

"When it comes down to it, there are no rules in politics..."

...and ethics are only for what may become public."

Colin Thatcher

# The Gateway

Tuesday, November 5, 1985

## Grind loses its editor

by Mike Evans

In a front page article of the November 4 edition of *The Grind*, ex-Students' Union president Floyd Hodgins announced his resignation as Editor-in-Chief of the U of A's alternative newspaper.

In the article, Hodgins compared the actions of Students' Council representative Jayson Woodbridge and unnamed members of the current SU Executive to the actions of Germany's Nazi government and of fascist dictatorial governments in the Third World.

The actions which Hodgins protested to in his article include *The Grind* being put on probation until ratification of a new constitution by the general membership as required by an August directive of the Building Services Board (admi-

nistrative body responsible for all clubs to the Students' Union) and the requirement by Students' Council that a general meeting be held for the purpose of *Grind* constitution ratification by November 12.

Hodgins claimed that the steps taken by Students' Council, which were to uphold the decisions of BSB, at the October 28 meeting, were discriminatory and based upon misrepresentations of truth.

The Students' Council measures were a direct result of *The Grind's* summer coverage of the sexual harassment issue on campus and subsequent threat of a lawsuit to be filed against the Students' Union, *The Grind*, and Hodgins by Dr. Paul Koziey who believed he was slandered in *The Grind's* coverage of

the issue.

Hodgins has since claimed that he was being persecuted by *The Gateway*, Students' Council and the SU Executive because they requested he substantiate allegations made in *The Grind's* coverage of sexual harassment in the department of Educational Psychology.

Pursuit of this article has generated considerably more copy than there is room for in this issue of *The Gateway*, so an in-depth feature will appear in Thursday's issue. In this article, an examination of Hodgins' political career on campus, both as a member of the SU Executive of 84-85 and as Editor-in-Chief of *The Grind*, will be presented, as well as reaction to his resignation from several involved parties.

## Old profs never die...

OTTAWA (CUP) and Ann Grever

The federal government's new concern over discrimination prohibited by the Charter of Rights may not do much to help two U of A professors fighting mandatory retirement.

In its report to Parliament Oct. 25, the committee on Equality Rights suggested mandatory retirement be abolished in favour of flexible retirement. "Fixed date retirement at age 65 offends the prohibition of age discrimination contained in section 15 of the Charter," said the committee in a report summary.

Only universities in Manitoba and Quebec don't require professors to retire at age 65.

Olive Dickson, a history professor here at the university who was forced to retire in June and take a temporary position said, "There is no question about the general trend. But it is not clear where my personal case comes in. Dr. Zujewsky (Slavic Studies) and I come in between the Charter of Rights

coming into effect and the partial provincial proclamation of legislation being brought in line."

Gord Unger, the executive secretary of the Association of the Academic Staff said the Association is presently negotiating mandatory retirement with the university. "If a law that is retroactive is passed then we might be affected. . . we don't fall under federal jurisdiction."

Responding to a question from Svend Robinson (NDP — Burnaby) on the report in the House of Commons Oct. 28, Prime Minister Brian Mulroney said the government will respond to the report in a short time.

"I suspect that the Honourable Member will not be surprised to learn that I am against any kind of discrimination whatsoever," Mulroney said.

Reine Degarie, a public relations officer for the committee, said the committee wants laws eliminating all forms of discrimination - and fast.

"If they don't make laws, all

these (discrimination) cases will have to be argued in court, which will take up enormous amount of time and cost a huge amount of money," Degarie said.

Meanwhile, Ontario universities may have to pay nearly \$30 million in damage if they or the provincial government don't move to abolish mandatory retirement, a professors' group says.

The Ontario Confederation of University Faculty Associations (OCUFA) says \$30 million is the amount of money that would be earned by the 287 professors and librarians due to retire over the next three years.

A test case challenging mandatory retirement is now before the courts and is expected to reach the Canadian Supreme Court in three years. If the case (involving three York University professors) is successful and all 287 employees file claims, OCUFA says the universities could be out of a lot of money.

## 5,000 links in illegal eastern beer chain

HALIFAX (CUP)-Almost 5,000 students at Dalhousie and the U. of New Brunswick are participating in an illegal chain letter scheme which promises 32 bottles of beer for a \$16.50 investment.

The letter, called the Halifax Dartmouth Christmas Cheer Program, wants the recipient to "be prepared for the festive season", by sending one bottle of alcohol to the person whose name and telephone number is at the top of the list they receive, in the presence of the friend who "introduces them to the program".

The participant can then put her or his name at the bottom of the

list. The cheer program promises 32 free bottles in return, since each new member must pass the letter on to two other people.

Staff Sergeant Walter Leigh, of the RCMP's commercial crime detachment in Halifax, says he knows about the letter but won't investigate unless someone files an official complaint.

"We've had some calls about the letter from all over the province, and I've been advising those people that the scheme is illegal. Now, whether they choose to participate in the chain after that I don't know," says Leigh.

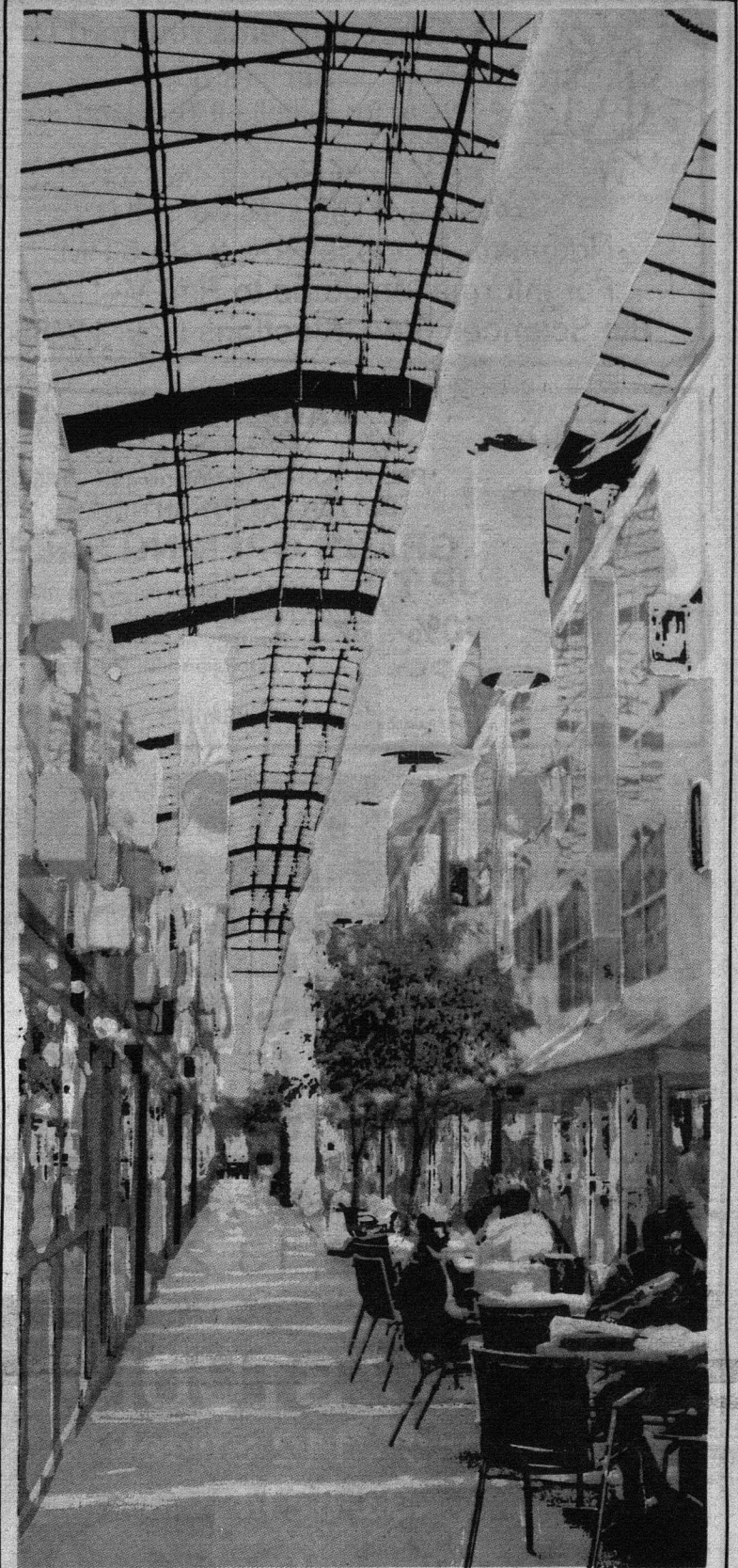
Leigh says pyramid schemes are

illegal in Canada under section 1E of the criminal code, which says any program that has participants investing much less than they expect in return is against the law.

Leigh says he has seen similar programs "every year around this time." Because the scheme does not involve money like most pyramids, Leigh says the cheer program doesn't worry him.

"It's almost a victimless scheme. Even those who lose, only lose one bottle of alcohol," he says.

One Halifax resident, Mary, says she received the letter last Monday, after hearing about it through her friends.



Design by Greg McHugh and Bill St. John  
Photo Bill St. John

## HUB gets millions

by Lutfulkabar Khan

The University will receive up to 5.7 million dollars for renovations of HUB Mall.

Dr. Taitt, Executive Assistant to Vice-President Facilities and Services said the Provincial Government is committed to pay 50 per cent of the cost of the renovations.

The renovations will be in the 'physical aspect' of HUB said David Bruch, Acting Director of Housing and Food Services.

Top priority is the roof and the exterior cladding. Architects and engineers have submitted their reports on the physical condition of HUB. The structural renovation work will be done according to their recommendations.

But unfortunately the interior renovations of the residential units won't be the highlight of the pro-

ject.

Robert Lamb, the Resident Assistant of HUB, said that complete renovation of the units will be feasible only if enough money is left after finishing the structural work.

Otherwise the Housing and Food Services will have to be content with the meagre 200,000 dollars allocated each year for upgrading of the units.

Suggestions have also been made to start the renovation work on May 1, 1986.

According to Lamb, this would be advantageous for both the students and the merchants of HUB.

A newsletter will be issued shortly by the Vice President, Facilities and Services, to inform the residents of HUB about the renovation work.

"It's been going through the Bank of Commerce, Sears, a travel agency downtown and the Victoria General (hospital)," she says.

While she does not know where the letter originated, she does question its appearance.

"The letter is laid out really well. Everything on it is centered and it looks like word processor type. It looks like someone's secretary did it," she adds.

Alice, a third year UNB student who received the letter from a friend two weeks ago, says she's having some trouble passing it on to other people.

"It's not that they don't want it

because it's illegal," she says, "but because people are naturally suspicious."

Both women know people who have received the promise of "free" booze.

Unlike most chain letter schemes, this one has seven carefully devised steps to ensure its longevity. "The people who created the chain don't want you to pass it on to just anybody, but to someone you think is trusted and reliable," says Alice.

The chain hasn't broken yet, but Leigh says it probably has reached its saturation point in Halifax.



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**GRIND GENERAL MEETING**

**TUESDAY NOVEMBER 12**  
**ROOM 618 SUB 1 2 : 3 0**

**WCT flunkies: don't panic**

by Bill Doskoch

The "amazing rumors" circulating about the Writing Competency Exam (WCT) are a source of both amusement and concern for one university administrator.

"My daughter said she heard if you mis-spelled five words, you wouldn't be able to get into university," chuckled Associate VP Academic Amy Zelmer, the person responsible for administering the WCT.

Some of the topics of concern to Zelmer included the actual number of people facing withdrawal in December, the costs and purpose of the remedial program and the relationship between English courses and writing competence.

"Very few people have actually failed the WCT three times," she said. The "vast majority of the 400

people in trouble simply haven't followed procedure." On that basis, she couldn't predict the actual number of people who might face withdrawal.

The compulsory \$60 remedial course, a sore point with many students, was described by Zelmer in this way: "There are advantages in bulk buying. It also allows us to plan ahead and reduce costs, which were \$100,000 above the fees charged to students."

Although she felt the course was not "the magic answer, it does seem to work for the two-thirds of people who take it (and then pass the WCT)."

English courses were not considered to be the equivalent of the remedial course or the WCT itself for several reasons.

"Much of the mark in English

courses is based on take-home assignments, many of which are done with outside editorial help; so for many students, their grade is no indication of how well they can work without that help.

"Another problem is that English courses don't teach writing, they teach the analysis of literature."

The reason there wasn't a credit writing skills course offered was, "We expect students entering university to be able to write competently. If they can't do that, a deficiency exists, and we should not be offering credit courses to correct deficiencies."

Zelmer had no concrete thoughts on where the responsibility lay for problems with the test.

"The hard-line approach is the individual, but it is something that should have been covered in the primary and secondary schools."

A lot of people had problems with the test because "they probably didn't take it seriously," she speculated.

Her parting advice to those under the gun? "Don't panic."

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at 4:30 p.m.

Please note that there will be a special  
**Academic Affairs Board Meeting**  
To discuss the following policy statement on  
the **Writing Competence Test:**

- 1) We demand that all decisions be communicated to the student and the Registrar's Office before December 31st. and that no registrations be cancelled until the appeals are decided.
- 2) In all cases, Appeal Committees should be taking into account students' past written performance in university courses, especially English courses, as well as relevant extenuating circumstances.
- 3) In all cases, a copy of a student's exam should be provided upon request of the student and should be considered that student's property.
- 4) We call on the Administration to provide a course, open to all students, equivalent to English 214, in which a pass in this course will be considered equivalent of a pass on the W.C.T.
- 5) We demand that the remedial course now offered NOT be considered a requirement for rewriting the exam.
- 6) We command the University for working towards changes in the English 30 Departmental exam in order to make it an alternative to the W.C.T. but ask that much more work be done quickly towards this end.
- 7) We call on the Testing and Remediation Centre to provide the Students' Union and all G.F.C. members with a detailed budget for the costs of running the W.C.T.
- 8) We are committed to helping students whose academic careers might be adversely affected by the W.C.T. and therefore are committed to the establishment of a free clinic service in order to better prepare students to write the exam.

The meeting is at 6 pm on Thursday November 7th  
in SUB 270A. Any interested students are welcome.

# Free trade: Reaganization

Free trade is not as simple as the government would have us believe if the forum on free trade held last Friday is any indication.

The forum was held by the University of Alberta New Democrats, and featured Dr. Schaffer, Dr. Bridgeman and Dr. J. Russell.

Schaffer and Bridgeman are professors of Economics here at the U of A, and Russell is the New Demo-

cratic candidate, Edmonton Park-

allen. Bridgeman sees his position in the debate as being in the middle. "I stand for the mainstream argument. There are gains to be had by encouraging export market without the tariff distortions."

Russell does not believe the tariff is the issue. "The real issue is non-tariff barriers."

"The tariff are irrelevant. They are low. But it is difficult to imagine the Americans giving up barriers like the buy American provisions."

"My suspicion is that the government wishes to americanize and reorganize the political structure in Canada without appearing to do so."

The forum was followed by a beer social.

# 'Kidnapping is a dirty word'

by Ann Grever

The U of A became a hang out for terrorists on Saturday when the pledges of Phi Gamma Delta kidnapped the president of their fraternity. Pledges are fraternity hopefuls.

The president, Fred Lynch, was "totally suckered in" said Darren Mantyak, a spokesman for the kidnapers.

"We lured him into meeting me at HUB where the abduction took place, me telling him I was failing a few classes, and running away from home."

Eleven pledges easily overpowered Lynch and spirited him away to their secret hideout.

The ransom demands included a lebanese dancing hamster, and the respect of the upper classmen. "That means no more answering the phone for those guys."

The victim was allowed one phone and tipped his location to his friends. The escape was foiled however. The pledges packed up their victim, their VCR, and their food and moved to another apartment. Finally the victim was releas-

ed at 8:00 pm.

The kidnapping was an opportunity for the pledges to show ingenuity, discretion, and responsibility. "It was mostly fun. It drew us closer together," said Mantyak.

The pledges were also very appreciative of the businesses who supplied the food for the post-kidnapping party. The sponsors included the Keg, Pizza Hut, Whyte Avenue Mr. Submarine and AJ's.

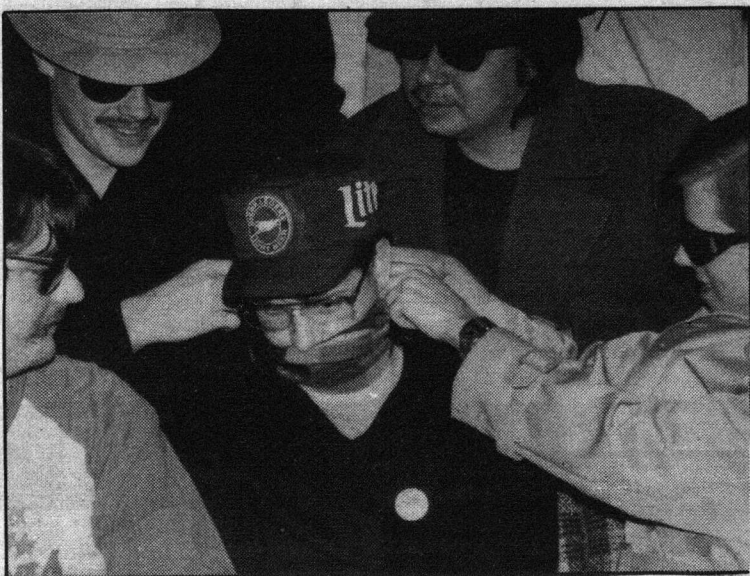


Photo Fernel Tarnowski

Phi Gamma Delta pledges discover a new way to out-silly each other

## Gateway

photo meetings, Thursdays at 3:30 p.m.  
staff meetings, Thursdays at 4 p.m.  
news meetings, Fridays at 12 p.m.

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## Editorial

### Getty's first theft

So Don Getty wants to change the name of Kananaskis Provincial Park to Peter Lougheed Provincial Park to honour this province's former premier.

Hurray. I cannot contain my enthusiasm.

I cannot dispute the contributions made by Lougheed to the development of one of Alberta's finest recreational facilities. Being privy to a little inside information courtesy of my father, who was involved in the planning, budgeting and realization of the Kananaskis scheme, I know of Lougheed's commitment to this project when it was still on paper. But Getty's decision to change the name of Kananaskis to Lougheed really sticks in my craw.

Firstly, isn't the tradition to name something after someone usually reserved until after that person is dead? Well, no, not always. But somehow that seems to have more dignity than the same gesture when the honouree is alive.

Secondly, where does Getty get off appropriating Kananaskis, a park well-known and loved by that name, to let Lougheed know how much he admires him? It smacks of, well, a patronage position, frankly.

Thirdly, who's going to use the new name? Remember when the city of Edmonton changed the name of Mayfair Park to William Hawrelak Park? Who uses that name now? The politicians and the press. Not me. Not my friends. In fact, hardly anyone I know uses that name. It's too goddam hard to say. And with reference to the two names debated in this column, which one rolls off the tongue with the least difficulty?

Lastly, Kananaskis is so named in recognition of this province's indigenous population. It is the name of a Cree warrior of legend and reflects the heritage of Alberta's first settlers. In a sense, changing the name of Kananaskis is almost like theft.

If Getty really wants to name something after Lougheed in tribute, let him pick something else, like an oilfield or a new office building, or the ski hill in Kananaskis.

The last thing that we, the people of Alberta should accept, is another Tory appropriation of something that now belongs to all of us for their convenience. I have no objection to some kind of memorial being erected to Lougheed, but make it something new and, preferably, wait until the man is deceased.

Mike Evans

HOW DO I DESCRIBE SELF? IS EASY. AM "PARTY ANIMAL!" IS JOKE. LAUGH. OR ELSE.



The Gateway

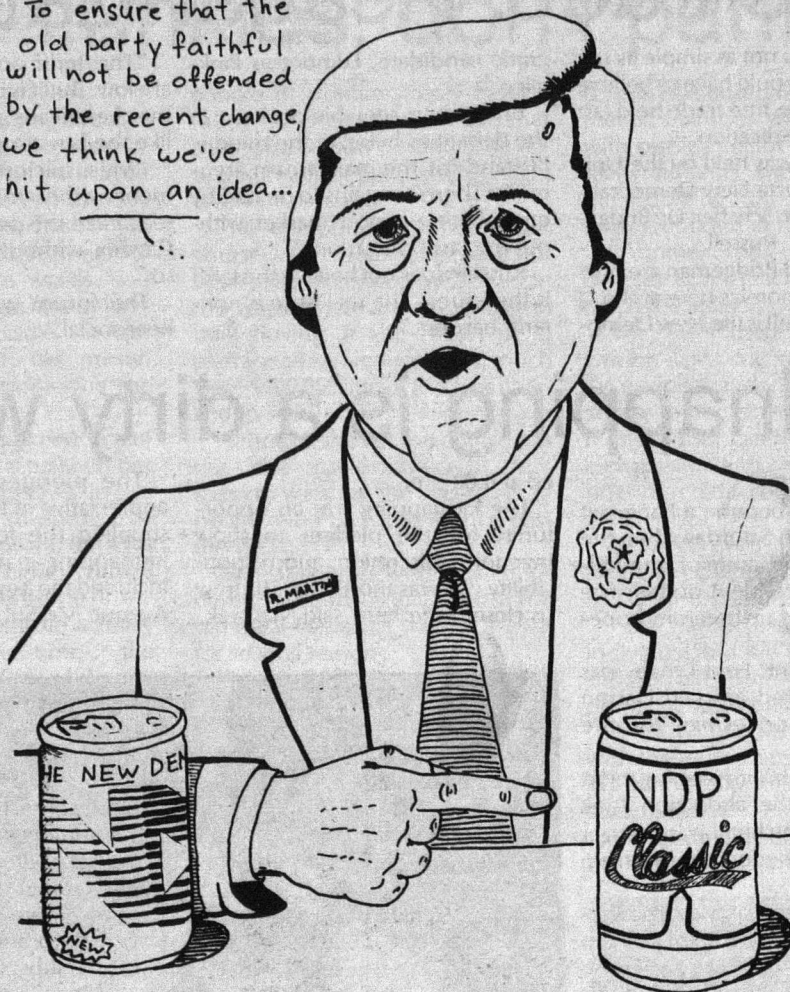
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John Watson, the villainous, slime-encrusted scoundrel, made off with the voluptuous Rosa Jackson. "Take me," cried Greg McHarg. "I'm voluptuous too!" Roberta Franchuk and Kathleen Beechinor followed them to the tar pits where Roddy Campbell was sunbathing with Gilbert Bouchard (clad scantily). Suddenly, Don Teplyske and Glenn Hamilton appeared on the horizon with a plate of escargot, luring John from his prey. "Appetizers? Where's the main course?" burped John Charles. "And cocktails," slurred Kabir Khan. Luckily, Tim Enger was at hand and he rushed over to Tim Hellum's house to whip up a batch of Pernelle Tarnowski's famous chocolate chip cookies. Meanwhile, Alex Miller, Leif Stout, Edna Landreville and Louise Hill gave John Watson a bath and discovered he was really a nice guy. THEN... Hans Beckers arrived with the cocktails. What a hero!

To ensure that the old party faithful will not be offended by the recent change, we think we've hit upon an idea...



T. GLENN HAMILTON GATEWAY '85

## Letters to the Editor

### Hello, Sigmund?

Dear Editors:

Please allow me to set the record straight for your readers. I happened to be glancing through the Oct. 29 issue of "The Gateway" when I came upon a letter from His Holiness Pope John Paul II. In his letter he did two unforgivable things. One, he spelled my name wrong; or was that someone in the offices of this fine paper? Two, His letter accused me — Sigmund Floyd — of having a hand in nominating a certain member of the SU executive for this year. I have only one thing to say to anyone who would propose such an untruth: "You are a shithead".

Now I would like to clear up a little problem with grammar which seems to be plaguing us of late. According to the rules of the English syntax, a comma in the middle of a sentence has many possible interpretations depending on the context. One of those possibilities is that of setting off a qualifier from its subject. An appropriate example follows:

Article VIII 2. (b) (i) SU Constitution & Bylaws  
 Faculty of Education, for post-graduate or professional diploma, of for B.Ed. degree after previous degree;

Thank you and vote for me

Sigmund Floyd  
 Ed. Psych. III

beater?

— cut off by little old ladies who turn left, across my path or from a side street?

Do you ever see pick-ups sitting in intersections that turn left against red lights, followed by the next three cars? Do you know cyclists are capable of 65 kph on a level street? Obviously not!

I use as much of a lane as I feel necessary, I wear brightly colored jerseys, I signal all my intentions — for self preservation! I also smile at, wave or nod to motorists who treat me courteously, often to their surprise, but they frequently respond. In a nutshell I cycle like I drive because maybe I'll get respect and generate goodwill towards cyclists.

Upon reading your letter my initial reaction was "What a flaming asshole", but reflection led me to pity your perceived omnipotence behind the wheel. Will running someone over relieve your frustrations generated by habitual tardiness? Or were you late for a mid-term?

L. Ringham;  
 The Wheel of Justice;  
 Grad. Studies

### "THE SOCIETY"

It is refreshing to read the replies to Ann Grever's article (Oct. 29) in *The Gateway*. To me, it was a resounding response denouncing hate literature against the Church of Jesus Christ of Latter-Day Saints (the "Mormons") by a person representing the Society Against Mind Abuse.

I did some checking on my own and found some source material that I find to be somewhat questionable. For example, I spoke in person to Ann Grever on Wednesday, October 20 on two different occasions. She told me that she did not attend the seminar. She talked with a Leslie Jevne "by telephone". Leslie's quotes are attributed by telephone conversation and not by direct contact face to face. That, in itself, could brand Ms. Grever as accepting "heresy" to publish a story concerning a news happening that she could not find time to attend. Other than her editorial, that was her only piece she had to work on. That leads to one of two conclusions: Either she sought after a controversial story to further her own ends and ambition; or, she was stuck with a story that she was not capable of handling. It seems that Ms. Grever's piece is suitable for a tabloid of ill repute. It is an irresponsible piece of journalism.

Then I checked with the Society Against Mind Abuse (hereinafter referred to as THE SOCIETY). It is apparently a one person office in the daytime. For reasons that I completely understand, the person manning the phone at the office of THE SOCIETY was extremely un-cooperative. "Fran", (not her real

Letters cont. on p. 5

### Sane cyclist

To Wayne Lavold et al,

Last year, I cycled approximately 2000 miles in this city. I concur with many of the things you say about the mindless hordes that descend upon the university each fall aboard two-wheeled vehicles. I too am appalled by their conduct on streets and sidewalks. Most of them ride in total ignorance and disobedience of the Highway Traffic Act.

Do you know — the H.T.A. regards bikes as motorized vehicles?

- riding on sidewalks is illegal, except on designated bikepaths?
- cyclists have a RIGHT to ride in a lane; to turn left across traffic from an appropriate lane; and to traverse traffic circles? Obviously not!

When I ride my bike, however, I obey all laws and traffic regulations.

Have you ever seen me

- waiting in tie-ups instead of "line hopping"?
- squeezed into a curb by a passing bus, that stops when it's halfway by?
- signal to change lanes only to be cut off by a lummock in a clapped out

Letters cont.

name) treated my inquiry with contempt but, anyway, I was able to find out that THE SOCIETY is affiliated with the Alberta Youth Secretariat. Perhaps John Bennett is on to something here; (letter #1, *The Gateway*, Thursday, October 31) after all, what does the title of this "liasion association" imply?

THE SOCIETY is just another group of individuals that do their level best to libel and slander reputable organizations (The Mormons, along with others) as a means to recruit their own membership and practice their own method of "psychological coercion" on the general public. The seminar (workshop, whatever) could have been dubbed "Hate Your Neighbor, Symposium 1 of ?" THE SOCIETY promotes hatred against reputable organizations, yet it offers no solution to the problem (if there is one), and perhaps the theme of THE SOCIETY could be entitled "The Place Where Chaos Runs Amuk!". After all, who is the author of confusion, anyway?

To my friends and associates within the LDS (or Mormon) Church, and especially to those who took time to write *The Gateway* may you continue to refute published information that is defamatory and without foundation. And to those outside of the LDS church (or any other church for that matter), find out for yourself and publish your own report, like I did.

Kevin A. King  
Arts II

Editor's Note: Ann Grever did partially attend the Society Against Mind Abuse's seminar which was held from 1 to 10 p.m. which Mr. King suggests she was absent from.

Carleton convo

Dear Gateway,

I was out with some high school chums of mine, several of whom are studying journalism at Carleton University, when one of them spotted a copy of *The Grind* poking out of my bag. The prospect of inspecting another campus newspaper filled their little hearts with glee. I, of course, was mortified. I explained to these bums and creeps that all western Canadians are not boobs, in fact, that *The Grind* was

an extremely cunning experiment being performed by our Abnormal Psychology Department. These researchers wanted to see what would happen if you made a bunch of lobotomy out-patients crazy with LSD and forced them to publish a newspaper. They were unconvinced. I confessed that *The Grind* was a legitimate student newspaper. The following conversation then occurred.

Q. Who organized this rancid rag?  
A. Well, um, the acid freaks decided that whoever had the fewest chromosomes could be the editor.

Q. Well, what do they stand for?  
A. Stand for? Stand for?? Why, they stand for inanity, gibberish, jabbering and drivel in their most pristine states. I guess you could say that most of their editorial (!!!?) venom is directed towards the establishment as personified by students in the Faculty of Arts or any one deemed "preppy" or "trendy".

Q. Why attack preppies!?! (Aghast)  
A. Well chaps, you must understand that these half-wits think anyone who doesn't have dog droppings on their shoes or has an ironed shirt is a preppy. They think Brooks Brothers are a couple of defence-men for the Winnipeg Jets and that L.L. Bean is an appetizer at a Mexican restaurant.

Q. Who pays for this worthless ka-ka?...

The conversation ended here. I couldn't remember who paid to keep these idiots off the street. Later I realized, "Jesus Christ! I'm paying, we're all paying to keep this noxious little tabloid going!" And worse, these bastards want even more money. They don't even have the decency to follow the Students' Union's laws for campus clubs. I know the Martian Consulate has arranged Floyd's diplomatic immunity in this province, but what about all the other sleazy scribblers and scrawlers? If these cretins cannot demonstrate an even marginal talent for writing, our Students' Union should not grant them one more bloody farthing. Students are poor enough without flushing their money down *The Grind's* literary toilet. Find some goddamn advertisers, you vile sponges!

David A. Isenegger  
Arts IV

2 cactii and three nines

by Beckers and Stech




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by David Pownall  
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# Entertainment

## Jane Siberry: A Speckless success

by Don Teplyske

Eighteen months ago, few people west of Toronto had heard of Jane Siberry. Few had been exposed to the refreshing juxtaposition of rock and poetry contained within the grooves of her second album, *No Borders Here*.

However, as quickly as the hype machine could be warmed up, the critical praise of this former waitress and folkie from T.O. began to pile up. Suddenly, soft spoken reserved Jane Siberry was thrust into the spotlight once occupied by the Dylans, Mitchells and Cohens.

Presently, her current album *The Speckless Sky*, is showing signs of surpassing the success of *No Borders Here*. Normally, an artist may be concerned about following a critical and commercial favourite.

"I work to make myself happy with each album, and if I'm disappointed, then I worry," said Siberry. "I feel as good about *Speckless Sky* as *No Borders* anyway."

Her latest album is not only stunning musically, its packaging is also of the highest calibre.

"It's not extravagant, really," Siberry declares, slightly offended by my suggestion that it is. "For the booklet (which comes with the record), I thought I had too many lyrics for an inner sleeve. For *No Borders Here*, they had to shrink them down so much (to fit on a sleeve) people couldn't read them."

For a recording artist whose real strength lies in the message conveyed in her lyrics, I found it surprising that she had such difficulty discussing her writing. However, we did discuss two of the standouts from *The Speckless Sky*, "The Empty City" and "Seven Steps to the Wall".

"It ("The Empty City") is a poignant song - neither positive or negative (of big cities) but leaning to the positive aspects," Siberry explains. "It's sort of a sad song - a feeling you get in a city created by hundreds and hundreds of people when hundreds and hundreds are missing. You feel their presence more clearly because of the absence."

Siberry opens up a bit when discussing "Seven Steps to the Wall", perhaps the album's strongest song.

"(The song is) about all sorts of things," Siberry says. "The last part ('there/all my life/where there's white/i have words/ so i write/what i hear/...perfect white/...with no words') is about writing, about me. Other parts are about this man in prison, solitary confinement."

Siberry continues, "It's partially inspired by a book of Arthur Kesler's *Darkness Noon*. He's a political prisoner who's about to be executed. The guy in the cell next to his says, 'Don't turn around when you walk down the hall. When they go to shoot you, don't turn around-be proud-don't turn around.'"

Leaving music for awhile, I was curious to find out what Siberry surrounds herself with at home. What her apartment looks like, for instance.

"I rent a very cheap flat in a house. It's a great little apartment with a mish-mash of furniture. We have a friend who's a photographer so we have some of his photos on the walls," Siberry describes. "It's pretty



Jane Siberry: her strength lies in the message conveyed in her lyrics

Photo Tim Hellum

bare, we haven't lived there long enough to get it together."

I never did discover who was included in "we".

The meagre existence of many artists has not escaped Jane Siberry. Financial comforts are only now appearing.

"I'm just starting to pay back some debts that I've built up over the years," Siberry laughs. "Even this winter I had to take advances on my Visa to pay my rent, and that was after a successful album," she concludes.

Citing these types of financial hardships, many people call for increased government funding for the arts. Siberry sees an alternative possibility.

"I don't believe in a freeloader mentality, but I think there may be a middle ground where it would benefit people to contribute to the arts. A patron of the arts idea," Siberry explains.

Jane Siberry also has strong words for those who are currently pushing for warning labels and rating systems for records. And, while it's doubtful that her albums would ever come under fire, this doesn't diminish her disdain for the idea.

"I think the whole thing is ridiculous," Siberry declares. "And I hate that kind of interference from prudes. If parents want to keep their children from something like that, then they can. But it's up to the individual parent, the kid and how they were brought up."

In the booklet that accompanies *The Speckless Sky*, a statement is made concerning home taping. Siberry considers taping to be a problem.

"Definitely, (home taping) makes it a bit more difficult," Siberry explains. "I think a lot of people tape my records. People tell me they are so enthusiastic-"I sent six copies to

my friends". They don't realize that for people in my position, who are trying to please a record company, who are trying to earn their keep, that we lose a lot of record sales."

Before our very brief interview concluded, Jane Siberry discussed another of the songs of *The Speckless Sky*. "Map of the World (Part II)" is, in title, a continuation of a song from *No Borders Here*. However, its title is the only semblance to the original song.

"That's the beauty of it - it's two different maps," Siberry explains. "In Part I, there are three different maps, and when they are all put together, there's a fourth. A collage - just the way things shift."

Siberry is gaining a reputation as a tough interview. Not that she is rude and ungrateful - she is actually just the opposite. Siberry would just like her music to speak for her, instead of having to speak for her music.

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# Eric Kramer: football to footlights

by Gilbert Bouchard

When Edmonton actor Eric Kramer describes himself as "physical" you don't argue.

The 6'3" former football player, currently starring in Theatre Network's *Odd Jobs*, says he brings a physical approach into everything he does. "That's the way I usually hit things, and it has been known to work against me," said Kramer.

"The body you bring in is the first thing people react to and you can't get over that until people get used to what you can do."

Mind you, the fact that Kramer's size and physique has lead to physical roles doesn't seem to bother him that much. "That's always been my background, everything I've ever enjoyed doing has been physical, and my approach to acting has been pretty much the same thing."

"As a football player going into the U of A's BFA acting program — having a body trained to do one thing and having to work around it — taught me to work more from the inside. Physical is great, but you have to have an emotional core to back it up."

Originally from Kalamazoo Michigan, Kramer's family moved to Alberta because his father played football for the CFL's Calgary Stampeders. "That's what brought us up here — the old man's work — and the cheap education was certainly enough to make me stick around."

Kramer followed in his father's footsteps and played bantam league football, but wasn't able to continue at the collegiate level. "BFA wouldn't let me take the time to play football," he said. "BFA was pretty intense, and there wasn't time for anything else." Not even that seemed to matter much to Kramer. "I chose to go with the BFA program."

Kramer, who graduated in April of 1984 ("even though it seems like a lot longer than that"), thought the BFA program was very good, but "not everything works for everybody" within the program. "It takes most people sometime to get to know how to use the program to their own benefit."

One drawback to the program is the small number of people allowed into it. "Those were the only people you ever saw," said Kramer of the small number of fellow BFA acting students. "You get involved in everyone's personal crises and got to know how to piss people off with little effort."

One thing that Kramer did emerge from

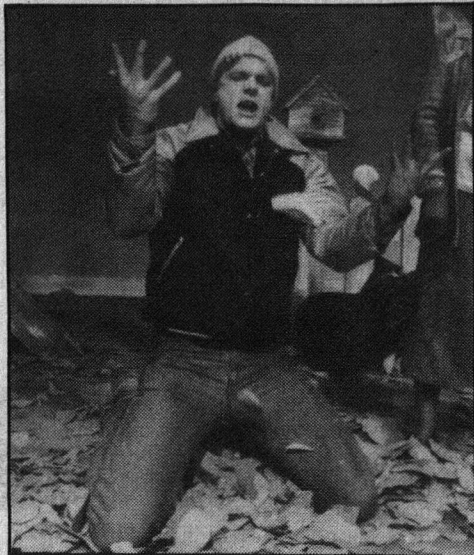


Photo Bill St. John

Eric Kramer

his BFA years was a love for fencing. "I came out of the program with experience in stage fighting and fencing, something that I want to follow up on."

What attracted him to fencing? "I've always liked swords and stuff, but I also like the swashbuckling aspect." Kramer studied under Paddy Crane (who taught Errol Flynn how to fight), and was more than impressed with both the master and his art.

Kramer describes Crane as the master of Za-Za - Za-Za being a word Crane used to describe a certain kind of fighting loaded with flair and zip. "When he goes that aspect of the art goes as well," said Kramer. "But that's something that has to be preserved. It's really quite an art."

Kramer is putting his knowledge to work both teaching fencing and choreographing fight scenes. He's going to do the choreography for the Citadel Theatre's *Pieces of Eight*, and worked with the cast of last year's *Peter Pan*. "Peter Pan was quite an adventure. Twenty kids; you gave them swords, and watched them whale on each other."

His fencing interests are just one more example of Kramer's boundless energy — energy that's paid off in almost non stop employment. "I'm not in any position to complain. Since I've graduated work has been pretty consistent. Three weeks is the

longest layoff I've had."

Not that Kramer's making money hand over fist. "I'm not in this profession for the money, and Lord knows my paychecks prove it. Acting is a matter of having your bases covered."

And Kramer has kept his bases covered. Since his graduation he's worked in two Fringe festivals, choreographed and acted in the holdover cast of *Peter Pan*, acted in Theatre Network's *White on White* last season and *Odd Jobs* this season, plus an assortment of filmwork.

But over all Kramer describes his profession as one of "feast or famine." Kramer started the season pretty shaky - looking forward to "bouncing people at the Boiling Point" (the downtown club where Kramer works as a bouncer), but has ended up turning down work. He's already turned down two film projects in Calgary, managed to sneak in filmwork on CBC's *Rattails*, and even landed the choreographing job at the Citadel.

As for his current show, Kramer is happy playing an unemployed welder in Frank Moher's *Odd Jobs*. "It's shows like this one that prove you're doing something right."

"It's so nice to be excited about going to rehearsals again. It's a joy to work with people who want to be there."

Kramer describes *Odd Jobs* as a "nice little show that doesn't try to be anything else". Kramer's been in on the show since last year when he worked on the show's workshop.

"The play's changed considerably since the first time I saw the script. But the play was so well written that there were no major changes - mainly there were character changes," said Kramer. "We (the cast) got so wrapped up in the play that we didn't quite know what we had - we didn't know how the audience would react."

But react the audience did. *Odd Jobs* is a hit, both critical and at the box office, with a lot of that success owing to Kramer's talent and energies. Energies that have seen him drop weight. "I've lost 15 lbs. doing this show. I sweat sitting down, I don't need people telling me to run around the set, and tossing toques on me. Mind you, none of the weight has been lost where I wanted to lose it - like the gut - just the parts I wanted to keep. It's sad watching your chest slide down to your knees."

What about Kramer's ultimate goals? Well, he wants to eventually film a remake of *Rollerball* with him in the lead and work steadily and settle down to a little house in Maine.

Knowing Kramer, he'll probably get it too. He has the energy and the talent, what more could you ask for.

## Marcuse dancers to SUB

by Dean Bennett

For Judith Marcuse, choreographing the Repertory Dance Company of Canada is more difficult than it first appears.

"It's a complicated process," said Marcuse the Artistic Director of the RDDC. "Our base is ballet but the work we do includes jazz and modern dance. Plus we want our work to be accessible, of top quality, interesting, and challenging yet not to the point of alienating our audience."

The Judith Marcuse Repertory Dance Company is the latest project under the umbrella organization the Judith Marcuse Dance Projects Society. Formed in 1980, the Society is run by Judith and husband Richard (the general manager). It is registered as a charitable body with Revenue Canada.

The idea of the RDDC actually came out of the enthusiastic response for the Society's earlier works.

"For the last four years, we were doing dance on a project basis" said Marcuse. "We would get leaves of absences for dancers from companies around the country. We would tour one city then go home. The shows were successful artistically and at the box office. In fact one show we did with Shaw (*Mirrors Masques, and Transformations*, co-produced with Shaw Festival in

1980) we were asked to go on tour with it but couldn't. We realized it made sense to form a permanent company."

With Marcuse in control of the artistic side of things, the company could not be in better hands. A professional dancer since 1965 Marcuse has danced with both modern and classical companies at home and abroad. Since 1974, she has choreographed widely for dance, theatre and opera companies in the United States, Canada and Europe. She has won the Chalmers and Clifford E. Lee Awards for choreography.

Formed approximately a year and half ago, the Vancouver based RDDC is comprised of nine dancers plus Marcuse. Most of the members picked were soloists with their original dance companies and have worked with Marcuse before. The rest came through auditions.

The RDDC embarked on its second national tour on September 25 of this year and to date the reception has been a critical and popular success.

"We're very happy about the reception," said Marcuse, "We've got people on their feet applauding after shows."

The Judith Marcuse Repertory Dance Company of Canada appears in SUB Theatre this Thursday and Friday.

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# Encounters 2: imaginative success

Encounters Music Series  
Concert No. 2  
Convocation Hall  
Sunday Nov. 3

review by John Charles

Another richly imaginative concert, with widely contrasting kinds of music and performing forces, was heard in the Encounters series. What was the unspoken connection between these works, that made them add up so well?

Perhaps it was song: the late 19th century songs of Hugo Wolf, the wordless songs of sea creatures in George Crumb's *Voice of the Whale*, the endlessly songful melodies of Schubert's *Octet*. Certainly all three composers communicated with the directness of song in these pieces.

Another thread is the continuity of composers — the dialogue across the years that their music represents.

Wolf probably first came across the Swabian poet Morike through his love for Schumann's song settings. But he became feverishly obsessed with Morike's poems in 1888 on his own, and from February to May he set nearly 50 of this poet's works — sometimes three a day.

Schubert's great *Octet* of 1824 was carefully modelled after Beethoven's *Septet*, which in turn, is modelled after earlier composers' *Divertimenti*.

And Crumb's work of 1971, based on tapes of the songs of humpbacked whales, follows Alan Hovhannas' *And God Created Whales* — a work employing actual whale tapes and orchestra — by a year.

The program opened with seven of Wolf's *Morike Lieder*, sung by baritone Harold Wiens. These are highly sophisticated songs with an astonishing range of mood, and Wiens chose relatively calm ones.

Extreme emotions were included, such as the bewilderment of the young lovers, in

*Never-Sated Love*, who bit each other's lips until they hurt; and the cheerfulness of *Journey on Foot*, with the narrator feeling the joy of Adam on the first day of Creation. But these are not among Wolf's most tempest-tossed settings, and the two songs describing paintings of the Virgin Mary are rapt in their stillness. Best of all was *Obscurity*, with its beautiful chromatic piano chords, as the singer asks to be left alone by an uncaring world.

Wiens sang all seven with a simple straightforwardness, his hands at his side. If one can imagine more artful interpretation — a shaded word here, a gesture there — which might reveal something we hadn't noticed, still there were no mannerisms to get between us and the song. Wien's voice was firm and lovely, especially in the middle register, through there was a bit of strain when he held notes in high passages.

Robert Stangeland's handling of the elaborate and sometimes independent accompaniments, was technically impressive and reasonably sensitive, though occasionally dry and mechanical.

American composer George Crumb, now 56, has a marvelously dramatic and theatrical sense of what modern music can be, and *Vox Balanae/Voice of the Whale* (1971) is a vivid example. It's written for three masked performers, who play electric instruments — flute, cello and piano. And Crumb asks that they play in a deep blue light, to suggest an under-the-sea eeriness, which is perfectly mirrored in the 20-minute work.

Greenpeaceniks would love it, but Encounters emcee Christopher Lewis rightly pointed out that Crumb's concerns are "philosophical, not ecological."

Crumb was profoundly disturbed by the Vietnam War. His string quartet *Black Angels* dramatizes the struggle between God and Devil, and the score is dated: "Finished in a time of war." Thus Crumb is repeatedly concerned with what man is doing to himself, and his music is filled with images of death, broken rituals, and alternate systems such as magic and numerology.

Crumb's explorations of sound are what make him such an impressive composer, for every sound is specific, and surrounded by silence. This work began with the flutist (Marc Stocker) playing into the open grand piano, so his sound reverberated off the piano strings, creating an echo that is one of Crumb's favorite devices.

Pianist Alfred Fisher plucked the piano strings at times, while cellist Mark Eeles thrummed his instrument like a huge sitar (an instrument Crumb employed in later works), or brought forth slithery tones. Throughout Crumb evokes a rippling motion in various ways, which contributes to the oceanic mood.

All the fiendishly difficult techniques are there to express something tragic about the interaction of man with earth's other creatures. And Crumb's ability to suggest the eternal nature of the sea makes it a very moving work.

There were a few technical problems in this Western Canadian premiere, which mattered not a whit. All three artists performed nobly.

Schubert's *Octet* is always described as his sunniest chamber work — quite an accomplishment when he was dying of syphilis, and the works before and after the *Octet* are tragic. But the work is shot through with melancholy, and I've seldom felt the darkness of the work's *Adagio* so clearly as in this concert. The problem was that the whole work took on a solemn air, that seemed more a result of wrestling with 60 minutes of notes than a conscious interpretation.

It was, overall, an impressive performance. Clarinetist Dennis Prime is highly expressive, and added a great deal of poetry to the event. Violinist Norman Nelson's tone is sweet and strong, and these two made much of their duets. And the give and take of chamber playing was often smooth, though not consistently. There were notable solos by cellist Colin Ryan and bassoonist William Harrison. And Jan Urk, on the double bass, tied things together admirably, playing with the proper firm, cleanly-phrased touch.

But the whole work sounded a bit heavy. Tempi were sometimes too leisurely, as in the opening movement, or the theme and variations which seemed unusually meandering. The wonderfully bouncy *Scherzo* was a bit dour, and the final movement was taken at a hectic pace, which didn't sound joyous at all.

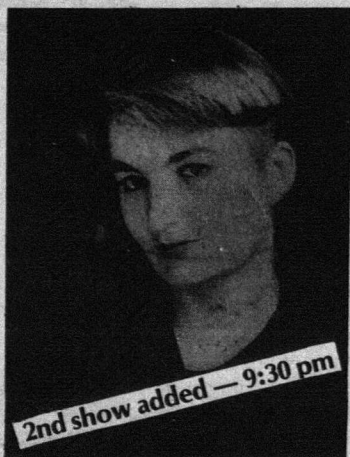
There's no place I'd rather have been than listening to Schubert, but I was very aware of the work's length, and in a properly proportioned performance that wouldn't be the case.

The next Encounters concert is January 18, with works by Brahms, Schonberg, and Bartok on the program.

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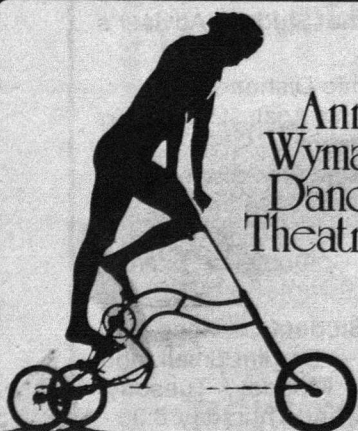
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## The ordeal of infertility

Ashes  
Studio Theatre  
til November 16

review by Rosa Jackson

The third year BFA drama students performing in *Ashes* at Studio Theatre must be congratulated on their handling of an avant-garde play on a touchy subject: infertility.

David Rudkin's play begins with a scene in which the two leading characters, Colin and Anne Harding, try, literally, to make a baby. When all their efforts fail, they seek medical advice, but soon come to wonder at what their situation has been reduced to: sperm samples sent through the mail in padded envelopes, alkaline douches, charts, and frequent cold baths are all part of what this couple must endure in their determination to conceive.

Yet, during these trials, they never fail to see their plight with enough humour to survive what could only be described as humiliation. Sensing the ludicrousness of what he has been ordered to do, Colin turns to the audience and says: "Tell me... how many of you have ever tried bathing your balls?", then enumerates the various unsatisfactory methods which could be employed. Anne wakes her husband at night, clucking. "Your little hen has laid an egg!" she says.

The first act, generally, is an even balance of serious and absurd elements. But in the second, the couple's ordeals worsen, and the hopelessness of their situation must be faced. Irony turns to bitterness, frustration to rage.

Anne, unable to conceive, is tormented by her so-called friend, who has quite the opposite problem and flaunts her unwanted pregnancies. The couple's sex life goes rapidly downhill, and for the first time there is a distance between them, as each unwillingly and unconsciously blames the other for their failure.

then they must deal with the bureaucratic, judgmental members of the adoption agency, and they are honest — too honest: Colin about his homosexual tendencies, Anne about the flaws in their marriage. Once more, they are rejected. Nature has not decreed them to have a child, they conclude. It is time to pick a new path.

But the play makes its major point in the last hour, when the theme expands to include not only the agony of humans, but of a country. In two extremely well-played monologues, Colin and Anne reveal the true tragedy of their situation and bravery of their characters.

Colin is from Northern Ireland, but has lost his home. He has betrayed his country, and he alone realizes that the old Ireland must die before peace can come; he refuses to fight what he sees as a natural extinction.

At this point in what has, until now, seemed a witty and meaningful script, the play becomes profound, and one becomes aware of the beauty of Rudkin's language, which although not written as poetry strikes the ears as such.

Michael McManus and Davina Stewart maintain their characters, and accents, flawlessly throughout the performance, dealing with the difficulties of the play apparently effortlessly. The variety of minor characters played by Michael Davis and Brenda Brown are at times stereotyped but expertly done.

Elements which add to the overall effectiveness of the play, such as the abrupt ending of scenes, the characters' addressing of the audience, and absorbing monologues are all the work of director John Terfloth, who has brought out the strengths of all the actors.

Brian Currah's sparse set and sometimes harsh lighting reflect the bleakness of the setting itself, and allow the focus to remain on the superb work of the cast.



# Sports

## Alberta sweeps 'Horns-back in first

by Mark Spector

The Lethbridge Pronghorns can at least be thankful of one thing: they have already played three of the four best teams in Canada West hockey.

After being swept in series with the Calgary Dinosaurs, the Saskatchewan Huskies, and the Alberta Golden Bears, they can now work on putting up some W's.

Alberta showed no mercy on the Lethbridge club, hammering them 11-3 on Friday night and then 8-4 on Saturday to up their own record to a league leading 5-1.

On Friday, Jeff Helland (four assists) and Dennis Cranston (a goal and three assists) let the way for the Bears, as they broke open a 2-1 lead for Lethbridge five minutes into the game, with 10 consecutive goals.

It was a game which was totally controlled by the Bears. They out-shot the Pronghorns 47-25 on the

night, 22-7 in the most one-sided second period ever witnessed by this reporter.

Gerald Koebel had two goals and an assist from his defensive position as he continues to fill in for injured Ron Vertz.

Stacey Wakabayashi totaled two goals and an assist on the night. He fired home a rebound past Lethbridge goalie Byron Osing after Dennis Cranston was foiled by the helpless goaler, then made a pretty deflection in his third for the Bears' ninth goal on the night.

Bill Ansell had an excellent night as well, getting three assists as he continues to erase the memory of a poor finish to last season. If Ansell can keep playing on this level he won't have to worry about anything come playoff time.

One player who must be shaking his head though, is Denis Leclair. He had two goals on Friday but Clare Drake sat him down for Saturday's game. It's been a while since Leclair saw action on consecutive nights, yet the fact remains that if he were the worst player on the team they would probably not lose a game all year.

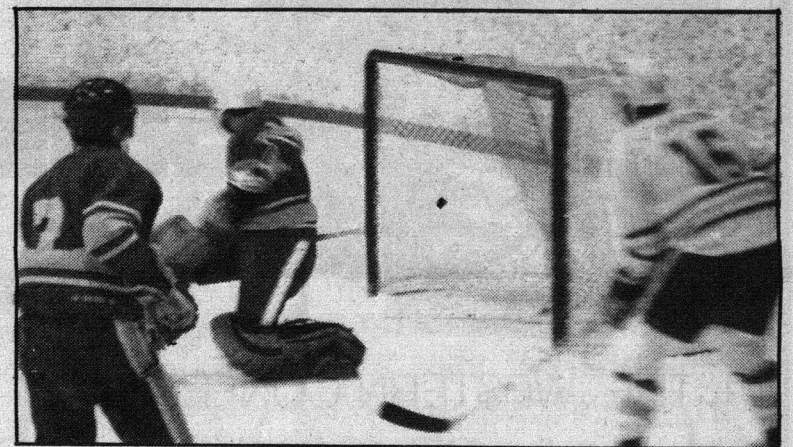
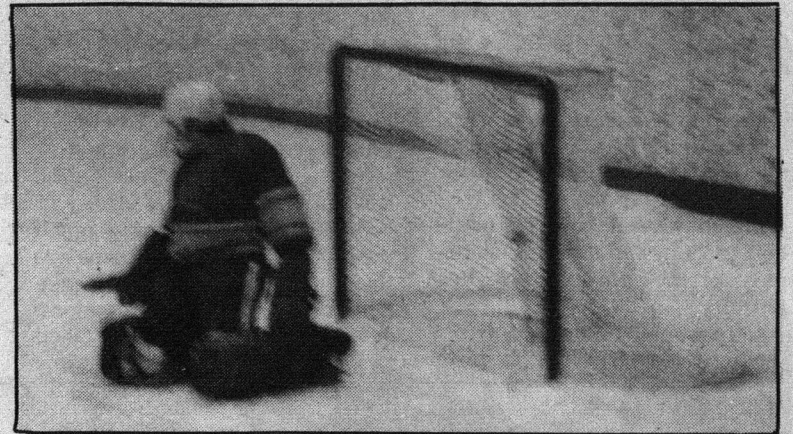
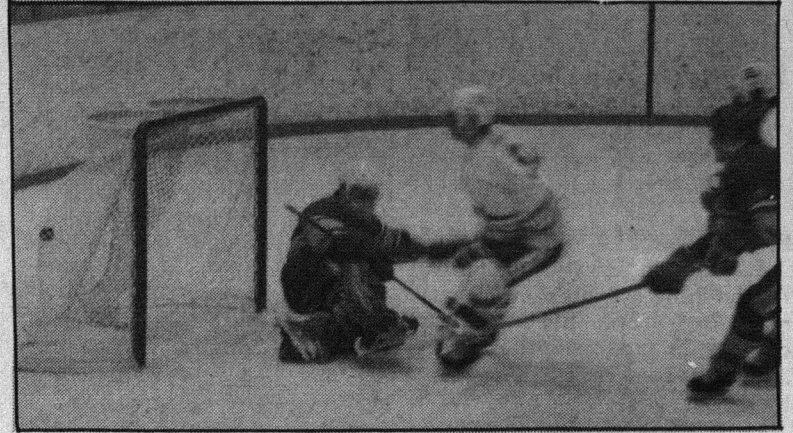
The Saturday night contest was surprisingly exciting after what 237 fans had witnessed the previous eve. About the same number came out to see the Pronghorns play a much more disciplined game defensively, and limit the Bears to a 5-4 lead at the 13 minute mark of the final frame.

And fittingly enough, the unlucky goal came at 13:13 of the period when Al Tarasuk, who is also battling for full time status, picked the puck up at the side of the goal, swung around behind the net, and stuffed it in the other side to salt away the victory.

Wakabayashi on a Jari Kurri one-timer and Howie Draper on a 30 foot slapshot finished off the scoring in the 8-4 win.



John Krill played both nights for Alberta, facing only 15 shots to Pronghorn goalie Bryan Deley's 38 on Saturday. Krill will find himself in a dogfight for the starting duties, however, as Drake picked up Darren Turner (late of the Sherwood Park Crusaders and McGill) who should be eligible to play this weekend in UBC. Turner had been around since the start of the year but was unsure if he could handle his school as well as play hockey.

Nadr Jomha was unceremoniously released as soon as Turner agreed to play. Bears, defenseman D.J. Havrelock put on the pads as backup, as Turner was not eligible to play under CWUAA rules. "I never even played goal even in midget hockey" stated Havrelock. Gerald Koebel had another outstanding night with four assists while Craig Dill chipped in three helpers. Koebel should earn CWUAA player of the week honors, making it two straight for the Bears, as Dave Otto claimed the award last week.



If a picture is worth a thousand words then here's an essay on the Lethbridge Pronghorns' trip to Varsity Arena.

Photo Leif Stout

	Fri.	Sat.
	11	8
	3	4

## Toronto on their way to top draft

by Mark Spector

Toronto Maple Leaf coach Dan Maloney looked like a salesman who had just blown his third account of the week.

He knew that his job was hanging by a frayed thread.

His club had just lost a 7-1 decision to the Edmonton Oilers and the level of his voice was barely audible over the sound of a nearby heating vent.

The Leafs are 1-10 and right on schedule for a repeat performance as the worst team in the NHL. But if you could at least see a spark in the ashes, you would say that this young team just needs some time together.

On Sunday night there was no spark.

The Leafs' powerplay was abysmal. They had a man advantage for 3:43 (17 seconds of two men) in the second period, and they managed, count 'em, two shots on goal.

There weren't even two good scoring opportunities on that powerplay.

Then a few minutes later Wayne Gretzky played a supporting role in Act II of this slapstick routine. Gretzky panned across the Leaf zone hanging on to the puck just long enough for Borje Salming to back right into goalie Tim Bernhardt. Salming pinned him for the mandatory three count while Gretzky netted his third, and easiest, goal of the night.

Then it was the usually steady Brad Maxwell's turn to get into the act. For some unknown reason Maxwell attempted to bat down a shot while standing right in front of Bernhardt. All he did was turn a very stopable low shot from Raimo Summanen, into a top corner goal.

Such plays are usually reserved for eager rookies. And frustrated veterans.

And Maxwell has a right to be frustrated. Team captain and leading scorer (7 goals and 6 assists) Rick Vaive should receive only half of his pay. When he decides that he's

not too prestigious to play defense he could claim the other half.

If the captain is supposed to lead by example, then this club is in trouble.

And hopefully, Vaive's selfish play won't rub off on Toronto's two promising rookies — Wendel Clark and Dan Hodgson.

Aaahh. At last a bright spot.

Clark is a fair-sized youngster (5'11", 194) who already has six goals and will be a star in this league. He is money in the bank.

Hodgson might take a little longer than Clark, but probably not very much.

And he is quickly learning the ropes in his initial NHL campaign. "I'm definitely going to have to start shooting the puck more," he said after a night where a couple of good opportunities were passed

away. "We've got to start having more fun, enjoying the game again. I think we have to pull together more as a team, not only on the ice but off."

It's not hard to recognize that these words come from a 20 year old kid that has just graduated from a championship team in tiny Prince Albert, Saskatchewan, to a last place team in the fishbowl atmosphere of Toronto.

He'll soon learn that a losing team in the NHL doesn't party together like its WHL counter-parts.

And the Leafs will soon learn that just because they came in 21st in the league last year, they're not exempt from earning the first draft choice again this season.

In fact, maybe that's not such a bad idea.

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# Season all but over for hapless football Bears



28



5

by Tim Enger

Tsk, Tsk, Tsk. Just when the Bears finally show the firepower that made them the number one ranked team in preseason, they turn around and go back to their old tricks.

Led by an anemic offense and an overworked defense, the Bears dropped a crucial game to the Manitoba Bisons 28-5 in front of, oh... lets say 50 fans at Pan-Am stadium in Winnipeg.

Defensively, the Bears were not that bad. They forced six turnovers and registered one sack. Their problem was that they were on the field too long and Manitoba started most of their drives inside Bear territory.

Offensively, there was only one major problem. The absence of Jeff

Funtasz and Corrado Filice in the backfield.

Funtasz's ability to gain large chunks of yardage was missed. His replacement Tom Houg, did not look out of place, but it just wasn't the same.

Corrado Filice's absence, however, was more noticeable.

Ask QB Mark Denesiuk. Without his best blocking he was wearing the Manitoba defence for most of the game (he was sacked five times while Darren Brezden was sacked once). This resulted in 67 yards in the wrong direction. "Its hard to lose a guy who is like another offensive lineman in the backfield" said left offensive tackle Murray McKay. "It really hurts your execution when you're without a guy who's that important" added right offensive tackle Harold Riemer.

Filice is a doubtful starter in next Saturday's game against UBC, but it being possibly the last game of his University career, it will be rather hard to keep him off the field. His replacement Randy Shantz did a fine job considering he came over from the defence last week but he was no Filice.

Another problem that nagged the Bears throughout the game was their frustrating tendency to take penalties in important situations. Several Alberta drives were stalled by illegal procedure calls, and some

Manitoba drives were extended when a few Bears decided to take justice into their own hands; or as the referees like to call it, "Objectional Conduct... 15 yards."

Manitoba opened the scoring at 5:17 of the first quarter when Denesiuk was intercepted by Manitoba defensive back Mark Langstaff who then ran it back to Albertas 24 yard-line. Three plays later halfback Larry Santin dove over from the one yardline for the first major score of the game.

Manitoba continued to enjoy good field position because the Bears seemed content to march backwards via a sack or penalties, then let Derek Waterman punt, which didn't help much (Waterman had a punting average of 12.3 yds in the first quarter). The Bisons finally capitalized on their field position with a field goal by Darrel Batt from 41 yards out at 13:47 of the first quarter. The quarter ended Bisons 10, Bears 0.

The Bears had a chance to put some points on the board early in the second quarter after defensive end Peter Onofrechuk recovered a fumble by Manitoba QB Kevin Eikerman who had been separated from the ball by linebacker Gerald Teledetski. Unfortunately, Nigel Scott intercepted Tim Hamblin's pass on a fake field goal attempt.

The next time the Bears had the

ball they drove to Manitoba's 19 yard line but had to settle for a 26 yard Waterman field goal at 7:34 of the second quarter. Waterman added a single minutes later on a wide 22 yard field goal attempt set up by a 42 yard pass from slotback Tom Richards to wide receiver Tony Pierson a flea-flicker play.

The Bears had two more chances to add to their point total but both drives were ended by sacks and penalties. The scored at halftime was U of M 10, U of A 4.

Both teams opened the second half with punts, but on Manitoba's second possession, the Bears secondary blew a coverage and Eikerman connected with slotback Nigel Scott on a 43 yard pass and run touchdown four minutes into the third quarter.

The next time the Bisons had the ball they were in good field position (courtesy of a 20 yard Waterman punt), but could only manage three points off the toe of Batt from 31 yards out.

Manitoba's last major came at 12:54 of the fourth quarter. Fullback Gerry Urbanovich scored on a one yard dive set up by Mark Langstaff's second interception of the game. Batt added a single on the kickoff because two objectionable conducts by the Bears had him kicking off from the Bears 45 yard line. Waterman had added another single earlier on a missed 42 yard field goal to make the final score U of M 28 — U of A 5.

This sets up next week's game against the UBC Thunderbirds as not only a must win but a must win big. In order for the Bears to make the playoffs they have to beat the T'Birds by 22 points or more and hope that the Saskatchewan Huskies beat the Bisons in Saskatoon.

It is unfortunate that it has to come down to this. If the Bears had beaten the Bisons then all they would have to do is beat UBC by any score and they would be in. Now they are the star attraction at the Mathematics Bowl on Saturday

at 2:00 at Varsity Stadium. Oh well, if you're into exciting regular season finales then that's the place to be on Saturday, and remember to bundle up because its going to be cold. Just the way Frank Smith and his B.C. beach boys hate it.

**Bear Facts:** Offensive tackle **Murray McKay** is gone for the season becoming the Bears fifth surgical knee injury of the year... The only other injury of the game was **Danny Rousseau** who showed some variety by spraining his ankle... **Jeff Funtasz** will be in the line up on Saturday... QB **Mark Denesiuk** was the Bears leading rusher with 41 yards... The Bears defensive stand-out for the second week in a row was linebacker **Gerald Teledetski** who got the Bears only sack, and an interception.

## YARDSTICKS

	Alberta	Manitoba
First downs	15	19
Yards rushing	98	172
Yards passing	169	155
Team losses	67	9
Net offense	201	318
Passes made/tried	12/28	10/21
Interceptions by	3	4
Fumbles/lost	2/1	3/3
Punts/avg.	10/31.6	7/39.3
Penalties/yards	14/85	15/125

## Individual Stats

**Rushing 1) Alberta:** Houg (9 for 22), Shantz (3 for 17), Denesiuk (7 for 41) Richards (3 for 18)

**2) Manitoba:** Santin (16 for 75), Urbanovich (19 for 97) Eikerman (2 for 3).

**Receiving 1) Alberta:** Hamblin (2 for 22), Richards (5 for 68), Pierson (2 for 51)

**2) Manitoba:** Scott (4 for 112), Santin (4 for 36)

**Passing 1) Alberta:** Denesiuk (1 for 26, 127 yards, 3 interceptions), Hamblin (0 for 1, 0 yards, 1 interception), Richards (1 for 1, 42 yards, 0 interceptions)

**2) Manitoba:** Eikerman (10 for 21,155 yards, 3 interceptions)



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# footnotes

## NOVEMBER 5

Womens Intramurals Ice Hockey Tournament (Nov. 11) Deadline: Today at 1:00 pm.

Men's Intramurals Swimming and Diving (Nov. 16th) Entry Deadline: today at 1:00 p.m. in Green Office.

Co-Rec Intramurals Bowling & Pizza — Nov. 14 Entry Deadline today.

U of A Student Liberal Association Finance Meeting at SUB 0305. All interested, are welcome. 2:00 p.m.

Women's Intramurals Ice Hockey Tournament (Nov. 1) Deadling: Today 1300 hours.

## NOVEMBER 6

Understanding Catholicism series continues at 7:30 pm in Rm. 102. Speaker: Dr. David Louch "the Sacraments of Initiation".

Lutheran Campus Ministry Noon Hour Bible Study in SUB 158A.

Eckankar Club an evening discussion "The Loving Heart" at 8:00 p.m. 201 - 8908 - 99 Street.

## NOVEMBER 7

Lutheran Campus Ministry 7:30 p.m. Worship at the Lutheran Student Centre 11122 - 86 Ave.

Student Christian Movement (SM) Fr. W. Canning speaks on his recent trip to Nicaragua 5:30 p.m. SUB 158A.

S.O.R.S.E. Gathering; 7:00 p.m. 034 SUB. Meet the news staff and advisory board. All welcome!

## NOVEMBER 8

Caribbean Students Association General Meeting @ 4:30 p.m. in CAB 243. Everyone welcome.

Trinidad and Tobago Students Association (TATSA) General Meeting 5 pm at the International Student Center.

Ukrainian Student's Association Organizational meeting: 6:00 PM — 711 General Services Bldg. Members please be there. All welcome.

## GENERAL

August 14 - November 15 Student Volunteer Campus Community. SVCC Info Centre SUB 030B (12 noon - 2 p.m.) Phone 432-2515.

St. Joseph's Catholic Community Mass Times Sept. April Weeknd — Sat. 4:30 p.m. Sun. 9:30 11:00 a.m., 4:00 p.m.

Weekday — Mon., Wed, Fri., 7:30 a.m. 12:10, 4:30 p.m. Tues, Thurs, 7:30 a.m., 12:30, 4:30 p.m. Sat. 12:10 p.m.

M.U.G.S. Mature students attend the brown bag lunches Tuesday and Wednesday 11:00 - 1:30 Heritage Lounge, Athabasca Hall. Free Coffee.

U of A New Democrats' Membership tables: Wednesday Lister Hall, Thursday HUB, Friday SUB.

Flying Club. We have moved! We are now in 030H SUB. Hanger Flying Wednesdays 1100 - 1300.

Moslem Students, Friday prayers, Meditation Room, SUB. 1:45 p.m.

Had lunch with a feminist lately? Drop in 11-1 weekdays, U of A Women's Centre 030E SUB.

Phantasy Gamers looking for DM's, GMs and Players. Contact Andy 481-1019.

Drinking a problem? There is a solution. Alcoholics Anonymously, 482-6782. 2 Meetings/week on campus.

The Tae-Kwon-Do Club is currently accepting new members. For more info drop by 30F SUB.

Liberal Club General Office Hours M-F 1:00 - 3:00 pm. Office SUB 030-S.

Student Christian Movement: Drop-In Centre - Basement of Garneau United Church (11148 - 84 Ave.), Mon-Fri, 3:30 - 5:00 p.m.

G.A.L.O.C. (Gays and Lesbians on Campus) Resource/Drop In Centre — Everyone welcome Rm. 620 SUB.

Womens Intramurals Team Volleyball — Nov. 20 - Dec. 5.

# classifieds FOR SALE

New Royal typewriters \$115 - \$730, some with computer interface and rent-to-own plan. Used typewriters when available. Mark 9, HUB Mall, 432-7936.

Zoryana Resale Boutique — fine quality women's and men's clothing and accessories. Look to Zoryana for vintage, natural fabrics, designer clothing and

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# PERSONALS

Clansmen Rugby Club. John Nelson, Days 471-0557 Evenings 478-5173.

A gay male student looking for a relationship with another male student ph: 489-3439.

Hi Angel and Kerry. Go ahead make my day. Dan.

K.C. What profit prevails from mere hopeful conjecture? Experience is the cornerstone of ecstasy. Blissfully yours, The Eternal White Rose.

Dear D.S. and L.M.: This is a warning - don't even think about it! Signed Lee's Roommates.

# LOST & FOUND

Lost: small gold brooch with pink stone and pearls, in HUB on Oct. 27. Enormous sentimental value. Reward offered. 469-1939.

Lost: Bunch important house keys, university area, October 24th. Please phone 433-1671.

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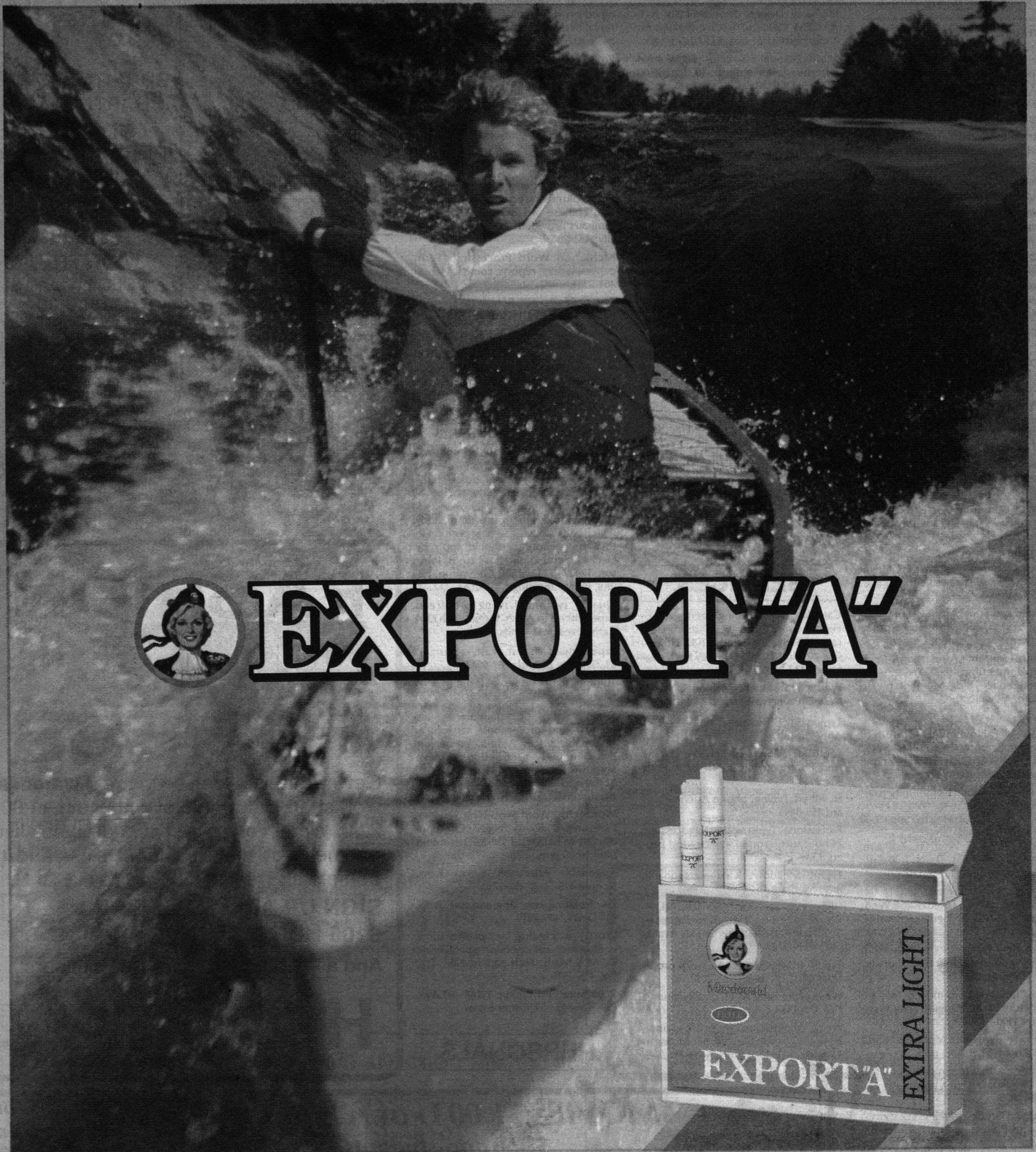
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The Students' Union and the Academic Affairs Board are sponsoring a competition to design a pin for the new SU Service Award. It is suggested the design somehow reflect the SU and the U of A. Winner will receive \$50 — and have their design published in The Gateway and Folio.

The SU Service Award will be awarded at the conclusion of each academic year to fifteen worthy individuals — five gold and 10 silver.

Submissions should be made to the Academic Commissioner, rm. 244, SUB. Deadline: November 29, 1985; 4 pm.

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Room 034 SUB

Meet the new staff and Advisory Board.

**All welcome.**