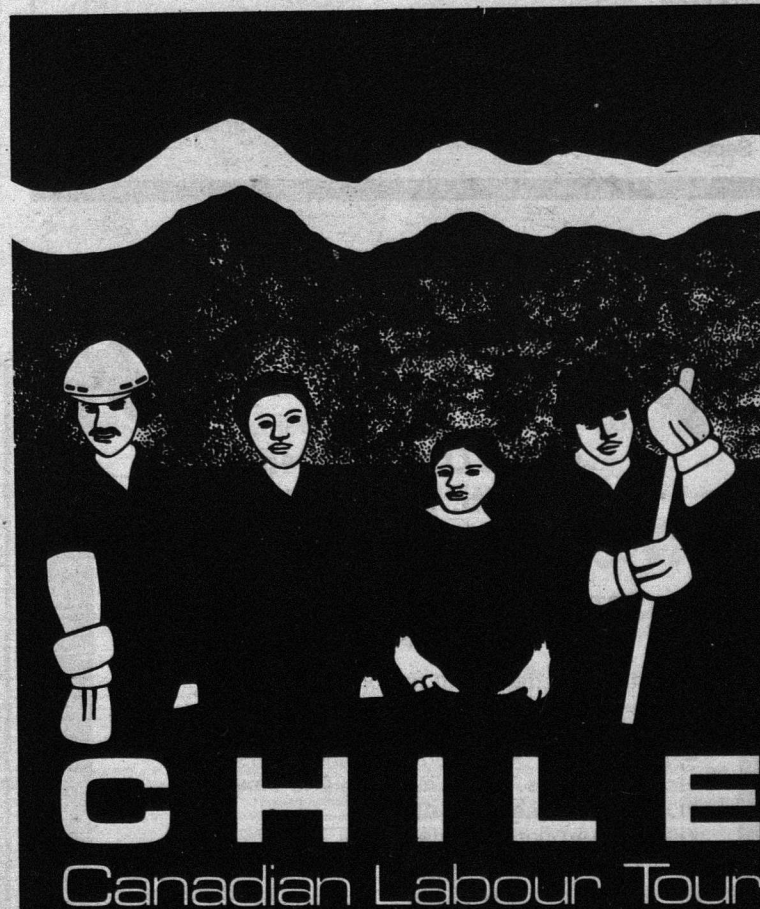
- Academic Appeals?
- Administration Aloof?
- Registrar's Office Taped in Red?
- Students' Union Dictatorial?

Rm. 230 SUB
432-4689

OMBUDSPERSONS:
Gayle Morris
Donald McGarvey



STUDENTS' UNION
UNIVERSITY OF ALBERTA EDMONTON
UNION DES ETUDIANTS



Benefit Evening for Chile
Entertainment: NANCY WHITE & PEPE FARINA
Speaker: JEAN-CLAUDE PARROT

FRIDAY, SEPTEMBER 7, 1984
UKRAINIAN CENTRE,
11018-97 Street, 8 pm
CHILEAN FOOD AND CASH BAR

TICKETS:
\$5 - Students, seniors, unemployed
\$7 - all others
AVAILABLE AT:
Common Woman Books, 8208-104 Street;
Unemployment Action Centre, 9160 Jasper Ave.;
United Nurses of Alberta, 790, 10303 Jasper Ave.;
Laser, 446, 10765-98 Street

The people of Chile need our support. All proceeds go toward OXFAM-Canada development projects in Chile.
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More Shuttle

lem encountered during space flight by more than 40 per cent of all astronauts and cosmonauts. To date there are no reliable tests to predict who will be affected, little knowledge of how to prevent the disorder once in space and no fully-acceptable means of treating the symptoms once they appear. Increased understanding of the underlying mechanism of SMS and practical ways of dealing with it could benefit not only astronauts but also the large number of persons who suffer from common forms of motion sickness, such as sea sickness, car sickness and air sickness.

This experiment will involve careful study of the onset of symptoms and evaluation of the effectiveness of various forms of prevention and treatment.

f) Taste in Space

Although some astronauts have reported that substances taste sweeter and less spicy in space, to date no formal experiments have been carried out on taste sensation. To define whether taste is affected

by weightless conditions, Garneau will apply different colorless dilute solutions to his tongue and record whether each sample is sweet, sour, bitter, salty or distilled water. The weak solutions of sucrose, citric acid, urea and sodium chloride used will be in numbered containers and identical in appearance.

To test whether his sense of smell is also affected, Garneau will close his eyes while another crew member has him smell the contents of four small bottles, identical in appearance, containing gauzes wetted with spearmint, lemon, vanilla extract or distilled water.

The tests will be performed three times during the mission and should help researchers understand more about the basic science of taste and how the central nervous system adapts to various situations. Results could be of importance in refining space diets for long-term flights.

Experiment for the Second Mission Targeted for Early 1986

NRC Space Vision System

The National Research Council

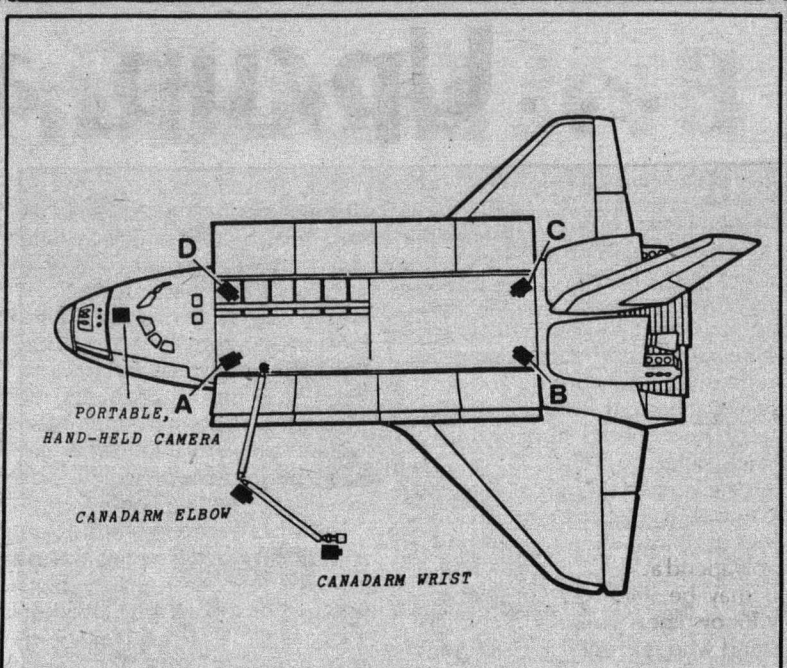
Space Vision System is a state-of-the-art development in robotic technology designed to work with Space Shuttle and Canadarm, the remote manipulator system Canada contributed to the United States Space Shuttle Program. The same technology also has many potential applications in today's factories.

The NRC system is designed to give more precise guidance information to make it easier for astronauts to approach, capture and then berth large satellites or to assemble other structures in space.

An early prototype of the system has already been demonstrated to NASA by the National Research Council in ground simulations at the Johnson Space Center, Houston. The time it took to berth a large satellite was reduced to only one minute from about five minutes.

The NRC Space Vision System would also make it easier for the shuttle to rendez-vous with a satellite and for its Canadarm to subsequently manoeuvre it whether the orbiter or satellite is in sunlight or dark. That's important because the visual cues astronauts use to approach and grapple a satellite can change dramatically as the lighting conditions change from day to night.

For on-orbit operations, crew members currently must rely on the qualitative information they get from viewing a satellite through the shuttle orbiter's windows and from using their closed-circuit television cameras to estimate the position, orientation and motion of the satellite relative to the orbiter.



TV Cameras Aboard Space Shuttle

Cameras A, B, C and D are attached at the four corners of the payload bay; two other cameras are attached to Canadarm's wrist and elbow joint. All six cameras are controlled remotely by astronauts on the flight deck inside the crew compartment. Degrees of control include focus, iris, zoom, pan and tilt. A portable camera is also located in the cabin.

ting the arm under considerable stress.

To deal with this problem, astronauts must ensure that massive satellites are only moving very slowly relative to the shuttle before capture. With the NRC Space Vision System, which senses and calculates the exact position of a satellite 30 times every second, the astronauts will be able to tell quickly and precisely whether the satellite is moving in the correct speed range to permit capture.

Similarly, the system would also make shuttle docking operations with satellites and Space Station

reflected back to a camera on the shuttle. The video image of the target cluster is processed and analyzed by a very fast computer to provide precise data on the position and motion of the satellite. The information is displayed both numerically and graphically on television screens at the control station inside the orbiter.

Using conventional lights, the system can spot an object up to 200 metres away; using a laser, its reach could extend to several kilometres.

Moreover, with NASA building Space Station, the NRC Space Vision System would be invaluable for

“...some astronauts have reported that substances taste sweeter and less spicy in space...”

With the NRC Space Vision System, this information would be quantified for use in guidance and control, either by the crew member or, ultimately, by a fully-automatic control system for Canadarm.

The astronauts to date have had no trouble on orbit manipulating Canadarm — indeed they have been delighted with its performance — more critical conditions will arise when huge satellites of up to 30,000 kilograms are captured and manoeuvred near the shuttle. Although satellites are weightless in zero-gravity, the effects of inertia remain in space. If, for example, the astronaut were to try to capture a massive satellite which is moving too fast, the satellite would tend to keep on going, put-

safer, quicker and more accurate, especially when huge satellites which obliterate all direct views need to be berthed.

The NRC Space Vision System — a combination of light source, TV cameras, computers and TV displays — locates and tracks a satellite by measuring its position up or down; left or right; fore or aft; and its angle in pitch, yaw and roll relative to the shuttle orbiter. It is accurate to one part in 2,000. For example, if a satellite is 200 metres away, its range would be measured to an accuracy of better than 10 centimetres.

To use space vision, the satellite may need to be fitted with special reflectors. Natural or artificial light from sources on the orbiter is

such operations as manoeuvring two large elements of the station together or for assembling other large satellites in orbit.

Space experts anticipate such technology as that provided by the NRC Space Vision System to be a necessary part in the evolutionary process leading to comprehensive telepresence in space. Telepresence refers to the ability of operators in the safety of the crew compartment to control, assemble and conduct other operations in space. Such capabilities also have many applications in hazardous or hostile environments on earth, for example in some manufacturing industries, in nuclear reactors and in underwater operations.

continued to page 26.

UNIVERSITY OF ALBERTA ALUMNI ASSOCIATION 75th ANNIVERSARY SCHOLARSHIP

The University of Alberta Alumni Association has established an Annual Scholarship in honor of the University's 75th Anniversary.

The scholarship will be in the amount of up to \$1,500.00

The scholarship will be presented to a full-time student who has attended the University of Alberta for at least the two previous years.

CRITERIA

1. The student's contribution to campus life and to the University of Alberta community will be a consideration.
2. The applicant should have a satisfactory academic standing and plan to continue studies at the University of Alberta

Application forms and further information may be obtained from:

U of A Alumni Association Office
430 Athabasca Hall
University of Alberta
Edmonton, Alberta
T6G 2E8

or by telephoning 432-3224

The application deadline date is September 21, 1984.

The scholarship will be presented at the Homecoming Dinner on September 29, 1984.

THE ICE PEDLAR

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50 lb. and 25 lb.
PARTY ICE BAGS

• PLASTIC FLEXI GLASS 7 oz. liquor glasses:
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- Plastic wine, beer and liquor glasses
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- Beer and wine ice tubs for rent
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- Liquor Dispensers Rental
- Liquor and beer tickets
- Plastic 9" white plates, 250 pk., \$17.95
- Wholesale prices on cases of party supplies

12136 - 121A Avenue
Edmonton, Alberta
Phone:
455-8203

QUIZ: 1. What is a Student Pak??

- A group of unruly first-year students.
- An item used to carry lunch, books, etc.
- Three bottles of beer.
- A package of four Edmonton Transit Monthly Passes.

2. It is a selective, time-limited sale. True False
(Only full-time post-secondary students are eligible, and you buy it early in September and early January.)

3. It saves you money every day. True False
(You keep the change as you show the pass. Others spend over \$150 with regular cash fares!)

4. It will take you anywhere in Edmonton. True False
(Each pass allows unlimited travel. Not just to classes! And transferable.)

5. You can buy one right on campus. True False
(Your Bookstore in the Students' Union Building, or at Campus Drugs, 8623 - 112 Street. Or come downtown to Transit Administration, 10th Floor, 10405 Jasper Avenue)

It's all true—the Edmonton Transit “Student Pak” gives you monthly passes now for September, October, November and December for \$115. Arrange all your travel today with a “Student Pak”— the answer to all your questions!



B of G, GFC, etc.

by Ken Lenz

The University of Alberta is an institution and like all institutions has a bureaucracy complete with committees, sub-committees, and miles of red tape. All this tends to be monotonous, boring and confusing at best. At worst it is enough to drive frustrated students into a suicidal frenzy.

Anyway, this is an extremely condensed guide to the inner workings of an institution you will probably spend at least four years at, and it may be important, at least for your own peace of mind, to understand who is making the decisions about your future.

THE BOARD OF GOVERNORS

This is the real decision making body at the University. The Board of Governors decides where to allocate the funds provided by the Provincial Government and fees paid by students. This entails decisions on tuition increases, building construction, hiring of academic staff, rents in student accommodation and so on.

There are 19 members on the Board of Governors: the University President, the Chancellor, the Chairman, eight members of the general upper-class public appointed by the Provincial Cabinet and one representative from the Senate, the Alumni Association and Academic Staff Association. The Students' Union President, an elected Undergraduate and member of the Graduate Students' Association represent student views on the Board.

GENERAL FACULTIES COUNCIL

Below the Board of Governors is the General Faculties Council, which makes decisions on primarily academic matters.

There are 140 members on GFC including 50 student representatives, which incidentally haven't been filled in recent years because of an indifference demonstrated by students. We like to call it apathy.

The remaining positions on GFC are filled by the Administration and the teaching staff.

The Senate

The Senate's role is almost purely advisory. It is intended as a link between an otherwise isolated University and the outside world. Dealing with issues like Native Studies Programs and the status of women, the Senate addresses some problems (however slowly and often ineffectively) which might otherwise be neglected.

The membership in the Senate also reflects its purpose of keeping contact with those outside the 'ivory' tower. Of the Senate's 89 members, 62 come from the general public. Of the remaining 27 members there are two from the Board of Governors, eight from GFC, five student representatives, four Alumni members and eight members appointed by the Provincial Government.

The Students' Union

This is the organization looking out for our interests. The University of Alberta Students' Union is a five million dollar per year business employing some 70 people, from big shot lawyers to the waiters and waitresses in RATT and Dewey's. Besides the campus pubs, the SU maintains the Gateway, the campus radio station CJSR, the housing and exam registries, the SU record store and several other services.

And like the University, the SU has managed to build up an

extremely confusing set of committees, boards and policies, all of which are far too convoluted to even touch upon in this article.

Administered by five paid elected executive members and watched over by an often bewildered democratic Students' Council, the SU does its best to act in the interests of students and to further the bureaucracy, but not necessarily in that order.

This year's executive consists of: President Floyd Hodgins acts as a spokesperson, sits on GFC, the Senate and the Board of Governors and does his best to keep everyone smiling with his masterful use of diplomacy and rhetoric.

The VP External Paul Alpern works with the Provincial Government and other outside things. He campaigns for lower tuitions and higher grants as well as many other

programs which might make you life at University a little easier.

The VP Finance Christine Eng, works closely with SU Business Manager Tom Wright trying to control the amount of money spent by the SU Eng's biggest job this year will be to try and control the SU's massive \$300,000 dollar debt.

The VP Academic Donna Kassian represents students on academic matters ranging from the lack of library study space, to proposals for tougher entrance requirements.

Finally, VP Internal Gord Stamp administers the smooth operations of the SU Building and SU services.

If you made it through this article, long dull and boring as it was, you will probably make it through University with relatively little trouble. To the remaining 99 per cent of you who really don't give a shit — I don't blame you.

Doctor prescribed a little
**EXTRA-CURRICULAR
ACTIVITY**
this year?

We've got just the prescription
for music, fun, and good times —

**THE U. OF A.
MIXED CHORUS!**

Join us for our 41st year on campus.

Wednesday, September 12th, 1984
at 7:00 p.m. in ESC 345
(the old Ag. Building)

NO AUDITIONS NECESSARY



Enter the Long Distance Contest

Enter often. Every 3 Long Distance calls you make gives you a chance to
WIN 1 OF 3

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The sensational "go anywhere, do anything" 1985 Ford Bronco II, the V6 powered sporty utility vehicle with proven design features. Built Ford tough, it's a 4-wheeler that's at home on the open road as well as more tortuous off-road terrain. Any surface, any season, Bronco II is ready to work or play hard. It's the perfect "long distance" vehicle that's a sure bet to make someone happy.



3 LUCKY STUDENTS WILL EACH WIN A BRONCO!

FIRST DRAW DATE: OCTOBER 17, 1984 SECOND & THIRD DRAWS: NOVEMBER 28, 1984, FEBRUARY 20, 1985

PLEASE ENTER ME IN THE



LONG DISTANCE CONTEST

Clip out this entry form and keep it handy. Fill it in as you make your long distance calls. As soon as you have completed three calls, mail the form or send the required entry information (see rule #1) to: **MAKE SOMEONE HAPPY LONG DISTANCE CONTEST, BOX 1468, STATION A, TORONTO, ONTARIO M5W 2E8**

	AREA CODE	NUMBER CALLED	DATE CALLED
1	<input type="text"/>	<input type="text"/>	<input type="text"/>
2	<input type="text"/>	<input type="text"/>	<input type="text"/>
3	<input type="text"/>	<input type="text"/>	<input type="text"/>

Name _____
Address _____ Apt. _____
City _____ Prov. _____
Postal Code _____ Tel. No. _____
(Where you can be reached)
College or University Attending _____
I have read the contest rules and agree to abide by them.
Signature _____

1. To enter, print your name, address and telephone number on an official Telecom Canada entry form or a 3" x 5" plain piece of paper. Also, print telephone numbers (including area codes) and dates of three (3) Long Distance calls* completed between August 16, 1984 and February 20, 1985. Each group of three (3) completed Long Distance calls may be entered only once.

OR

On an 8-1/2" x 11" piece of paper print your name, address and telephone number. Also print the numbers (including the area codes) of the three (3) Long Distance calls you would like to make and beside each, a hand written description of not less than 25 words stating why you would like to make the call. Only the original hand written copies will be acceptable. Any mechanically duplicated copies will be disqualified.

2. Enter as often as you can, however, be sure to mail your entry or entries bearing sufficient postage. NOTE: ONLY ONE ENTRY PER ENVELOPE. Entries should be mailed to: **MAKE SOMEONE HAPPY LONG DISTANCE CONTEST, BOX 1468 STATION A, TORONTO, ONTARIO M5W 2E8**

3. There will be a total of three (3) prizes awarded (see Rule 4 for prize distribution). Each prize will consist of a 1985 Ford Standard Bronco II with all standard equipment plus the following options: H.D. battery, AM radio, tinted glass, automatic locking hubs, deluxe tu-tone paint, gouge package. Approximate retail value: \$13,245 each. Local delivery, provincial and municipal taxes as applicable, are included as part of the prize at no cost to the winner. Drivers permit, insurance and vehicle license will be the responsibility of each winner. Each vehicle will be delivered to the Ford dealer nearest the winner's residence in Canada. All prizes will be awarded. Only one prize per person. Prizes must be accepted as awarded, no substitutions. Prizes will be delivered to the winners as quickly as circumstances permit. Prizes may not be exactly as illustrated.

4. Random selections will be made from all entries received by the contest judging organization on October 17, 1984, November 28, 1984 and the contest closing date, February 20, 1985. Prizes will be awarded as follows: one (1) Bronco II will be awarded from all entries received by NOON October 17, November 28, 1984 and February 20, 1985 respectively. Entries other than the winning one in the October 17 draw will automatically be entered for the November 28, 1984 draw. Entries other than the winning one in the November 28, 1984 draw will automatically be entered for the final draw, February 20, 1985. Chances of winning are dependent upon the total number of entries received as of each draw. The draw entrants, in order to win, will be required to first correctly answer an arithmetical, skill-testing question, within a pre-determined time limit. Decisions of the contest organization shall be final. By entering, winners agree to the use of their name, address and photograph for resulting publicity in connection with this contest. The winners will also be required to sign a legal document stating compliance with the contest rules. The names of the winners may be obtained by sending a stamped, self-addressed envelope to: Telecom Canada, 410 Laurier Ave. W., Room 950, Box 2440, Station D, Ottawa, Ontario, K1P 6H5.

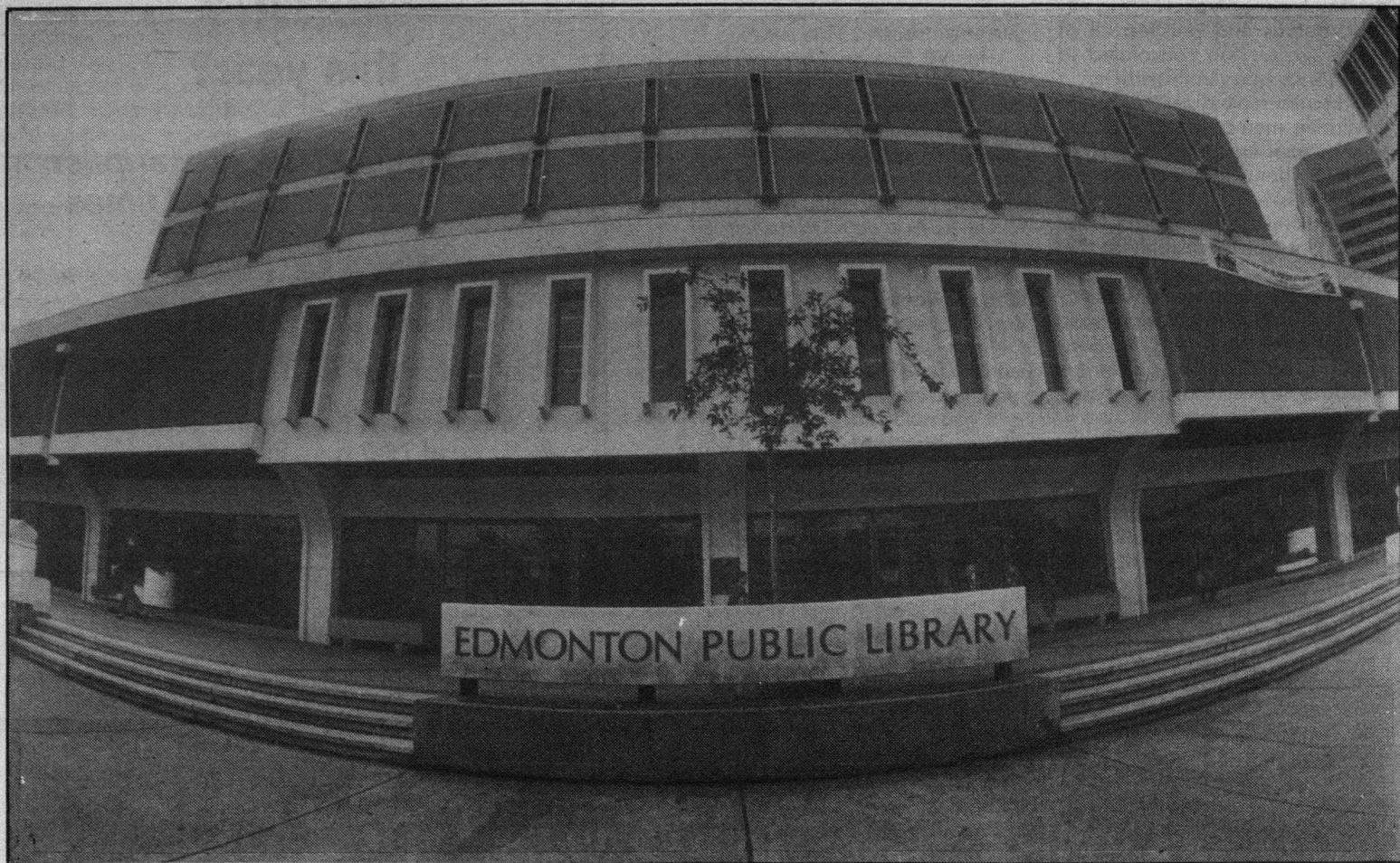
5. This contest is open only to students of the age of majority in the province in which they reside who are registered full-time at any accredited Canadian University, College or Post-Secondary Institution. Employees of Telecom Canada, its member companies and their affiliates, their advertising and promotional agencies, the independent contest organization and their immediate families (mother, father, sisters, brothers, spouse and children) are not eligible. This contest is subject to all Federal, Provincial and Municipal laws.

6. Quebec Residents

All taxes eligible under the Loi sur les loteries, les courses, les concours publicitaires et les appareils d'amusement ont été payés. A complaint respecting the administration of this contest may be submitted to the Régie des loteries et courses du Québec.

* A long distance call is a completed call outside the entrant's designated free calling area.

An overdue look into



its resemblance to a small town library may be temporary relief to the occasional bout of bigcityitis.

While discussing the library branches, it should be noted that not all the branches are created equal. For whatever reasons, be they financial or otherwise, certain branches are more impressive than others. The Downtown Main branch is obviously the most luxurious of the facilities and its materials reflect this; the records at the main branch are, by far, in the best condition. The Strathcona branch is also quite satisfactory in this regard; at the same time, the Southgate location should be avoided at all costs — messy, messy.

Before one can use the public library to its full potential, a library card must be acquired. The obtaining of a library card is really a simple process. If you are a permanent resident of Edmonton, all you have to do is to go down to the location most convenient to you and apply for your card. If you have only just moved to the city you must produce your home address, as well as proof of your Edmonton residency — two addressed letters is sufficient. Also take along your student ID card. Library privileges can be suspended for the usual reasons — excessive fines and abuse of the library system.

"We (the Edmonton Public Library) have to serve everyone"; states Howard Saunders, Head of Branch Services, "students are just a portion of our public". When using the Edmonton Public Library, keep those words in mind. Unlike the university's system which is here for and because of students, the EPL has to serve all of the people of Edmonton. However, if one uses the facilities with respect and some intelligence, its potential uses are limitless. The public library system should be used by all students attending the University to supplement and complement the University's system and thereby insuring that they are receiving the best education, and entertainment, possible.

The writer wishes to acknowledge the following in the preparation of this article: Howard Saunders; Ilmars Strauss, Supervisor of Information Division; Val Sólash, Supervisor of Audio Visual; Maureen Crawford; and especially Gilby.

To the casual observer it could appear that books are taking a backseat to iguanas and videodiscs at the Edmonton Public Library. Libraries have evolved from simple book lenders to multi-faceted communication centers.

The Edmonton Public Library offers books, videodiscs, record albums, information services and special presentations. The diligent student, with a little bit of foresight, will discover that the library can effectively supplement the University of Alberta's library system and provide a steady source of free entertainment. For example, what happens if that absolutely essential text for your history essay is already borrowed from the university library system?

You might think of looking for that text, or any other book on a required or suggested reading list, at the Edmonton Public Library. The advantage in using the EPL to compliment the university's system are numerous: for one, the three week loan period.

The Edmonton Public Library works with a three week loan period system, with no possibility of having the book recalled; the university's library system works on a one or two week loan period with the threat of the book being recalled if someone else requests it.

Also, while the university has a great selection of books, there is the chance that they may not have a copy of the book you are looking for. If this is the case, contact the public library as there is a good chance they may have a copy of it.

The EPL offers an intricate HOLD system for its users. A hold may be placed on any material in the system (book, record, videodisc) and that piece can be transferred to the branch most convenient to you. Normally, a book or album can be located and ready for you in just a

couple of days.

For students on tight budgets (and who isn't) the library's audio-visual department can be a welcome budget stretcher; its recreational benefits are almost limitless. The library has an immense collection of audio recordings (records) for its members' use. All the musical fields are covered: rock, classical, blues, folk, reggae, jazz, international, film and show soundtracks, spoken word, soul and vocal. The records may be loaned for a week, are free and as such are an inexpensive recreational tool for the student. It should be mentioned that the audio-visual department has attempted to acquire a large selection of foreign pop albums, notably from Hong Kong and India, which may be enjoyable to the many foreign students on campus.

The main branch also has an absolutely huge selection of children's records. Like all the library's records, the children's records may be borrowed for a week, ample time for the kids to get their fill of the latest Sharon, Lois, and Bram album.

Another feature of the A-V division is the library's large selection of videodiscs. Also free to the member, the selection ranges from the Halloween series to *Rebel Without a Cause*; unfortunately, there are no Barbara Stanwyck movies available. With videodisc machines available from the library at only \$10 a day (book weeks in advance, if possible), the library is much cheaper than commercial rental outlets.

The audio-visual department also houses 8mm and 16mm movies (and their projectors) of both entertainment features and educational films. Student teachers may consider the library's selection when attempting to locate films to supplement their in class instruction.

The downtown library has a large children's facility featuring literature, project, and Flash the Iguana. Predominating over the arts and crafts displays is an impressive selection of works designed for your children in English, French and other languages. Elementary education students may find a stroll through the library beneficial to their development as educators. Interspersed among the usual library apparatus is Flash the Iguana, a few rabbits and a dove. The children's library should be used by all children to insure their full educational development.

While the kids are browsing through the children's library, Mom and Dad may wish to indulge in the library's selection of magazines and newspapers. At the downtown branch there are over 2000 current publications in stock from around the world. So, whether you wish to read the *Winnipeg Free Press* or *Sounds*, free of charge, the library is recommended.

The reference area of the library is quite complete and may be helpful to students on certain papers. It features a complete selection of government pamphlets from the federal (Canada), provincial (Alberta) and municipal (Edmonton) levels. Also available to the student (and everyone else) is extensive travel and consumer information, as well as their largest telephone directory in the city; it is invaluable for locating addresses.

The library has a large selection of dictionaries and encyclopedias in several languages and these should not be overlooked when writing serious, big time papers. The reference area may appear confusing at first and it may be recommended that the staff be consulted to achieve maximum use of the area.

The Edmonton Public Library is almost always presenting some type

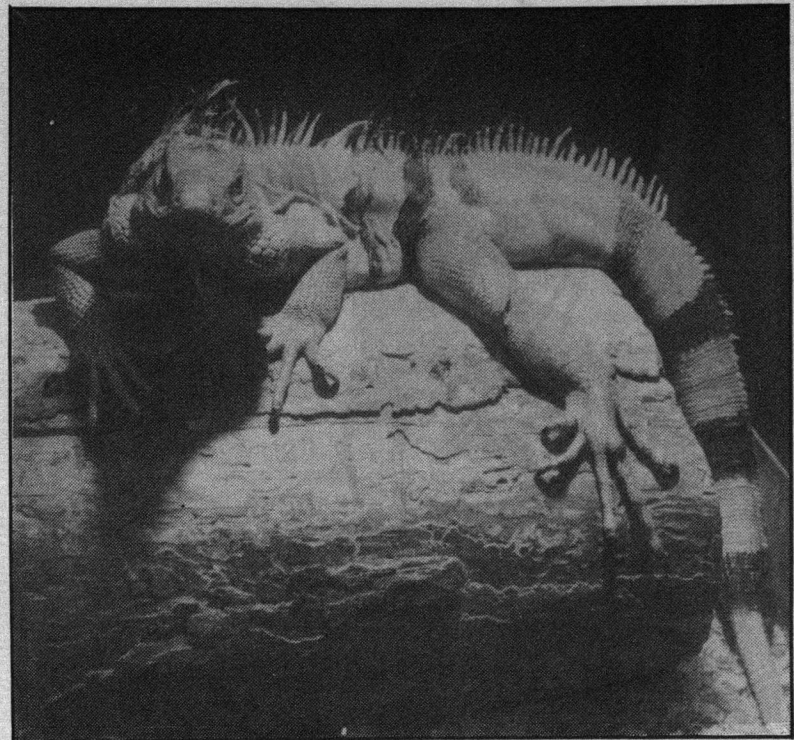
of program or series for the public's entertainment. The main branch offered several children's programs during the summer and will continue to do so in the fall. According to Maureen Crawford, Assistant Supervisor of Community Programs, the library will offer an evening children's series beginning on September 21. On this evening the library will present mime David Cassell. "Bullfrogs and Bubblegum" is geared for children's enjoyment, however mime enthusiasts of all ages are encouraged to attend, says Crawford. For further information and upcoming events, contact Maureen Crawford at 423-2331.

Other fall programs are still in the planning stages, Crawford says, but a film series of some type can probably be expected. The Community Programs division of the library have divorce, marriage and bereavement information. One session that may be helpful to some students is entitled "How to Build a Healthy Relationship". For details on this year's possible sessions, again contact Maureen Crawford.

In addition to the main library branch downtown there are numerous branches throughout the city. The library branch most convenient to the university area is presently closed. The Strathcona Library, located at 84 Ave. and 104 St., has been closed for much of the summer and will hopefully reopen in November. The Strathcona branch building is currently being renovated, being returned to its glory of the early twentieth century.

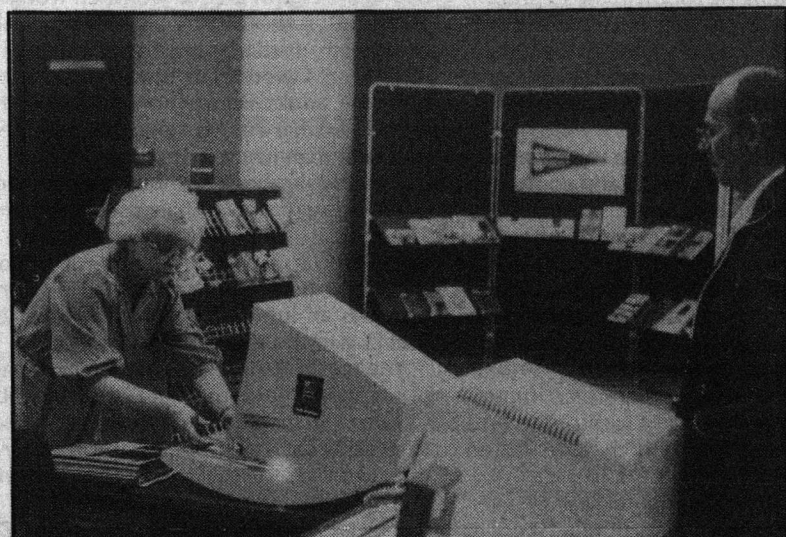
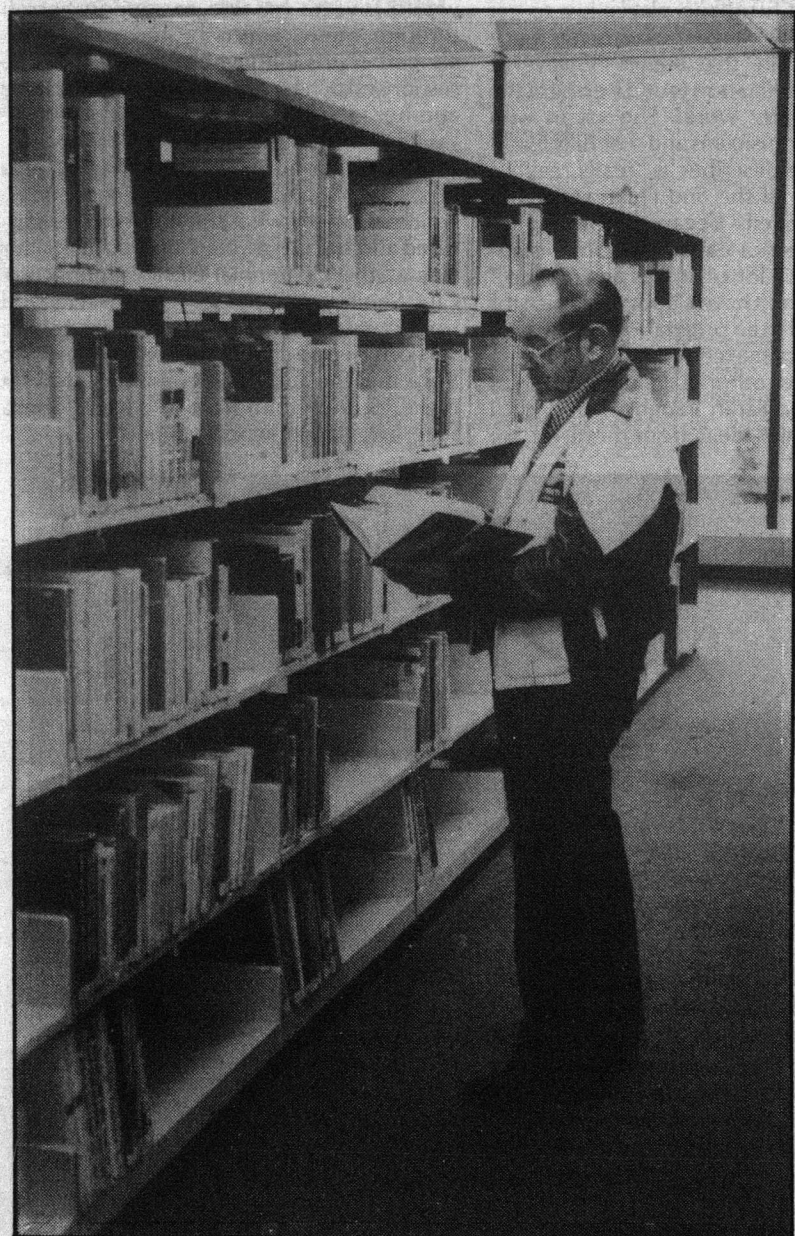
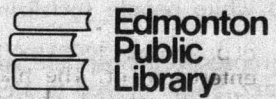
Once reopened the library will be more comfortable to visit (cool in summer, warm in winter). In addition to better climate control in the building, the library will have two functional floors, with the basement being activated. The Strathcona Library has a very warm and inviting atmosphere about it;

Edmonton's library



Story by Don Teplyske
Photos by Bill St. John

Clockwise: Edmonton Public Library Main Branch, a large record selection, Flash the Iguana, art classes for children, helpful librarians, a happy browser.



ENTERTAINMENT

All God's children get bebop

by Angela Wheelock

"We can weather the great unknown as long as we can play and sing together," Sheila Jordan told the sold-out audience at the Centennial Library during Jazz City.

That urge to keep bebop jazz alive has helped Jordan weather the unknown more than a few times herself. She credits Charlie Parker (Bird), one of the founders of bebop, as a major influence on her own life and says, "I learned to live my life according to the dues he paid. I don't do this stuff for money," she added, "I do this because I really support the music."

Sheila was born in 1928 in Detroit, Michigan on the same day, she pointed out, as Mickey Mouse. (This is an aside thrown in, it seems, as a grace note not as a fact of any great significance in her own life.) She left Detroit as a young child to go and live with her grandparents in a mining town in Pennsylvania. There she remembers singing — always singing — for whoever would listen.

As a teenager Sheila returned to Detroit in 1949 — just as bebop was bursting onto the jazz scene. "I heard Bird," Sheila remembers, "and that was it." From that point on she was hooked on jazz.

But being a jazz fan was no easy thing for a white girl in the racist atmosphere of pre-Civil Rights Detroit. Sheila began hanging out at black jazz clubs such as The Bluebird Inn and The Club Sudan. The black jazz fans were not the problem, she is quick to point out. "They welcomed you with open arms," she says. The white police were another story. They arrested Sheila and other friends on any excuse — loitering, anything. But it was clear to Sheila they simply couldn't tolerate black and white people socializing openly.

To escape that repressive atmosphere, and to learn more jazz, Sheila moved to New York City in 1951. She hung around at jazz clubs, met Charlie Mingus who encouraged her singing, and Duke Jordan, Bird's piano player, who she married.

"I loved Charlie Parker so much," Sheila joked during her Jazz City performance, "that I married his piano player just to get close to him." Backstage she confesses that it was not quite like that but — however it happened — Sheila soon found herself at the centre of the jazz world. She sat in with legendary jazz musicians and met Billy Holiday, who Sheila describes as "really real."

It was not until she and Duke separated however that Sheila began performing on her own. It was not easy to become established. "I have a lot of strikes against me," Sheila says, "I don't have a booming voice for one thing, and I'm an original — it might take me forever to gain acceptance."

Sheila admires other jazz singers, such as Betty Carter and Sarah Vaughn, but says, "I would never take ideas from them. I have

enough to sing about my own life."

Sheila's contribution to jazz may be remembered as pioneering the concept of bass and vocalist. She met her current bassist, Harvey Swartz, in 1972 and they have worked together periodically ever since.

Harvey came to jazz against the odds too. He grew up in Marblehead, Massachusetts, where "jazz was an unknown world." He remembers playing the piano almost as soon as he could walk. "I would pound out my frustrations on the piano," he says. One of the major influences on his choice of jazz was his high school music director, Sam Harris, who told him, "I hate jazz! I only like music written for concert band." Harvey was no more inclined to accept that sentence on jazz than Sheila was to let a white policeman dictate her choice of music and friends. Harvey soon gravitated to New York as well, where he and Sheila met, and their music meshed.

"Bass gives you freedom," Sheila says, "it's my favorite instrument. It is emotionally intense because you are totally undressed, neither person can hide behind the other."

This intensity was clear in the performance that Sheila and Harvey gave during Jazz City. Their renditions of "You Are My Sunshine" and "Lazy Afternoon" fixed me in my seat, afraid to breathe, afraid to miss a note.

"Pure jazz will always suffer," Sheila says, "it is up to the people who believe in it to carry it on." When asked if jazz isn't too intellectual Sheila objected vehemently. "It is the furthest thing from intellectual," she says, "it is from the heart. You have to feel it."

Sheila thinks that jazz may seem intellectual because younger musicians are getting away from the passion of the earlier players. "They should have a class that teaches them how to feel," Sheila says. Sheila, in fact, teaches a vocal class in jazz at City College in New York, and she presses her students to "unveil their deepest emotions."

It is common knowledge by now that Sheila supports herself by working at a 9-5 job, taking time off to do jazz engagements as they arise. But she sees this as more of a blessing than an impediment. Of course she would love to be able to support herself through music, which by the way, seems altogether possible given audience and critic response to her current work. But having another job allows her to sing only what she wants and what she loves.

"I don't have to prove anything," Sheila says, "I can sing any way I want to sing," which is exactly what she did for an enraptured audience of several hundred lucky jazz fans at the Centennial Library during Jazz City. Sheila and Harvey's repertoire ranged from classic bebop and scat singing, to jazz versions of pop classics such as Honeysuckle Rose, and the audience loved it all. "How far is the journey from here to a star?" Sheila sang, and the audience was hers.



SCOTT
BAIO is
CHARLES
IN CHARGE

CLIFFORD

Plot and dialogue instead of canned ham

Sitcoms beefing up

Reviews by David Maynard

If two new shows acquired by CBC Edmonton this fall are any indication, situation comedies are taking a step in the right direction by beefing up the "situation" and toning down the slapstick. Unlike their predecessors in the genre, like *Three's Company*, *Diff'n't Strokes*, *Benson*, etc., *Kate and Allie* and *Charles in Charge* rely more on substantial plot and dialogue than on ham acting and canned laughter.

Both new shows are still hampered by the limitations of the genre, the most severe of which is limiting a show's appeal to a narrow, target audience. The producers of *Kate and Allie* have singled out 25-35 year-old single women as their audience, and *Charles in Charge* is aimed at 12-16 year-old girls.

Kate and Allie is about two divorced women who share a New York apartment. In the pilot episode, Kate (Susan St. James) helps Allie (Jane Curtin) prepare for Allie's first date since her divorce. The scenes are centered almost exclusively around two women talking: in the laundry room, in a department store changing room, in the bedroom, kitchen, and living room of their apartment. While the conversations are light and entertaining, they do manage to portray some real feeling. Conversations about women's mid-life crises may not appeal to everybody, but it is particularly encouraging to see a comedy that relies more on dialogue and good writing than on cheap sight gags.

Jane Curtin reverts once or twice to her *Saturday Night Live* persona, with lines like "the man I once loved is no more than pond scum to me now", but overall, she has dropped her facade of irreverence and instead seems to be infusing some genuine feelings into her acting. The result is impressive: this sitcom just might turn out to be a proving ground from which Jane Curtin emerges as a credible actress.

Charles in Charge will appeal to even fewer readers of this article, but that is not to say that the show is devoid of talent. The situation is simple: Charles (Scott Baio) is coming to grips with the responsibilities of

adulthood. A university student away from home for the first time, he is caught between two worlds when he is hired by a young couple to look after their teenage daughter and two pre-teen sons.

The comedy of *Charles in Charge* is more in the traditional sitcom vein of sight gags and sexual innuendo. When Douglas (one of the sons) appears in a martian mask, for example, the acting and dialogue stop for a good five seconds while the laugh track is cranked up to 10. When Charles' well-cleaved date, while leaning over the chop suey, says "come and get it while it's hot," we only need about a "three" on the laugh meter to clue us in to the double-entendre.

The situation, though — at least in this pilot episode — is ingeniously orchestrated. There are three couples: while the married adults are out, Charles entertains Gwendolyn ("hotness personified!" according to Charles' friend, Buddy) downstairs, and Lilah, the teenage daughter is supposedly getting some help with her homework upstairs from Charles Alexander — "the most excellent boy in the eighth grade." Between worrying about his responsibility to protect Lilah's innocence upstairs, and trying to put the moves on Gwendolyn downstairs, by the time the adults return home, Charles has discovered that there is more to boy-girl relationships than just sex.

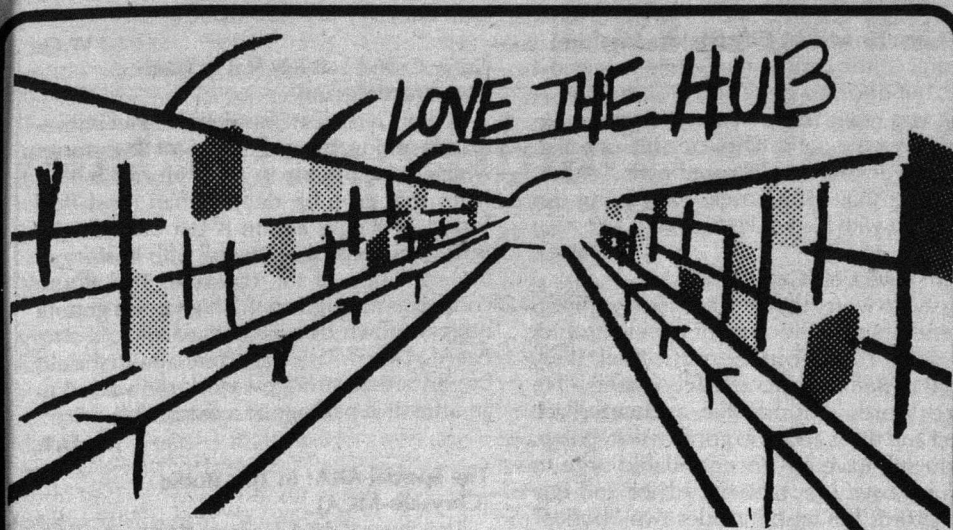
The moral is simplistic, but then the same could be said of any Shakespeare comedy. The trick is in how the show arrives at its conclusion, and with the geometric opposition of the two sub-plots, *Charles in Charge* provides an intricate and well thought-out build up to the inevitable conclusion.

You may not think that martian masks and phrases like "goon machine" are funny, but *Charles in Charge* was not meant to appeal to everybody. Taken for what it is, *Charles* does reflect some real talent, at least in writing, if not in directing and acting.

Kate and Allie will be showing on Monday nights at 9:00, and *Charles in Charge* is scheduled for 7:30 Wednesday. Both are on CBC Edmonton.



Photo Angela Wheelock



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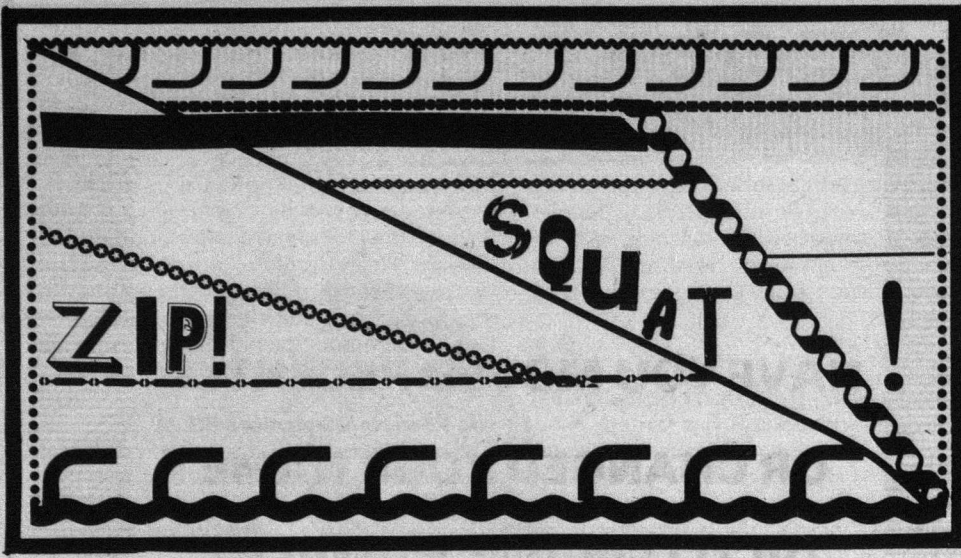
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reviews by Warren Opheim and Don Teplyske

Siouxsie and the Banshees: Hyaena (Polydor/Poygram)

You've just gotta wonder about a band that releases a Beatles cover as the single from an album. Even more suspicious is the irony that the ex-Queen of London's punk scene along with her group should get artsy by taking nine months to work on the

recording (Shades of Fleetwood Mac!). Don't waste your time.

W.O.

Howard Jones: Human's Lib (WEA)

How can a man who writes The Most Catchy Dance Hit of 1984 fill his debut album with another nine songs that lack anything interesting? It seems that the rule these days is to write one excellent song, and fill the rest of the album with, well, filler. Next time,

Howard, let's see and exception.

W.O.

The Cars: Heartbeat City (Elektra/Asylum)

Aural cotton candy; nice while you give it a try, but once it's gone you wonder if anything was really there in the first place. No classically enigmatic lyrics on this one like "chicken encounters fill your bowls," either. Could be that Ric Ocasek was having too much fun with his Fairlight CMI.

W.O.

Berlin: Love Life (Geffen/WEA)

I used to worry that maybe I like synthpop in general simply because of the electronics and didn't care about the music itself. Well, thanks to Berlin, I can now sleep nights. "No More Words" sounds like a Quarterflash reject and that's about as good as they come. If you still have an uncontrollable urge to snap up *Love Life*, take my advice and buy the record; the tape includes two "bonus" songs. Hey Gilbert, how do you spell a Bronx Cheer?

W.O.

Rubber Rodeo: Scenic Views

There is definite country influence on this debut recording, but they must be doing something right (right Don?) because I, a confirmed C & W hater, like it a lot. Hard to pigeonhole, but one critic calls them a cross between Chet Atkins and Devo — that's

pretty superficial. Besides, old Chet would look darn silly in a flowerpot.

W.O.

Gerry Cott: I Left My Hat in Haiti (Current/Polgram)

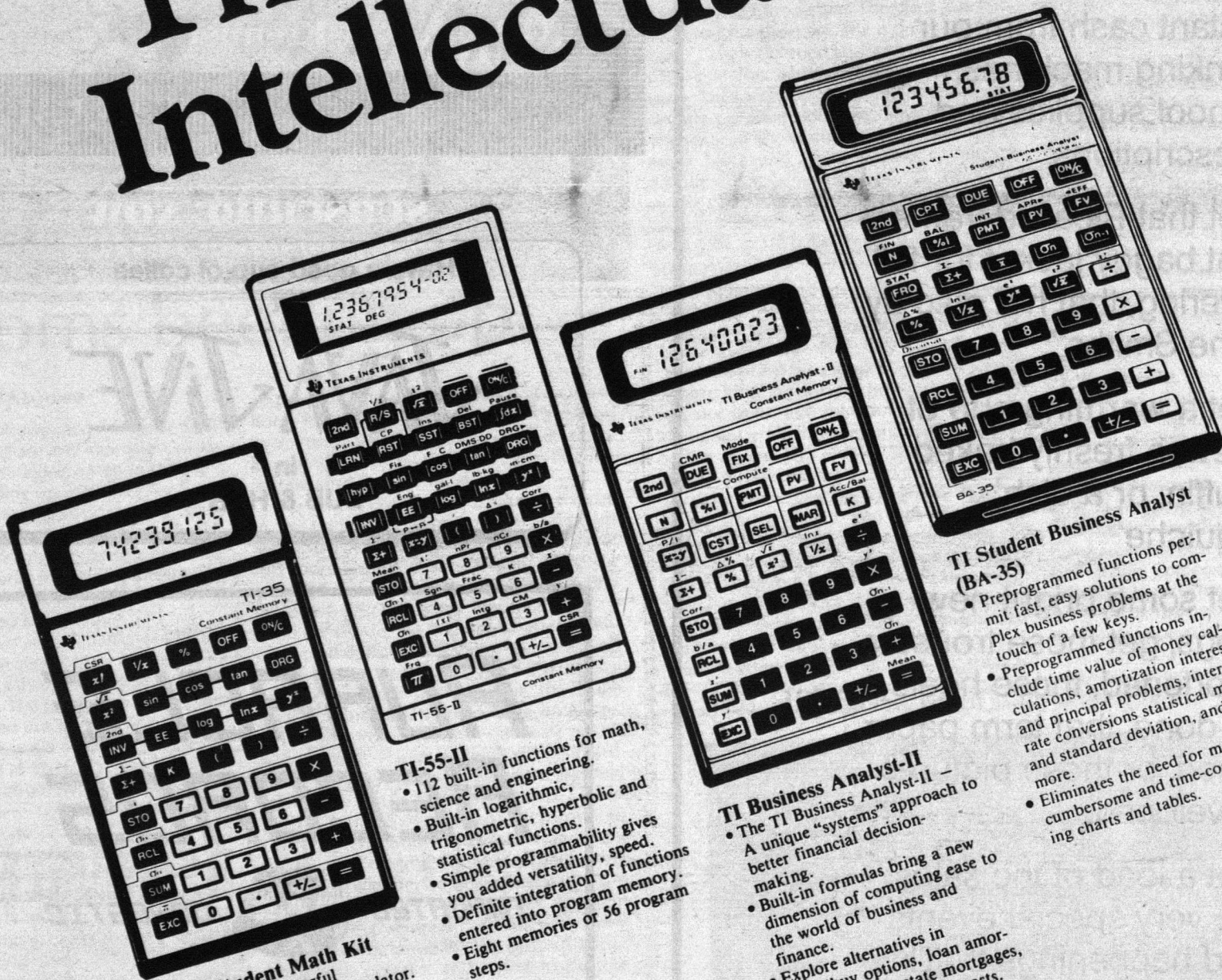
Ex-Rat Gerry Cott has delivered an immediately enjoyable collection of five songs which are poppish in feel, but which have lyrics that go a bit deeper than most fluff songs. The mini album is led off with the masterful "Alphabet Town" with its story of the cool side of the darkside. The album continues through on this high never getting bogged down by substandard filler. "Some People I Know" is what a mini-album should be: an artist's strongest work showcased in an attractive package at a reasonable price.

D.T.

The Special AKA: In The Studio (Chrysalis-MCA)

The Special AKA (essentially The Specials without Terry FunBoy) have finally released their debut album following several semi-successful British singles. The wait has been well worth it. The Special AKA is much more politically centered than were the Specials; focusing on the racial injustices of the world. The songs are composed of powerful rhythms and equally scorching lyrics: "If you have a racist friend, now is the time, now is the time,

The Intellectuals



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for your friendship to end" is subtly whispered by Rhoda Daker and Stan Campbell in "Racist Friend". "War Crimes" and "Free Nelson Mandela" are equally biting in their depiction of man's injustices to his own kind. The anti-racist focus of the Special AKA may be too much for some people and if it is too strong for you, well I guess you know what you are.

D.T.
Prince and the Revolution: Purple Rain
(Warner Bros./WEA)

Prince has arrived with his latest album and is now the undisputed champion of American rock stars "Purple Rain" is unquestionably the best album to be released in the past year and confirms what many have been claiming for years — that Prince is a genuine musical genius. At least this is what everyone from Rolling Stone on up wants you to believe. Well babies, "Purple Rain" is in fact a

giant step down from "1999" with nothing as danceable as "Delirious" "Purple Rain" has only one great song ("When Doves Cry") with the rest simply products of Prince's continuous musical masturbation. There is very little on "Purple Rain" which shows more than a flicker of genius on Prince's part and this 40 minute sob story of his wretched life only proves that Prince is concerned about noone other than himself. I'll take Bruce over this anyway.

Little Steven and the Disciple of Soul: Voice of America (EMI/Capitol)

No longer content to hide in Bruce's shadow, Steven Van Zant has burst forth into his own and has severed all ties with his former boss on his second album with the Disciples of Soul. "Voice of America" as the title suggests, is very American in focus ("I'm A Patriot" "Undefeated" and the title track) but the energy present throughout the album

should make it attractive to the listener despite the American excesses in the lyrics. "Checkpoint Charlie" is very close to the musical style of "Nebraska" and in several other places you may say to your self "Wasn't this on Darkness?" However, if you're best friends with Bruce Springsteen for twenty years, you have to be influenced to a degree. "Voice of America" is a welcome blast of rock and roll with a little bit of soul and is a pleasing change from grey skies and long trenchcoats.

D.T.

La Toya Jackson - Heart Don't Lie (Epic/CBS)

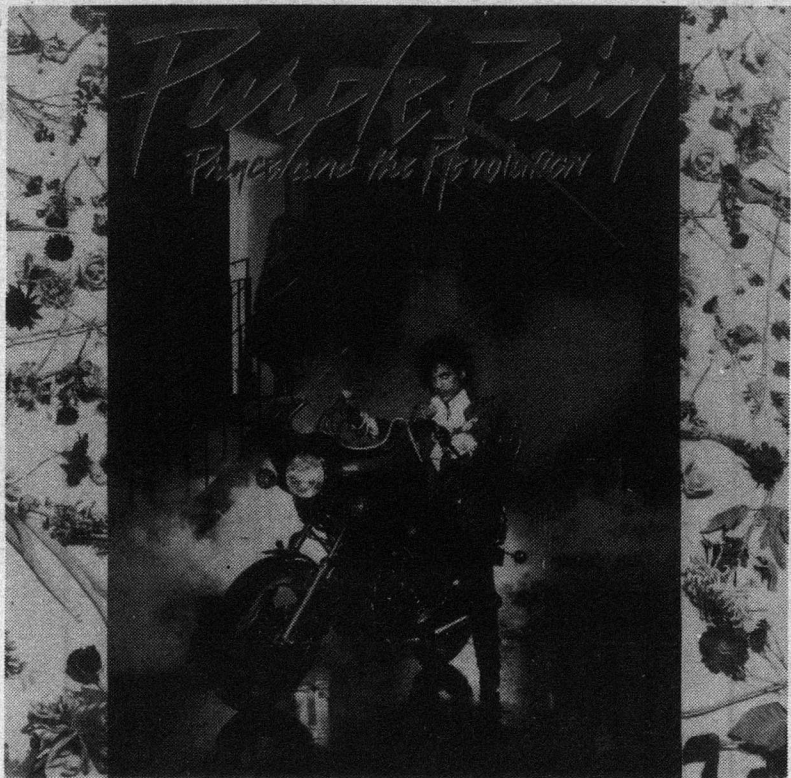
The Jackson backlash has started. Most everyone now feels slightly nauseated whenever Michael and his family are mentioned; proof of this may be seen in the disappointing sales of "Victory" the Jackson's reunion

album. Even more snubbed has been sister La Toya's solo album, "Heart Don't Lie". This is a shame since this is one very hot piece of vinyl. The title track has HIT written all over it, with fine choral help from Musical Youth. La Toya has a very attractive voice and it is showcased to its full potential by the techniques employed by ace producer Amir Bayyan; the record has a crisp sound due to Bayyan. "Heart Don't Lie" oozes energy and La Toya Jackson shows that she belongs in the uppercrust of female vocalists alongside Donna Summer, Rachel Sweet and Tina Turner.

D.T.

Lou Reed New Sensations (RCA)

It has been a long time coming but Lou Reed has finally gotten his act back together from the startling lovely "I Love You Suzanne" through to the closing sparsenes



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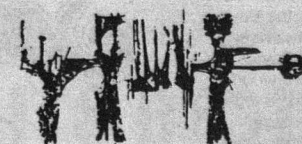
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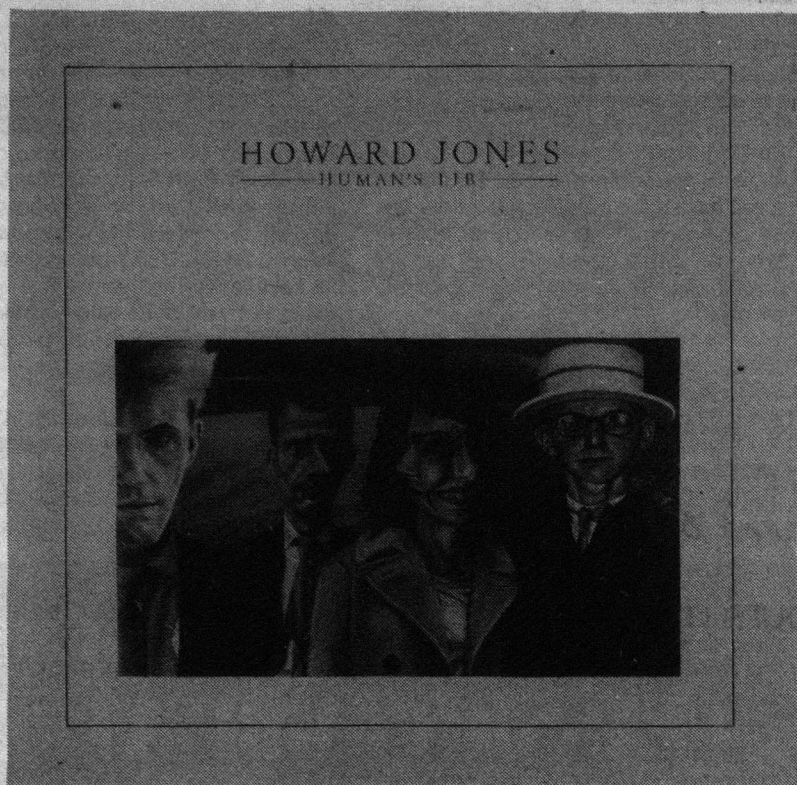
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of "Down at the Arcade", "New Sensations" captures a vitality that was missing on Lou's past two albums. "Endlessly Jealous" has all the elements of a great love song and "My Red Joystick" shows that Lou still has some humor left in him. "New Sensations" was unjustly ignored by a large majority of the buying public (and radio) but served to prove that Lou is still capable of turning out classic pieced. Maybe he'll become a superstar yet.

The Human League: Hysteria
(Virgin/Polygram)

So it seems that everyone is slagging off the Human League because they have not produced a song as great as "Don't you Want Me?" Must a band continually top themselves to retain any support from the music writers? On "Hysteria" the League do not achieve the level of perfection which was "Don't You Want Me?" but they do serve up

D.T.

an album composed of several very enjoyable, and danceable, songs. "Louise," "Life of your Own" and "Don't You Know I Want You" are all good pop songs, with sing-a-long choruses and steady, hip swaying rhythms. "The Lebanon" is also an attractive song if you forgive its pretensions.

The Human League may never make another song as great as "Don't You Want Me" — so what. Did the Sex Pistols ever top "Anarchy in the UK"? Have the Clash recorded a song as great as "White Riot"? Can it not be argued that Bruce Springsteen has not topped "Born to Run"? Yet all the above mentioned recorded some excellent music after those classic songs. So have the Human League. Besides, Susanne Sulley is cuter than Siobhan.

D.T.

Bruce Springsteen: Born in the U.S.A.
(Columbia/CBS)
God

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ROUNDAABOUT



by Nate LaRoi

Well, no, it sure wasn't the summer of love: 1967 was long gone and pop music had fractured in a thousand different directions with little or no hope of achieving reconciliation. While England was becoming a point of intersection for global concerns, America had retreated into the glories of its own past. And while the testing of cruise missiles in Northern Alberta was proceeding on schedule, the youth of London were busy protesting the presence of American missiles in Western Europe.

No one captured the spirit of America as well as Bruce Springsteen who managed to make the past meaningful in the context of the present. Was America dancing in the dark? Could America keep dreaming about Pink Cadillacs or was it time to start thinking about Honda Civics? *Born in the USA* (*****)

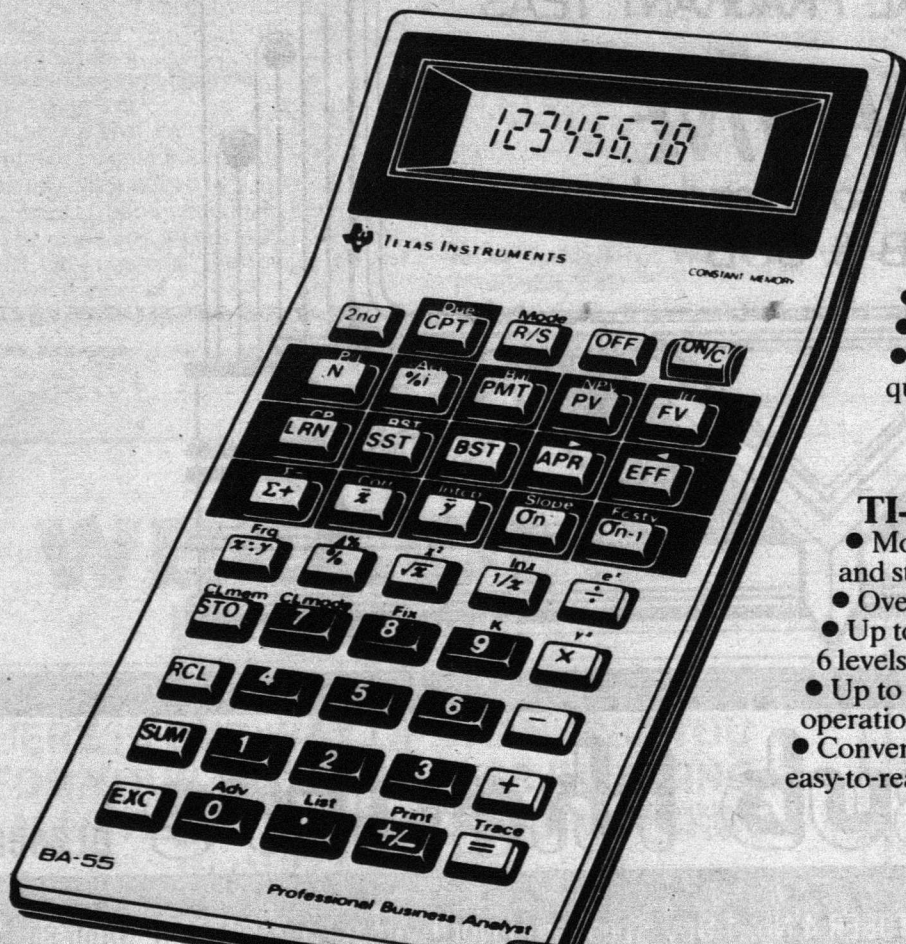
became the summer's biggest selling album, pleasing fans and critics to no end. The disco synthesizers of "Dancing in the Dark" were cause for concern, however, as snobby trendies noted that Bruce had committed the unpardonable sin of becoming popular. But clearly the main man was maturing, daring to admit that he first entered rock 'n' roll to "get girls and get filthy rich" (and you thought he was trying to play catcher in the rye!). On the cover of *People* magazine he looked like the Lou Reed of *Legendary Hearts*. One man's hero is another man's heroin...

The Folk Fest aside, there was no greater celebration of tradition as the Compulsion triple-header Rank and File/K.D. Lange/Jerry Jerry. Rank and File's "new country" cut across all the normally accepted "critical categories", bringing together fans that normally wouldn't be caught dead in the same room. *Long Gone Dead* (***), their second album, came closer to the free wheeling spirit of their live show but otherwise fell well short of *Sundown* (****), their spectacular debut album. Then there was Blood on the Saddle, who offered a more literal version of "cow punk". The single "Blood on the Saddle" sounded like a Rank and File album played at 45 RPM.

As the Byrds represented America's



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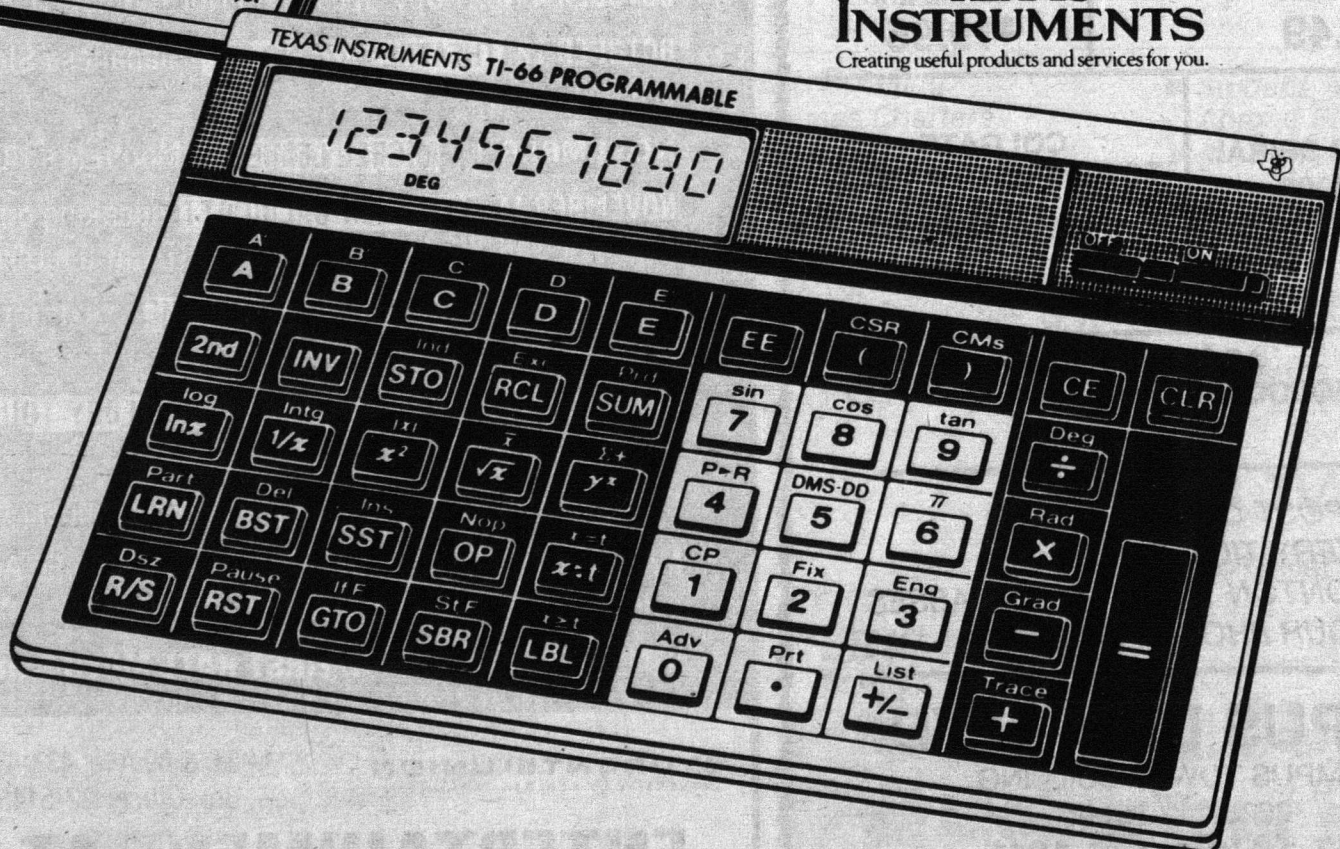
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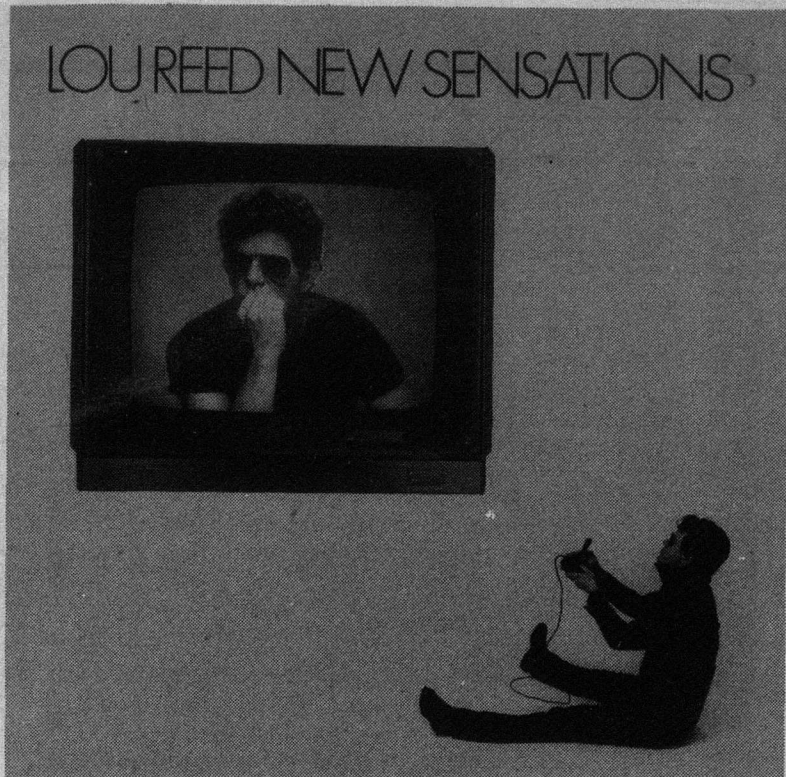
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response to the Beatles, REM represented America's response to the latest British invasion. In the summer of '83 nothing soothed burnt-out brain cells so well as *Murmur* (****), a brilliant application of understated vocals, dreamy psychedelia, rich bass lines, and high-flying guitar. *Reckoning* (****), the well-aimed follow-up, leaned towards the directness of the 1982 EP, *Chronic Town*, and proved only mildly disappointing, though it was hardly a departure. The group acknowledged its influences by recording the Velvet Underground's "Pale Blue Eyes" as the flip-side of the 12" single, "South Central Rain (I'm Sorry)".

But everyone else was listening to the Velvet Underground as well. Or so it seemed, as all the young dudes in bands began to foam at the mouth talking about what Lou Reed was doing back in 1969. Thousands who missed all this the first time around flocked to the stores as the entire catalogue

of old Velvet Underground albums was released. Meanwhile, the choppy, cutting guitar sound of Lou Reed's "Vicious" (1972) was showing up all over the place on punk recordings by a multitude of West Coast punk squads. After years of being completely ignored, Lou Reed must have been in shock to find himself suddenly in style. "The President called to give me the news/I've been awarded the Nobel Prize in rhythm and blues/And Stevie Wonder wants to record one of my songs," sang Lou Reed, sounding a little carried away with himself. *New Sensations* "rooted in the fifties but (with) its heart in 1984", was a commendable exercise in the power of positive thinking.

Sixties albums like *Mr. Tambourine Man* and *Flowers* sounded relevant once again as twelve string guitars and acoustic guitars made a comeback. But some of the new kids on the block were quite out of touch with

what the sixties were all about. In a moment of brilliant insight, *The Globe and Mail's* Liam Lacey declared The Bangles "guilty of the same sin as the Go-Gos... rendering the sincerity of the sixties' music into an awkward and insincere formula". The same might have been said of the compilation group, Rainy Day, whose self titled album (****) rolled shiny new asphalt over the darkened highways of the past. Rainy days were never like this...

More daring were Violent Femmes, who followed the adolescent lusts and startling acoustic sounds of *Violent Femmes* (****) with *Hallowed Ground*, a move into relative pretentiousness. But at least they were moving forward...

All this was highly amusing to certain followers of the alternative scene who noted that local groups had begun preaching new music just as old music was coming back in style. Revivalist bands Route 66, the Draggnetts, and The Mods had drawn large crowds in 1983 while the "forward looking" groups of 1984 were receiving almost no support from the public (shame on you, Edmonton). At Blitzkrieg Bash '83, Voice stunned more than a few people with a well-staged display of modern synthpop; but by the summer of '84 it was clear that electropop's ivory tower had fallen apart. Such highly promising groups as England's Yaz and Montreal's Rational Youth had broken up; Phil Oakey was keeping his chin up with lots of brave talk but in truth he was still "looking for a new direction in an old familiar way". The Human League's *Hysteria* (**) wasn't worth the wait, its best tracks ("I love you too much", "The Lebanon") having been available well before the album was released.

Depeche Mode opted to sit out the storm with *People Are People* (**), a premature compilation. The group was improving in terms of both its stage show and its songwriting, though "People are People" was yet another indication of the group's preference for reason over emotion.

New Order and Blancmange lost some measure of personality at the hands of New York studio personnel. New Order's "Murder" and "Thieves Like Us" were barely satisfactory in themselves but continued the

group's efforts to detach itself from fixated followers of Joy Division. And while Blancmange made the most of the 12" single format, their second album, *Mange Tout* (****) proved too clever by half.

Men Without Heads, having stumbled into success with "The Safety Dance", tried to sell electropop as the *Folk Of The 80's* (****). Nice try but no cigar. The group make fools of themselves in concert, where Ivan's mixture of the silly and the pretentious rubbed critics the wrong way.

Ska as a mass movement had died a natural death as far back as 1980, though the Villains had outlived the UK ska craze by jumping ship to Canada. *Go Crazy* (****), their well packaged, well recorded debut album, moved the group in the direction of Madness, which was just as well since the Villains were growing a bit slick for ska. Far closer to ska's original intentions was Special AKA's "Free Nelson Mandella", a wonderful 12" single produced by Elvis Costello.

Androgyny, all the rage among psychologists and sociologists five years ago, had entered the pop world for real. The hits kept coming from Culture Club's *Colour by Numbers* (****) and Eurythmics *Touch* (****) as Boy George and Annie Lennox made masculine sensitivity and feminine ambition fashionable. The Victorian era had not ended, however, as breast-beating males and helpless females remained commercially viable as cultural stereotypes. British heavy-metal heavyweights Judas Priest packed the Coliseum, demonstrating the awesome power of a purely emotional appeal. Thousands waved their fists in unison with Priest's metal-studded man in black. Shades of Nuremberg all over again. Following the MTV hit, "Love Bites", Priest vocalist Rob Halford made the front cover of *Musician* (!?!). Caption: "I was a 99 pound weakling till I discovered Heavy Metal"

Edmonton had become known as one of the heavy-metal capitals of the continent as a long series of antiquated dinosaur acts passed through town. April Wine's *Animal Grace* (**) was clear evidence of artistic stagnation, the expected fate one must suppose for a band that sold out to American interests some five years ago. In concert, the group could still cut it, however, if only on the

continued on page 24

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Butterdome debut black magic

Juju Auralgasm

King Sunny Ade/Black Uhuru
University Pavillion
August 25

review by Suzette C. Chan

The Butterdome was filled with hypnotic black magic as King Sunny Ade and his African Beats and Black Uhuru and a full house celebrated the inaugural concert at the Butterdome.

Jamaica's Black Uhuru brought some of the late August heat into the Butterdome as they sang sunny songs over sultry rhythms.

Bass player Robbie Shakespeare and drummer Sly Dunbar held their legendary rock steady beat that had the crowd rocking and swaying in the aisles and in their seats.

Lead singer Michael Rose was inexhaustible, jumping and dancing throughout the set, his beautiful long locks swaying about himself.

The audience awarded Rose's energetic out-

put late in the set with a robust singalong and fervent dancealong, after singer Puma Jones's graceful-non-graceful dance moves.

After Black Uhuru's relatively short set (45 minutes - it could have gone an hour longer), Edmonton was treated to an hour of Nigeria's best: King Sunny Ade and his fifteen African Beats.

Ade lived up to all the prior billing: Juju music hypnotic, expressive, and very, very sensual.

The rolling Juju rhythms spellbound the audience, some fans sitting transfixed in their seats, others standing up and snaking their bodies to the music.

Although Ade does not sing English lyrics, it was apparent his songs were exuberant and happy - and Ade fans felt the same.

The Butterdome itself also made an impressive concert debut. The 'dome is a fieldhouse when it comes to sound. The big, booming resonances of both Black Uhuru and King Sunny Ade were captured in an auralgasm of sound. Only one small complaint: not enough dance space on the floor.



Photo Richard Siemens

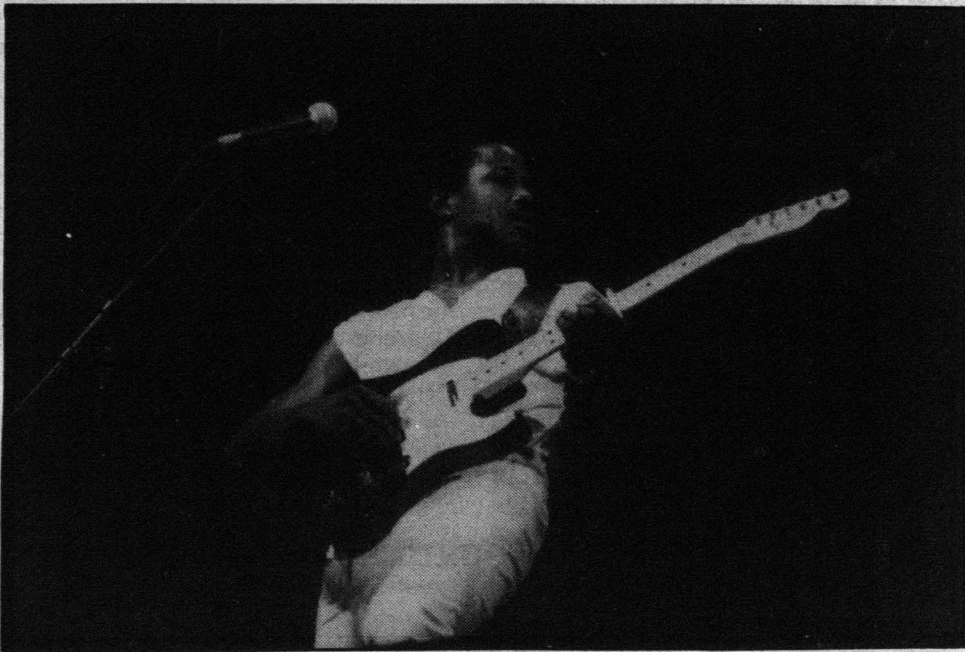


Photo Richard Siemens

continued from page 23

nostalgia value of oldies like "Rock and Roll is a Vicious Game". Myles Goodwyn had grown pointedly cynical, introducing the group's latest single as "top forty shit". But at least he wasn't so irresponsible as his lyrics might imply. "Careful, someone could lose an eye," he told the audience after a firecracker thrown from the rafters landed on stage.

In sharp contrast was Toronto's Holly Woods who, under similar circumstances, bawled out, "Don't throw shit on stage or I'll come out and kick your ass". Such charm this city has not seen since Joe Strummer threatened to bean some punk over the head with his Telly. Minus Bruce Allen and Sharon Alton, Toronto somehow managed to carry on the same as before, though they were clearly pursuing a more keyboard-oriented direction on *Assault & Flattery* (**).

Clearly superior was *Guitar Alley* (***) the third SanTERS album, which reflected both the costs and rewards of playing Zeppelin riffs 300 days a year. "Any old-timers here? Like over 18?" laughed 24-year-old Rick SanTERS before heading into the inevitable Led Zep medley at Prime Time.

"The revivalist bands...don't create any new aesthetic rules, they just make you feel safe knowing the old ones," wrote truck driver Jeff Hamilton, in what may have been the best piece of rock criticism all year. Concluded Hamilton, "With some notable exceptions, American rock'n'roll has lost its cool".

Next week ... Frankie goes to Hollywood, a closer look at the UK, a little bit of soul, and more.



This Week
Last Week
Weeks On

- 1 1 3 Aura — King Sunny Ade & His African Beats (Island/MCA)
- 2 17 2 Brilliant Trees — David Sylvian (Virgin/Polygram)
- 3 — 1 Songs and Drumming of Africa — Tana, Themba & African Heritage (Aural Tradition) (Canada)
- 4 — 1 A Truly Western Experience — K.D. Lang & The Reclines (Bumstead) (Canada)
- 5 2 2 Tough as I Want to Be — Philip waler (Rounder) (US)
- 6 29 2 From the Hip — Section 25 (Factory/Polygram)
- 7 27 2 Take One-Live — Stockton's Wing (Revolving/Celtic)
- 8 6 4 This is What You Want This is What You Get — Pil (Elektra/WEA)
- 9 4 4 The Las Vegas Story — The Gun Club (Animal/A&M)
- 10 8 3 Carnation — Colleen Eccleston (Little Fox) (Canada)*
- 11 3 6 Music From the Motion Picture Purple Rain — Prince/Revolution (Warner/WEA)
- 12 — 1 Making History — Linton Keweki Johnson (Island/MCA)
- 13 5 2 Celtic Symphony — Alan Stivell (Rounder) (US)
- 14 — 1 Sacred Cowboys — (Fringe/Quality)
- 15 — 1 Giants of Jazz — Various Artists (George Wein/A&M)
- 16 13 4 Strength in Numbers — Manteca (Ready/WEA)*
- 17 19 6 World Shut Your Mouth — Julian Cope (Vertigo/Polygram)
- 18 — 1 Techno-Bush - Hugh Masekala (Jive/Quality)
- 19 23 2 Judo for the Blind — Tragico Mulatto (Alternative Tentacles) (US)
- 20 10 6 Bands that Could be God — Various Artists (Conflict Records) (US)

This Week
Last Week
Weeks On

- 21 14 2 Neville-Izations - Neville Brothers (Black Top) (US)
- 22 7 7 A Pagan Place — The Waterboys (Ensign/MCA)
- 23 11 5 BAsic — F. Maher & R. Quine (Editions EG/A&M)
- 24 24 2 Live at Village West — R. Carter & J. Hall (Concord/A&M)
- 25 — 1 Ice Cream Castle — The Time (Warner Bros./WEA)
- 26 — 1 Tidal Wave — Denny Zeitlin (Palo Alto) (US)
- 27 25 3 1st Dibs — Robin Flower (Flying Fish) (US)
- 28 16 6 Drastic Season — African Head Charge (ON-U Sound) (UK)
- 29 7 7 A Pagan Place — The Waterboys (Ensign/MCA)
- 30 12 4 Heaven is Waiting — The Danse Society (Arista/Polygram)

Singles, E.P.'s and Tapes:

- 1 Riding Double — Wilfred N. & The Crown Men (Zonik) (Canada)*
- 2 4 Baby's on Fire — Jerry Jerry & The Son's of Rhythm Orchestra (Tape)*
- 3 3 Body and Soul — The Sisters of Mercy (WEA)
- 4 7 Blade Runner — Pete Archer (Tape)*
- 5 1 By-Products of America (Hospital) (US)
- 6 2 Design (YUL/CBS)*
- 7 6 Shake Appeal — The Reds (Sire/WEA)
- 8 5 Gray Matter — James Gray (Tape)*
- 9 Bolero Lava (Mo Da Mu) (Canada)*
- 10 9 Rhona Barrett — Forgotten Rebels (Star Records)*

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SPORTS

Bears Batter Bisons

by Robert Demacedo

The University of Alberta Golden Bears opened their 1984 football season this past weekend with a 27-18 victory over the host University of Manitoba Bisons.

Led by senior receiver Dan Rousseau and quarterback Darren Brezden, the Bears rolled up a half-time lead of 13-2. The Bears pressed

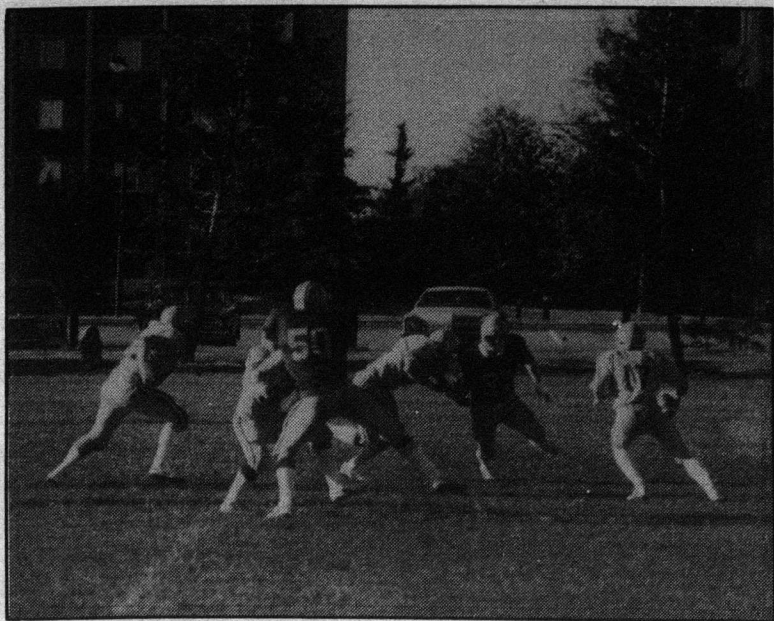
their advantage throughout the third quarter, and led 27-3 before succumbing to a series of near-fatal mental lapses. The Bisons took over, capitalized on the Bears' sloppy play, and managed to score 15 points in the final 20 minutes.

In many ways, this game resembled last year's season opener against the Bisons, in that the Bears took an early lead, then fell apart in

the latter stages of the game.

Fortunately, the Bears now have two weeks to sort out their 'mental' problems before travelling south to play the University of Calgary Dinosaurs on September 15.

Bears home opener is against the University of British Columbia Thunderbirds on September 22. See you there!



Practice Makes Perfect

New coaches

Dr. Gary Smith, chairman of the Department of Athletic Services, has announced the appointment of three new head coaches for the upcoming 1984-85 intercollegiate athletic season.

Al Weiker is the new men's and women's track and field coach while Dr. James Hadow is the men's and women's cross-country coach. Both gentlemen replace Gabor Simonyi, who recently retired after nine years as head coach of the Bears and Pandas cross-country and track and field programs.

Dale McNeely is the third new coach. He will serve as interim coach of the Bears gymnastics team for one year while Francis Tally is on sabbatical.

Weiker was a high school track star in B.C. before moving to Edmonton in 1976 to coach the Edmonton Striders. He began his association with the U of A track team in 1980, going on to become a full-time assistant coach with Gabor Simoyi's staff in the 1983-84 season.

Hadow, a native of Scotland, was a top cross country runner, representing Scotland at the 1952 European Cross Country Championships, which eventually became the World Cross Country Championships. He came to the U of A in 1955 to teach courses in Engineering. In 1966, he became assistant coach of the Golden Bear, cross-country team. Hadow was Alberta head coach from 1963 to 1969 (except 1967), retiring after the 1969 season. Hadow returned to coaching as an assistant to Gabor Simonyi in 1975.

McNeely is a 1984 Physical Education graduate of the U of A. He competed for five years (1979-84) with the Golden Bears and was the team captain in the 1982-83 season. That same year, he was the inaugural winner of the Golden Bears Gymnastics Alumni Trophy. He also played two seasons (1981 and 1982) as goalkeeper for the soccer Bears. He was also a member of the Student Council of Physical Education during his undergraduate years.

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NORWESTERS	Al	434-8335	Dave	437-4471
PIRATES	Bruce	437-6912	Phillis ...	458-9508
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TIGERS	Andy	481-6815	Gino	478-3937

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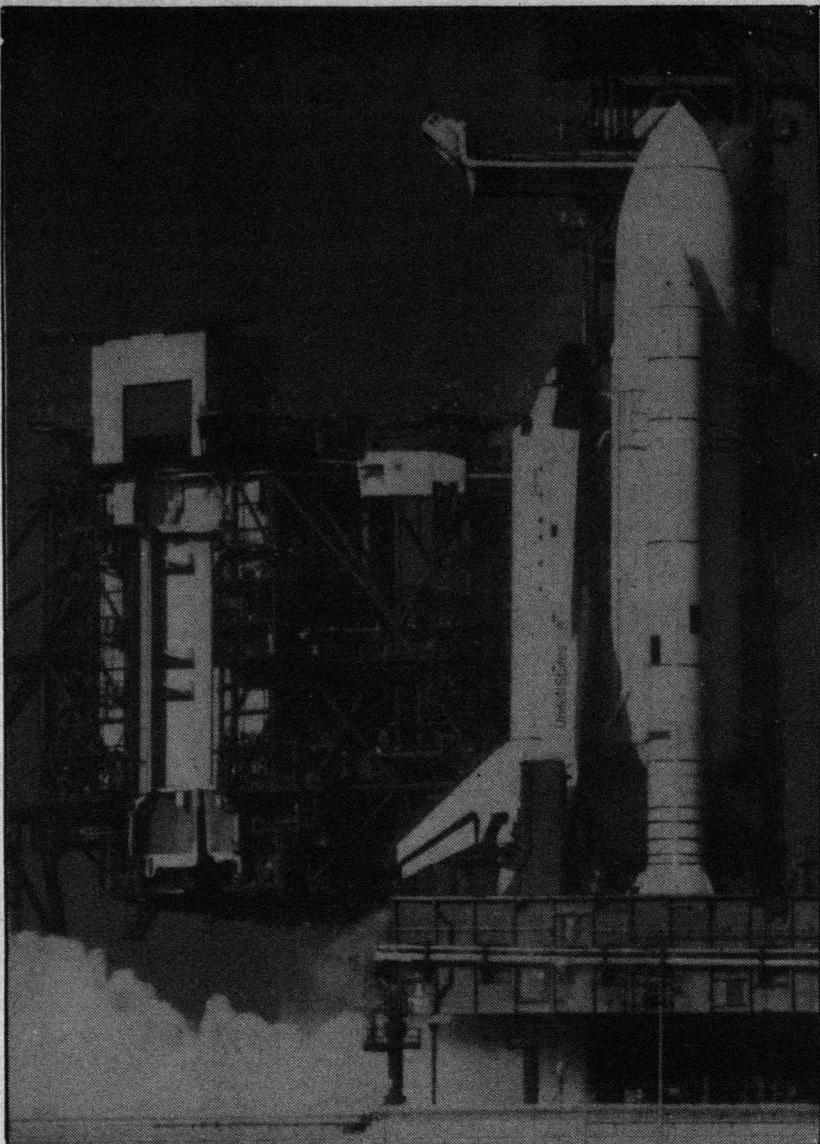
Other Information: Ellerslie Rugby Office 988-5245

GOLDEN BEAR & PANDA

Team Tryouts

If you are interested in becoming a member of a Golden Bears or Panda Intercollegiate athletic team this year please attend the first organizational meeting. All meetings are listed below. All rooms are in the Physical Education complex.

SPORT	DATE	TIME	LOCATION
Golden Bear Soccer	Wed. Sept. 5	5:00 pm	Lister Field
Panda Soccer	Wed. Sept. 5	5:00 pm	Lister Field
Panda Field Hockey	Mon. Sept. 10	5:00 pm	Varsity Track
Panda Gymnastics	Mon. Sept. 10	5:00 pm	Room W-98 (West Gym)
Golden Bear Hockey	Tue. Sept. 11	5:00 pm	Room W1-39
Golden Bear & Panda Swimming	Tue. Sept. 11	5:15 pm	Room W-01
Panda Volleyball	Tue. Sept. 11	5:00 pm	Room E1-20
Golden Bear Gymnastics	Tue. Sept. 11	5:00 pm	Room W-98 (West Gym)
Golden Bear Volleyball	Wed. Sept. 12	5:00 pm	Room W1-39
Golden Bear & Panda Cross Country & Track	Wed. Sept. 12	5:00 pm	Room W-01
Golden Bear Wrestling	Wed. Sept. 12	5:00 pm	Room E-05 (Wrestling Room)
Golden Bear Basketball	Thu. Sept. 13	5:00 pm	Room W-01
Panda Basketball	Thu. Sept. 20	5:00 pm	Room E1-20



continued from page 12

Technical Data

Maximum Range: Several kilome-

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Experiments for the Third Mission Targeted for Mid-1986

Space Adaptation Syndrome Experiments

The Department of National-Defence and McGill University have jointly developed four experiments to be conducted in orbit. The long-term goals of such experiments are to alleviate the problem of motion sickness on land, sea, in the air and in space; to diminish the problem of disorientation in flight (aircraft flight and space flight) and to expand basic knowledge of the human vestibular system.

The problem of motion sickness on land, sea and in the air is well-known, but it is less well-known that more than 40 per cent of persons who have flown in large spacecraft have suffered motion sickness during the first two or three days in space. This condition can seriously reduce productivity.

The human vestibular system in addition to playing a major role in motion sickness, is also a frequent source of dizzy spells some people experience when walking about normally on earth. The system normally contributes to the stability of body posture, to the stability of the eyes in space and to the body's equilibrium. Unfortunately, the motions of modern transportation vehicles exceed the limitations of this system and false information is reported to the brain. Disorientation and motion sickness follow.

The four components of the experiment are described below:

a) H-Reflex Testing

The H-Reflex is much like a knee-jerk reflex. The tibial nerve of the leg is given a small electric shock and the response is recorded by special sensors that pick up the biological activity associated with the responding muscular contraction. Subjects wearing a blindfold and ear plugs will be seated on a 'minisled' and subjected to carefully

controlled to-and-fro motions in different directions while the shocks are applied.

The aim of this experiment is to measure vestibular adaptation to weightlessness in a precise and systematic manner and to see whether crew members who become space sick can be distinguished, perhaps through screening test on earth, from those who do not.

b) Awareness of Position Component

During space flights, astronauts may often lose their sense of orientation and perception of the body's shape and position in the absence of gravity, visual cues or meaningful sensory inputs.

Subjects will be instructed to view the location of several different targets and they will then be blindfolded. After a time, they will be asked to describe the position of their limbs and then to identify and point a flashlight at the targets. An observer will score the subject by indicating the location of the beam of light on a suitable sketch of the Shuttle's mid-deck.

This procedure is designed to establish whether this apparent phenomenon can be demonstrated objectively, to determine the mechanisms behind it. Also to be investigated, are whether the phenomenon occurs immediately after closing the eyes or some time later, and how it is affected by time spent in weightlessness.

c) Visually-Induced Roll Test

This test will examine the interactions between the visual and vestibular systems, particularly "circularvection" — a false sensation of body rotation when the subject is exposed to a rotating visual environment.

Subjects will face an umbrella-shaped, highly patterned visual field. When this field is rotated at a constant rate, the subject will develop a sensation of self-motion in the direction opposite to that of visual field rotation (circularvection). After an appropriate length of time, field rotation will cease and the sensation of rotation will gradually diminish. The sole task of the subject will be to concentrate on his feeling of body rotation and to indicate the rate of this rotation on a measuring device.

d) Motion Sickness Studies

These studies will expose a trained payload specialist to the actual space environment to observe and experience the disorder and conduct a battery of appropriate tests. The motion sickness studies will be divided into three parts.

The first will be a detailed observation and recording of any spontaneous or induced motion sickness signs and symptoms. This will be done by using a checklist and a pocket tape recorder to provide a permanent record.

The second part will consist of systematic testing of the payload specialist to quantify changes in motion sickness susceptibility as they adapt to weightlessness. This will involve head movements with eyes open until either a mild level of motion sickness or a time limit is reached. Brief stops every 30 seconds will permit the subject to report his symptoms and recovery will be tracked upon completion of the test.

The third part will examine the effectiveness of various means of treating space motion sickness, taking advantage of the payload specialist's ability to spend significant periods of time on any given approach. Methods to be evaluated include restricting head movements, closing the eyes or viewing a strongly patterned, non-moving visual scene, the use of tactile cues or taking various drugs (to be selected in cooperation with NASA Space Adaptation researchers).

In addition to those in orbit, studies will be performed on earth before flight to provide baseline data for all four components of the Space Adaptation Syndrome Experiment. Motion sickness testing, carried out at the Johnson Space Center with NASA researchers, will probably start about six months prior to launch and finish some two months before flight. Pre and post flight motion sickness testing will include test of susceptibility to sickness while flying zero-G parabolas in an aircraft.

Post-flight testing of all involved crew members is of particular importance to study the process of re-adaptation to a one-G environment. All four test will be carried out during the two weeks following landing or longer if any response fails to return to normal by that time.

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footnotes

THURSDAY, SEPT. 6

U of A SF & Comic Arts Society. Meeting 1930, Tory 14-9. All sapients welcome. Executive positions available — 69 of them at last count.

FRIDAY, SEPT. 7

Mineral Engineering Club. Kick-off cabaret, Duggan Community Hall. 3728-106 St. Music by Casbah Productions. Tickets at the door.

TUESDAY, SEPT. 11

Anglican-Presbyterian-United Chaplaincy
Ventures in Faith: How do we read the gospel of John? Tues. noon Meditation Room, SUB 158A.

THURSDAY, SEPT. 13

Anglican Chaplaincy. Eucharist Thurs. noon. Meditation Room, SUB 158A.

SUNDAY, SEPT. 16

Panhellenic Council. Join a Women's Fraternity! Information night. Sunday, Sept. 16, 6:00 pm. Tory 14-14.

GENERAL

U of A SF & Comic Arts Society meets 1930 Thursdays, Tory 14-9. All sapients welcome. Yes, despite the efforts of the Thought Police, we are still here!

Sponsored by Betterway Club. Christians on Campus c/o Gene Krupa or Janice Dunford. We meet Tuesday at 7:30 pm in the Heritage Room of Athabasca Hall.

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Northside —

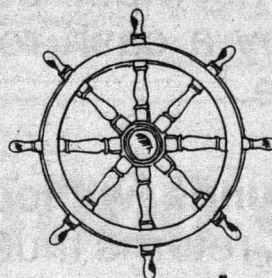
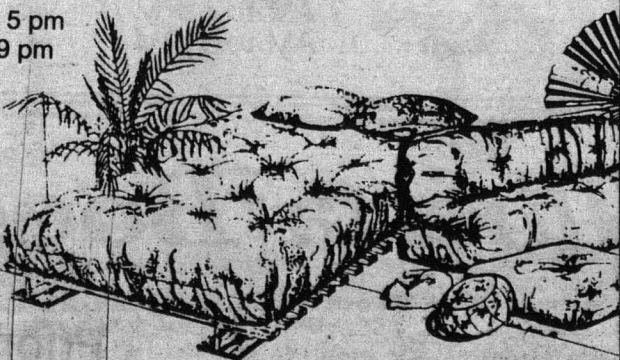
Sunday 12 noon - 4 pm

NORTHSIDE: 10649-124 Street

Phone: **482-2494**

SOUTHSIDE: 7359-104 Street

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Friday - 3:30 pm - 12:00 midnight

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Store Hours Are:

Thursday, September 6th	9 AM to 5 PM
Friday, September 7th	9 AM to 5 PM
Saturday, September 8th	10 AM to 1 PM
Monday, September 10th	9 AM to 8 PM
Tuesday, September 11th	9 AM to 8 PM
Wednesday, September 12th	9 AM to 8 PM
Thursday, September 13th	9 AM to 6 PM
Friday, September 14th	9 AM to 5 PM
Saturday, September 15th	10 AM to 2 PM



**Textbooks are arranged by subject,
then numerically by course number on the shelves.
Save your cash register receipts.
There will be NO refunds without cash register receipt.
(No refunds or exchanges until Sept. 17th)**



All returns must be unmarked and accompanied by a cash register receipt as proof of purchase.



No refunds without cash register receipts. Normally, returns must be made within 7 days of purchase. As we will be unable to process returns until Sept. 17th we will extend return privileges to Sept. 29. Commencing Oct. 1 we will only accept returns within 7 days of purchase.

Returns resulting from withdrawal or transfer must be made within seven days of the withdrawal or transfer and require a completed withdrawal/transfer form in addition to the sales receipt. Books must be unmarked.

Textbook purchases made two weeks prior to and during an exam period are **not** returnable. See Section 18.2.5 of the University Calendar for complete returns policy.



**Commencing September 17th Store
Hours will be:**

Weekdays	9 AM to 5 PM
Saturday	10 AM to 1 PM



The University of Alberta Bookstore

Students' Union Building

Phone: 432-4215