

"I've said over and over again, I'm not a bigot. I have nothing against business people and lawyers..."

# The Gateway

"although none of my four daughters had better marry one." David Suzuki

Tuesday November 8, 1988

The University of Alberta Students' Newspaper Since 1910



**Flying high**

With ball in hand, Golden Bears guard Dave Youngs appears as weightless as the rest of the players in a high flying game Sunday against the Lewis Clark State Warriors. The Bears won 94-82.

Paul Menzies

## Native funding defended

by Cam McCulloch

A united group of student associations from across Alberta is lobbying the federal government to abandon plans that would alter the way native students receive funding for post-secondary education.

The Council of Alberta University Students (CAUS) is trying to block plans by the Department of Indian Affairs and Northern Development to restrict the maximum time in which native students receive living allowances. The plan calls for restriction from 96 academic months to 48 academic months.

Although tuition assistance would not be subject to time limits, the proposed maximum for living allowances would mean any native student pursuing a graduate or professional degree would be subsidized for only the first six years of his/her program (including the four year undergraduate program).

Cora Voyageur, who is part of a group of native students at the University of Alberta voicing concern over the proposed policy, said native students are being asked to come up with their own funding and are being left to fend for themselves halfway through their program. Voyageur said native students are being encouraged to pursue scholarships and bursary possibilities; however, she added, "there is not much out there except oil companies, which usually stipulate petroleum-based occupations. In areas which are not hard science, psychology for example, there is nothing available."

The new policy would also see a flat rate provided per month for living allowances.

A single student would receive \$575 per month (not including tuition, which is covered in full).

Under the existing system, native students receive three-quarters of their rent, up to a maximum

of \$500 per month, and may receive other subsidies which are applied for individually.

Sheila Carr-Stewart of the Department of Indian Affairs said, "there was concern the administration of the program was too complex. This is an attempt to simplify things."

At stake is not only the money issue, but the right to a significant level of education which would allow natives to compete with other graduates, she said.

Of the approximately 750,000 post-secondary students in Canada in 1987, 13,066 were Treaty Indians (or about 1.7 percent). At the University of Alberta, only 200 of approximately 29,000 students are Indians (about 0.69 percent). Even more appalling, according to the native student leaders at the U of A, is that of 3,741 graduate students at the U of A, only four are natives.

Another member of the group of native students fighting the proposed changes, Judy Daniels, said, "the government is trying to redefine what the Treaty right to education is." She added, "I'm often asked 'why should Indians receive a free education?' I tell them, 'because Indians gave up a lot when they signed the Treaties. We regard education as a birth-right.'"

The federal government provides incentive grants for mature students who pursue disciplines related to self-government or economic self-reliance. The catch, however, is that the government has drawn up a prioritized list of who gets funding depending on choice of programs. For example, a Masters degree is fifth on the list.

Daniels said, "the government is losing touch of the idea of the long-term effects of educated Indians. We need credibility in the non-native world. The only way to get that credibility is with a degree."

## Students need more lab hours

by Michelle LaGrange

A petition is being circulated within the Faculty of Arts in the hope that Language Lab hours will be extended.

Peter Quily, who started the petition, says, "the hours of the language labs are inadequate for students' needs." The present hours of the labs are from 8 a.m. to 9 p.m. Monday through Thursday, 8 a.m. to 5 p.m. Fridays and 9 a.m. to 1 p.m. Saturday.

The Arts Students' Association (ASA) and Quily agree that the weekend hours are inadequate.

Quily claims that the petition was started because the ASA told him that they wouldn't be able to do anything about the situation until February. Barry Chow, president of the ASA, said that

solutions will be discussed when the arts students' committee meets within the next couple of weeks. According to Chow, nothing can be done until then and "the petition will provide a good bargaining tool."

After touring the language facilities, academic commissioner Michelle Kitt agrees that there is a problem. Kitt and SU vp Charles Vethan wrote a letter to Dr. Thomas Powrie, acting dean of arts, supporting the petition.

Kitt claims that students who are on schedule with the lessons can tape them and work on them at home. Problems arise when students get behind in the scheduled labs because they can't get into the labs on weekends to

make up the lessons.

However, Quily claims that not all lessons can be done at home, and that some classes require students to put in lab time.

Dr. Allan Ballah, director of language labs, who was approached about the issue, said "it is primarily a funding problem." However, Ballah is also concerned about the security risk in extended business hours, as equipment has been stolen from labs before.

Powrie has not yet received the 1000 signature petition, but he hopes that they can arrive at a solution when he does.

## All-night study hall here for Xmas exams

by Kisa Mortenson

Got a study habit? Now you can satisfy the craving.

The first floor of Cameron Library will be open 24 hours a day during final exams at Christmas and in the spring.

A two year trial period is set for the 24 hour library in order to determine "... if it will be cost-efficient," said Michelle Kitt, S U academic commissioner. Kitt and Charles Vethan, SU vp academic, point out the 24 hour library is an

example of the SU meeting the needs of students.

Vethan and Kitt both emphasize that the University administration is also very supportive of the project and is willing to pay for half of the operating costs.

Vethan says one of the main concerns is the security of students on campus late at night. Security will be handled by three people: one at the front desk of Cameron, one to monitor the area, and a campus cop to act as an escort service.



### INSIDE

#### News

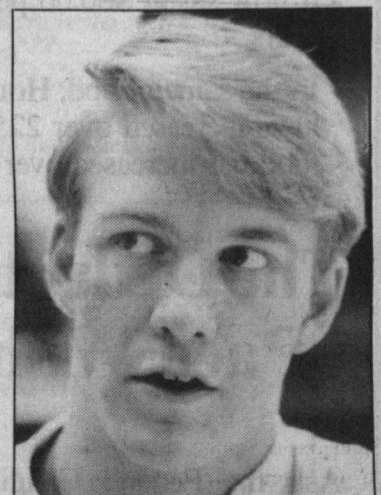
Lister residents dine on garbage. p 3

#### Sports

The Bear hockey team had a surprising split with UBC. p 11

#### Entertainment

U2 rattles and hums in new movie. p 6



Rob Galbraith

Tupper helps roll up SCROLL. See pg 2.

**ST. ALBERT TYPING SERVICE**

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**KAREN 458-9217 AFTER 4:00**

## Alberta women win in campus sports book

by C. Monika Kornhauser

The Campus History Group has come out with a new book entitled *We Can Achieve, A History of Women in Sport at the U of A*. The book written and edited by Kate Lamont, is the first of its kind for the history group which is sponsored by a federal grant.

The group interviewed 34 women involved in sports at the U of A since the early 1920's until now.

In the early days, participating in women's sports usually meant playing by "girls rules", and carried with it the stigma of "unfeminine behaviour". Yet these women persisted. "What set them apart was their fantastic drive and boundless enthusiasm," said Lamont. They also had no real role models so they were free to make their own way in sports.

During the 20's, women were quite actively involved in sports such as basketball, and even hockey. Although most women do not remember any overt discrimination at the time, this can be accounted for.

"Women's sports were regarded separately, and it was taken for granted that their sports weren't as important. Also, women didn't have the attitude that they should be able to raise their level of involvement. You get discrimination when you try to change things," Lamont said.

Women's sports continued to develop throughout the 40's and

50's. Women moved out into more varied fields of individual and team sports, such as swimming, fencing, track, and volleyball.

However, at the same time, there were no real outstanding achievements by women athletes. Lamont said, "the post-war years saw a resurgence of the back to the home movement as men quickly moved in to take the jobs that women held during the war years." There was also an attitude of "feminine passivity" and the notion that women should not become too active in the more strenuous sports for fear that they may somehow damage their reproductive organs.

Yet, despite the prevailing attitudes, there were a few noteworthy exceptions. In 1955, Kathleen Leitch was the first person to swim the breadth of Lake Winnipeg. Pat Austin was the first female physical education graduate from the University of Toronto, and Juliet McMaster gained international recognition in fencing.

The 60's and 70's brought with it the recognition of a need for more physical fitness for both men and women, and a whole new respectability for women's sports.

The women who were the first team players, athletes, and stars, became the educators, trainers, and teachers. "These women have become role models for further generations," Lamont said. Some

outstanding examples are Sandy O'Brien who was a member of the Olympic National Gymnastics team from 1967 to 1971, and who is now herself a gymnastics coach.

Gwen Smith, a former swimming competitor, went on to coach four of her children in Olympic competition.

Andrea Borys, who is currently a professor in the Faculty of Education at the U of A, had a distinguishing career in volleyball and went on to coach volleyball in the Pan American and World Student Games.

The book is available in the University bookstore.

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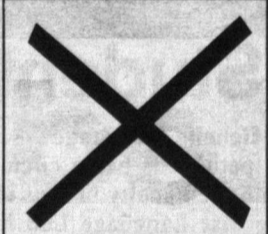
**SCROLL goes to Russell**

Dave Tupper, SU vp external, will be presenting the SCROLL petition to advanced education minister Dave Russell Tuesday at 4:30 pm in Russell's office. The SCROLL has 13,000 signatures from all three Alberta universities.

# Student Election Issues

The Federal Election Will Occur Monday, November 21, 1988

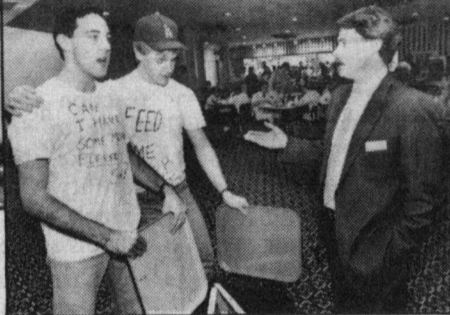
When you vote, please consider the candidates' stance on Student Issues. Only by making the candidates consider Student Issues *Now* will we be able to improve our situation.



<p><b>What will the Candidates do about Student Income Tax?</b></p> <p><b>Facts:</b></p> <ul style="list-style-type: none"> <li>- The Student Income Tax Exemption was introduced in 1973 at \$50.00 for every month that a student attends a post-secondary institution.</li> <li>- It is designed to recognize student expenses like books, rental accommodation, and transportation that are non-tax deductible.</li> <li>- It now sits at \$60.00 per month - an increase of only 20% in 15 years.</li> <li>- In the same period, Housing has increased over 300%, textbooks have increased over 225%, tuition has increased over 100%, and food has increased over 100%.</li> </ul> <p><b>The Deduction Has NOT Kept Pace With Our Expenses!!</b></p> <p>Ask the Federal Candidates about the Student Income Tax Exemption — Will they increase it to make up for past inequities and will they continue to increase it to keep pace with our increasing costs?</p>	<p><b>What will the Candidates do about funding Post-Secondary education?</b></p> <p><b>Facts:</b></p> <ul style="list-style-type: none"> <li>- Because of Bill C-96, passed in 1986, Federal Funding transfers to Alberta will be reduced \$743 million from 1986-1991. Federal support for Universities is declining as a result.</li> <li>- Federal funding is now given in a block untied grant. Provinces do not have to spend federal money intended for post-secondary education on post-secondary education, and they do not have to contribute a set amount of the province's money.</li> <li>- Provincial contributions to post-secondary education are therefore decreasing.</li> </ul> <p>Will the candidates work to ensure Federal funding for Post-Secondary education is a priority?</p> <p>Will the candidates work to ensure that Federal funding is given contingent on provinces also contributing a set amount to Post-Secondary education?</p>
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Education student James Taylor and science student Jim Robison enjoy a scrumptious meal from a garbage pail as a protest of food prices in Lister cafeteria...



...later, Kim Nash, Housing and Food officer calls their protest "less than mature."

## Garbage gourmet

by Jeff Cowley

A pair of Lister residents picked and ate their dinner from a garbage can in Lister dining hall Thursday to protest food prices in Housing and Food cafeterias.

While Lister diners looked on, education student James Taylor and science student Jim Robison plucked food from a garbage pail, "to draw attention to the Housing and Food situation and to take residents' problems to the University administration", the garbage eaters said.

Students association president Lisa Bloom, applauded the demonstration.

"It's become apparent to more students than ever what the problem is," said Bloom, "we've gotten to the root of it, and students aren't going to take it anymore."

Housing and Foods boosted prices in University cafeterias last summer in accordance with a mandate from the administration for their budget to "break even". The price increases sparked a series of protests from Lister and Pembina residents.

The garbage pail potluck was served up because students are "dissatisfied with the University

administration's handling of the Housing and Food situation," said Taylor. Students' Union officials, along with representatives from Lister and Pembina Hall, have been negotiating with the University administration over price increases since September.

"The protest was real," said Robison. "Pretty soon students will have to pick food from garbage cans." He said he has \$30 in food credits to feed himself until Christmas. Lister and Pembina residents are bound to a meal card plan which commits them to purchasing a fixed amount of food per semester on a credit system.

While Taylor said he sympathizes with pressure Housing and Foods is receiving over the mandate, he would like to see the department take the residents' problems across the street to the University administration.

"Students have displayed that they are very unhappy with the situation. The ball has been put into Housing and Foods' court as far as going to the administration to get the prices changed."

Housing and Food officials refused to comment on the matter.

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## SU lobbies education issues

by Teresa Pires

The Students' Union has agreed to allocate \$2,372.00 to the External Affairs Board in order for them to conduct a campaign to inform students about the upcoming Federal election and to lobby the candidates in the university riding.

David Tupper, SU vp external, stated that the Students' Union is "trying to take advantage of the fact that it's the first time in almost a decade that elections are being held with the university session." The campaign itself involves a two pronged action aimed at the U of A students and at the candidates in the Strathcona riding.

In order to get more students out to vote, the SU has obtained approval from the chief returning officer to install polling stations on campus. As well, during registration, 10,000 student voter guides were handed out. The

money allocated by SU will be used to run advertising in *The Gateway*, to put posters up on campus, and to produce fact sheets.

When asked if he believed the parties were doing enough to inform the public about the election, Tupper responded, "each party is running ads but they have less to do with students than we'd like."

In the past, the percentage of students who have voted has been less than the national average. Tupper feels that "if we're going to be a powerful voice, we have to make sure that we get people out to vote because if they don't, politicians will think that students don't care anyways."

The campaign is also directed at the Strathcona riding candidates in the hope of getting them to raise the income tax education deduction and to make sure that candidates are going to do their best to get adequate funding for

the U of A. The education deduction is presently \$60 per month, up from the \$50 of last year. This increase was the first since 1973 when the deduction was established.

"We only got a 20 percent increase in 15 years while at the same time other expenses have increased 200 percent," said Tupper. The External Affairs Board also hopes to see a change in the funding formula which would have the province contributing more to education funding.

The campaign, being run by the External Affairs Board and the SU, isn't an isolated effort, but rather, a coordinated nationwide endeavor. Earlier in the year, both Tupper and Paul LaGrange attended a conference which dealt exclusively with what universities could do regarding the upcoming Federal election.

# Medicine

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# Opinion

Alan Small

## Trade talk trite



Next to journalists, the occupation that has the worst reputation is any job related to politics. The stereotype of the lying politician duping voters for their support has never died down since Richard Nixon said "I am not a crook."

This federal election just adds to that stereotype. One side of the free trade issue claims that the free trade deal will totally wipe out our social programs. They also claim that the day after the Progressive Conservatives get elected, all the golf courses in Palm Springs will sign contracts to buy water out of Lake Athabasca. Heck, they may even get it for nothing, they say.

The proponents of the deal claim that this is a magnanimous treaty that will make North America the Common Market of the western hemisphere. They also claim it will lower prices of goods from computers to alcohol. Finally, they claim that it will totally protect Canadian exports from United States countervail legislation.

The pro side (Tories) refutes the con side's (Grits and Socialists) every move. The con side refutes the pro side's every move. As an average Canadian who just knows the basics about the free trade deal, I wonder why there isn't a non-partisan analysis of the free trade deal that everyone can relate to. I don't mean the countless debates between Mel Hurtig and Richard Lipsey. They are about as non-partisan as John Crosbie and Lloyd Axworthy. What I want to see, and I'm sure a lot of Canadians want to see, is a neutral observer (maybe a Supreme Court justice) who has a broad base of Canadian economic knowledge, who can tell Canadians that either this deal stinks or that this deal is the best since Canada took over Newfoundland.

When all of these politicians contradict each other, they aren't helping Canadians decide whether the deal is good for Canada. Hearing one side say that we will lose our Canadian culture (?) and the other side say that we won't, ends up something like a schoolyard fight between grade four children rather than an intellectual debate that could inform voters.

No, I don't think that the free trade deal will be the 1980's version of the Louisiana Purchase, with Canada being Louisiana. Nor do I think that it will make Canada's deficit evaporate overnight. All it will do is help Canadians choose the next exploiter, er, politician, who will have his way with the citizens of this country.

## The Gateway

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## Letters

*The Gateway* welcomes letters to the editor.

The name, faculty and year of study of the writer must be included for publication. The writer's phone number and University of Alberta I.D. number must also be provided, but will remain confidential.

Letters should be double-spaced, and typed if possible. They must not exceed 300 words.

*The Gateway* reserves the right to edit for length or clarity. Material of a racist, sexist, homophobic, or libellous nature will not be published.

Please submit letters to Room 282, SUB.

### French rights equal

Re: Don't fight it: be Canadian (Nov. 1)

There is one kind of Albertan that really burns me up, and that is the misinformed patriot. Winston Pei is an extreme example of one.

Mr. Pei, in your editorial, you accused the Francophones (among other cultures) of fighting their Canadian identity. Quite simply, you have taken the word "Canadian" out of context, and you have misused it. The way you employ the word, it does not mean "Canadian"; it means "Anglophone". I was under the impression that this country was founded on two cultures; we maintain a linguistic (and cultural) duality that is quite unique. Why are you, and so many others, so intent on running French into the ground? The Francophones are vocal because they are constantly being challenged and put on the defensive. They are trying to protect their language and identity; they are NOT trying to shove French down people's throats. Quite the contrary, they are trying to keep it in their own throats. The governments are being very uncooperative in this area.

I hate to point this out to you, but a large part of Canada is its Constitution. Now, it appears that this document recognizes both the English and French community as being equal. You are choosing to ignore the Constitution, as well as the events that led up to it. If one of these two groups is a minority, and wants to stay alive, then, as Canadians, they should be encouraged and helped. A negative

reaction among the English is not going to help at all; it will only provoke strife, hard feelings, and hostility. By our Constitution, the French have just as much right to schools as the English do.

It's true that they went too far in Quebec with their road signs and such. But what is your problem with government-funded French schools in Quebec, a predominantly Francophone province? As long as there are English schools for your English kids, why are you crabbing at the existence of French schools for French kids? Heck, there are even English schools in Quebec. And, unjustly, there is still no Francophone high school in Alberta (J.H. Picard is immersion). Why on earth are you complaining?

I won't even comment on the ignorance of telling fifth-generation Canadians (a founding people, at that) to move to France.

Mona-Lynn Courteau  
 Faculte St-Jean II

### Principles swapped

Brian Mulrone was accused of changing his mind on the free trade issue during the course of debate on our upcoming election. His reply was that only idiots never change their minds.

I would like to address the neglected issue of whether or not politicians and their parties have principles anymore. I can understand anyone who changes their mind, but am highly dubious about anyone who changes their principles.

For over one hundred years of Canadian history the liberal element in our political system has been in favour of free trade. The conservative element has been largely in favor of protective tariffs. Today these "principles" have been "swapped" by the descendents of Canadian political tradition. Given the general state of political activity, one can understand that principles often take a back seat to being elected.

I am, however, profoundly disturbed when those politicians of the Marxist-Leninist persuasion are "profoundly disgusted at the arbitrary and undemocratic method" by which they were excluded from the candidates forum held on campus. Have even the Marxist-Leninists given up their cherished principles? Political activists of this persuasion are supposed to use arbitrary and effective means to overthrow our intellectually moribund, morally degenerate and thor-

oughly bourgeois capitalist system.

Is nothing sacred? How will the resolution ever occur with Marxist-Leninists who want to participate in such a charade (election)? Marxist-Leninists who "ask" to be included have no principles whatsoever. The revolution will occur at the barricades, not the ballot box. Poor Lenin must be disgusted as well. He knew us capitalist. He would scarcely recognise his modern "disciples".

Kevin Byrne  
 Arts

### Admin admired

There have been quite a few letters published in *The Gateway* recently which criticized the University's recent decision to shut down Subway, a food outlet in SUB.

I personally would like to support the University on this matter. Students often complain about the rising costs of education and how it is affecting them. Now it was no secret that Subway had been losing money over the past three to five years. The amounts involved were by no means negligible. It involved thousands of dollars in losses. Now who is to pay for this? The University does operate on a limited budget and if it takes on the responsibility of making up for these losses, obviously other more important areas, which affect the quality of our education more directly, are going to be adversely affected. But all of us do want a decent standard of education as we have been getting in the past, so what is the alternative? You cannot get something for nothing!

I am proud to be a part of the Canadian system which does believe in making Education a priority and an affordable one, and I would like to see things remain that way. I am glad that my fees aren't going up and I think the University has made the right decision.

Dilip J. Prabhu  
 Science IV

### Med class apologizes

The Faculty of Medicine Class of 1992 would like to apologize to all the ticket holders who were turned away from our Halloween Bash. Due to circumstances beyond our control, a large number of people snuck in without paying. Consequently we were way over capacity and were forced to lock the doors. We sincerely regret the inconvenience.

Med Class of 1992

**French built Canada**

Re: Don't fight it: be Canadian (Nov. 1)

I would like to share with Mr. Pei some of my views on being Canadian.

The very beginnings of my family's history in Canada are somewhat muddy, but one certainty is that my original Canadian ancestors arrived in New France, at the latest, by the end of the seventeenth century. From the knowledge I have, that makes me anywhere from a ninth to a twelfth generation Canadian.

I find this fact rather awe-inspiring, and as I learn more about Canadian history, I wonder what role my Canadian ancestors must have played in the events we study.

Now, Mr. Pei suggests that I should return to France if I'm not happy. After all this, you've got to be kidding. I identify with the events and ideals of the Lower Canada Rebellions of 1837-38; the French Revolution is of no significance to me. I lost no direct ancestors in the Napoleonic wars. The events of France's past do not shape my current thought: France is a foreign country, it holds no option for me. I could no more return to France than David Suzuki could return to Japan.

When individuals or families choose to 'displace' themselves from their country, their language and their culture, they understand that the passing on of their culture will likely be restricted to the household, especially if the insti-

tutions of their new country use a different language. French-Canadians, however, came to New France, a place where they established institutions, education and a culture very distinct from that of the mother country. This culture thrived uninterrupted for over 150 years, and its right to thrive was then confirmed under British Rule in 1774 and again in 1867. Can this situation be justifiably eradicated today simply because Anglophones outnumber Francophones? You would be asking one third of all Canadians to leave the homes and history they have built.

My ancestors built the country you now call home, Mr. Pei, and they built it speaking French. I am amazed that you would deny my children a public education in one of the founding languages of this nation. Cultural duality is an undeniable aspect of the Canadian cultural fabric. Mr. Pei, you have a shallow understanding of what being Canadian is all about.

Philip Preville  
Arts III

**Figures "misleading"**

Re: Feds forcing French (Nov. 3)

In a recent editorial, Dragos Ruiu presents some misleading figures to support his tirade against the federal government's "Official Languages" programs. The figures are misleading because they are aggregate. As is often the case with large aggregate numbers, they sound more impressive than they are. \$1.4 billion over five

years (wow!). Let's see... if we divide \$1.4 billion first by 5, the number of years, then by 25 million, the approximate number of people in Canada, the result is \$11.20 per person per year (oh). This is roughly what the average student spends on a night at the movies or at RATT, and is much less exciting than \$1.4 billion.

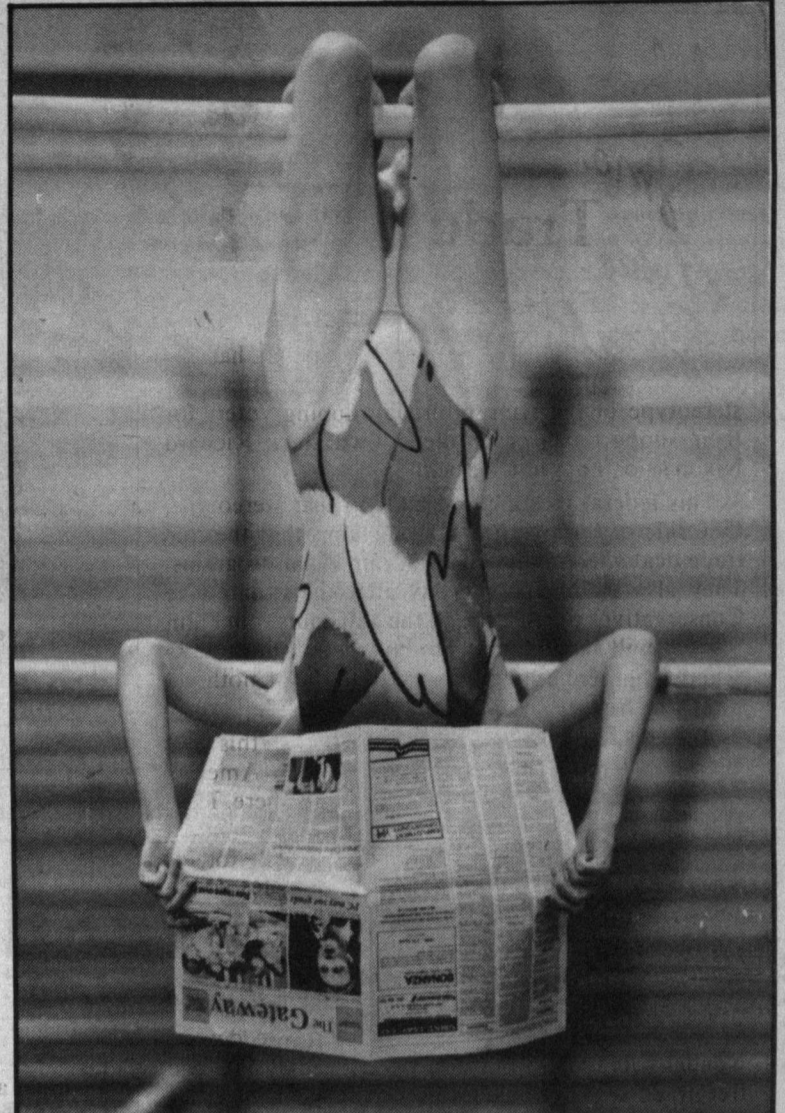
I think \$11.20 a year is a small price to pay to promote the two official languages of Canada (Dragos forgot to mention that part of the money is used to promote English in French Canada). By promoting both official languages, the Federal government is giving Canadians an opportunity to experience another culture; language is the key to that culture. To me this sounds like education, not fascism as Dragos believes. It's true that not everyone in Alberta will want to take advantage of the opportunity to learn French, but with people like the Premier of Alberta and the editor of the U of A students' newspaper so strongly opposed to programs that promote the learning of French, it's not surprising. C'est dommage!

David Faulkner  
Grad Studies

**Greens deserve discount**

If alternative parties are not allowed to speak at forums then I think we should get a cut-rate on our \$200.00 deposits, don't you?

Isabelle Foord  
BA, MA  
Green Party



**Stop hanging around!**

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**R.A.T.T.**

SUN	MON	TUES	WED	THURS	FRI	SAT
DESIGNATED DRIVER PROGRAM	NFL MONDAY NIGHT FOOTBALL	1 7:30 p.m. The Lost Boys 10:00 p.m. Witches of Eastwick	2 MIDWINTER REGARDNES	3 LET THE GOOD TIMES ROCK	4 GREAT BAR STAFF	5 ELECTIC MUSIC
THE RATT STAFF AND YOUR STUDENTS' UNION	7 PRESENTS	8 TUESDAY IS MOVIE NIGHT 7:30 p.m. Young Frankenstein 10:00 p.m. Strange Brew	9 MADNESS	10 '60's & '70's CLASSIC ROCK N' ROLL	11 5 DAILY BEER & DRINK SPECIALS	12 MUSIC
13 WISH YOU THE BEST OF TIMES ALL THE TIME	14 AMERICAN BEER NIGHT	15 7:30 p.m. Yellow Submarine 10:00 p.m. Stop Making Sense	16 PEACH RASPBERRY STRAWBERRY BLUEBERRY BLACKBERRY	17 CLASSIC R & B	18 N' GREAT TUNES	19 NITE
20 ENJOY YOUR SCHOOLING!	21 6 BRANDS AVAILABLE	22 7:30 p.m. On the Waterfront 10:00 p.m. Rebel Without a Cause	23 ON SPECIAL ALL DAY BY THE GLASS OR BY THE PITCHER	24 GOOD PEOPLE	25 GREAT TIME	26 SUPPORT ALTERNATIVE RADIO
27	28	29	30			

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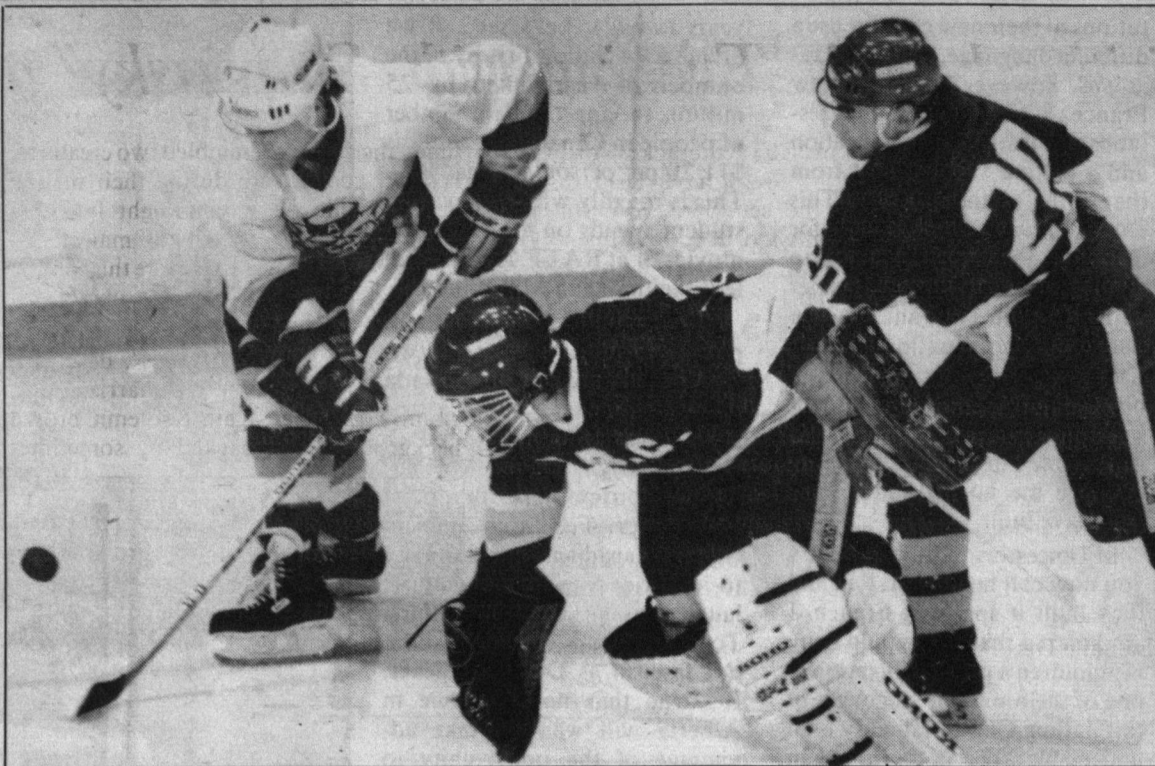
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rate setting of "The Nutcracker" or "The Snowmaiden" would have been disappointed for the set were very simple. During intermission, some comments in the lobby were "... there were some sloppy parts, but so far I've enjoyed it."

The second part was "after Eden", a 360-degree turnaround from the first number. This scene described "after Eden, the moment after, two figures in a landscape, a tragic landscape of despair, guilt, and deep need." The dancers, Gioconda Barbuto and Reg Dizon, formed two stark figures against a black background. For the first half of their dance routine, although they rarely physically touched, one could still feel the sensuousness of their movements. The choreography for this scene was visually stimulating and unusual, creating a mystical mood. At

times, the dancers resembled two creatures, hesitant and intense during their mating dance. Some observers might find this scene too raw. However, the majority of the audience seemed to choose this routine as their favourite.

The last part, "Les Noces", described the events surrounding the marriage of a country girl. Set against solemn brown backgrounds and backed by sometimes

erratic operatic music, the stoic faces of the dancers clothed in brown, these scenes seemed to describe a solemn ritual rather than a wedding day. The large cast of thirty-five performed well however.

"An Evening with Stravinsky" presented an entertaining glimpse of the work of Les Grands Ballets Canadiens. Their avant-garde style is a change from classical ballet and should invite a large turn-out the next time in Edmonton.



Paul Menzies

Larry Yakimec and Christine MacInnis in *The Flight of the Earls*: the intensity is there but the accents falter.

## Divisiveness of war displayed in Phoenix's Earls

*The Flight of the Earls*  
Phoenix Theatre at the Kaasa  
through November 27

review by Elaine Ostry

1971 was a bad time to be a Catholic in Northern Ireland, and as *Flight of the Earls* by Christopher Humble proves, mean times bring out the meanness of people.

The Earl family has a tradition of fighting for the independence and unification of Ireland. Dad died for Ireland, something his two sons, Ian and Michael, keep reminding each other of. Ian and Michael are IRA ringleaders, and the play is set on the eve of the execution of their plot to kill British PM Faulkner.

The plot of the play is too complicated to unravel here; suffice to say that everything starts to go wrong, and their violence turns inward to kill those they love most, and divide their family.

As expected, the women in the family are the peace lovers who want the violence to end, yet become part of it in spite of themselves. The conflict between the male and female characters is intensified when the females learn about the IRA plot. Brigitte did not even realize that her husband Michael was involved in the IRA at all, much less the Provisionals.

Yes, wife is turned against husband, mother against son, brother against brother. The domestication of family violence is a popular theme in plays set in war-torn countries, superb acting and direction, however, keeps this production from becoming tedious and predictable.

The cast works well together, giving a true sense of being a family. Barbara Reese shines as the mother, Kate Earl, who has tried unsuccessfully to keep the IRA out of her house. Reese's performance is controlled and realistic. Un-

fortunately she is given far too many "let's have a nip of whiskey" jokes.

Ian Earl is played by Larry Yakimec, who manages to be remarkably mean without becoming a stereotype. Both he and James Downing, who plays Michael, dominate the stage with their sense of claustrophobic restlessness. Downing skillfully shows Michael's dilemma between being a terrorist and a family man.

Keith Earl, the "little brother" terrorist, adds some humour to this play. His sister-in-law Claire asks him: "Tough life being a terrorist, eh, Keith?" and he responds casually, "Yeah, sometimes." Christopher Thomas keeps his character from becoming a clown, though, and demonstrates Keith's confusion with sensitivity. Jeffrey Hirschfield does a good job with the minor role of Timothy, Brigitte's "simple" brother.

Christine MacInnis plays the key role of Brigitte Earl with riveting intensity. Her shock at discovering the extent of her husband's IRA activities is convincing. Her initial gaiety, though, is a little overplayed. Jane Spidell, on the other hand, plays Brigitte's sister Claire with perhaps too much reserve, which makes her character's dilemmas less clear and immediate.

Director Jim Guedo sets the play at a fast pace, which keeps the audience from predicting what's going to happen next. The special effects (gum, blood) are *not* convincing, however, the set could use some work: the house looks like a Brothers Grimm creation and the graffiti was so neat it belonged on Sesame Street. The actors' accents faltered occasionally.

But these are minor points, altogether, *The Flight of the Earls* is an interesting play depicting the divisiveness of war. A skilled group of actors bring the emotions of Northern Ireland's troubles to life, creating an intense, moving production.

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So Come One, Come All and  
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**"You Won't Know if You Don't Go"**



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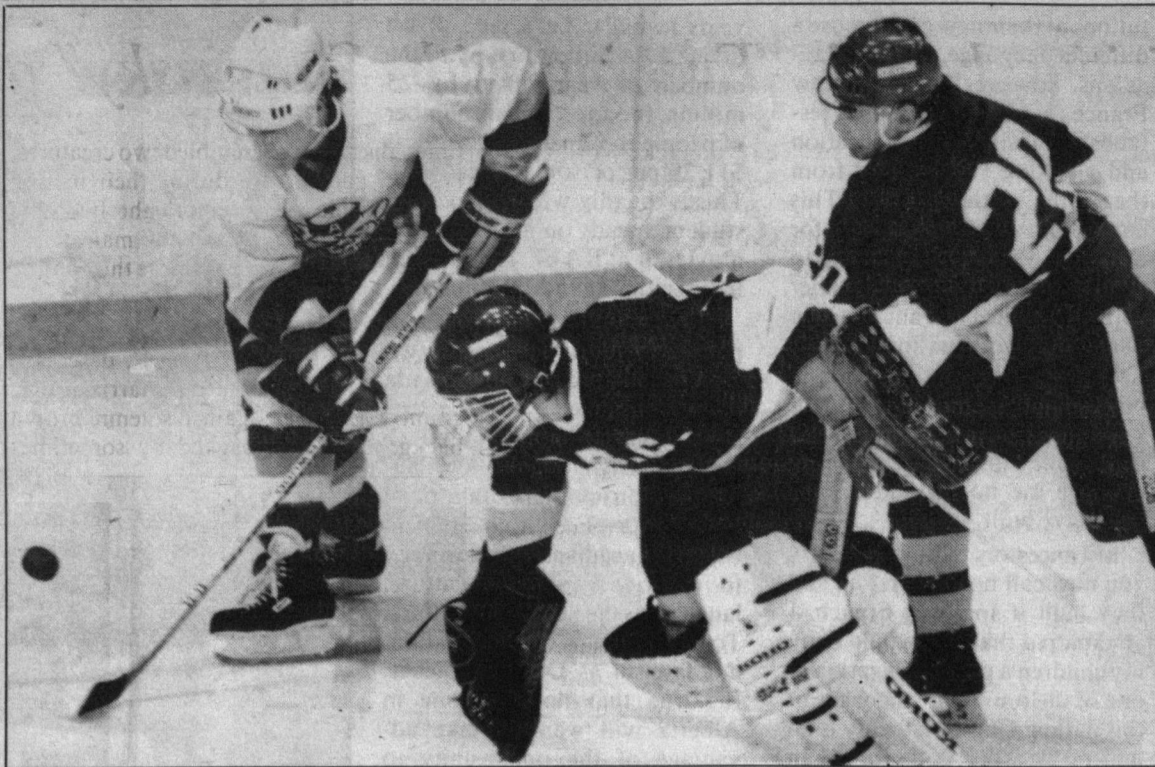
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The evening's program is composed of three main parts. The first, "La Salle Des Pas Perdu", consists of light and airy dances set to the music of Johannes Brahms. Someone who expected the elabo-

rate setting of "The Nutcracker" or "The Snowmaiden" would have been disappointed for the set were very simple. During intermission, some comments in the lobby were "... there were some sloppy parts, but so far I've enjoyed it."

The second part was "after Eden", a 360-degree turnaround from the first number. This scene described "after Eden, the moment after, two figures in a landscape, a tragic landscape of despair, guilt, and deep need." The dancers, Gioconda Barbuto and Reg Dizon, formed two stark figures against a black background. For the first half of their dance routine, although they rarely physically touched, one could still feel the sensuousness of their movements. The choreography for this scene was visually stimulating and unusual, creating a mystical mood. At

times, the dancers resembled two creatures, hesitant and intense during their mating dance. Some observers might find this scene too raw. However, the majority of the audience seemed to choose this routine as their favourite.

The last part, "Les Noces", described the events surrounding the marriage of a country girl. Set against solemn brown backgrounds and backed by sometimes

erratic operatic music, the stoic faces of the dancers clothed in brown, these scenes seemed to describe a solemn ritual rather than a wedding day. The large cast of thirty-five performed well however.

"An Evening with Stravinsky" presented an entertaining glimpse of the work of Les Grands Ballets Canadiens. Their avant-garde style is a change from classical ballet and should invite a large turn-out the next time in Edmonton.



Paul Menzies

Larry Yakimec and Christine MacInnis in *The Flight of the Earls*: the intensity is there but the accents falter.

## Divisiveness of war displayed in Phoenix's Earls

*The Flight of the Earls*  
Phoenix Theatre at the Kaasa  
through November 27

review by Elaine Ostry

1971 was a bad time to be a Catholic in Northern Ireland, and as *Flight of the Earls* by Christopher Humble proves, mean times bring out the meanness of people.

The Earl family has a tradition of fighting for the independence and unification of Ireland. Dad died for Ireland, something his two sons, Ian and Michael, keep reminding each other of. Ian and Michael are IRA ringleaders, and the play is set on the eve of the execution of their plot to kill British PM Faulkner.

The plot of the play is too complicated to unravel here; suffice to say that everything starts to go wrong, and their violence turns inward to kill those they love most, and divide their family.

As expected, the women in the family are the peace lovers who want the violence to end, yet become part of it in spite of themselves. The conflict between the male and female characters is intensified when the females learn about the IRA plot. Brigitte did not even realize that her husband Michael was involved in the IRA at all, much less the Provisionals.

Yes, wife is turned against husband, mother against son, brother against brother. The domestication of family violence is a popular theme in plays set in war-torn countries, superb acting and direction, however, keeps this production from becoming tedious and predictable.

The cast works well together, giving a true sense of being a family. Barbara Reese shines as the mother, Kate Earl, who has tried unsuccessfully to keep the IRA out of her house. Reese's performance is controlled and realistic. Un-

fortunately she is given far too many "let's have a nip of whiskey" jokes.

Ian Earl is played by Larry Yakimec, who manages to be remarkably mean without becoming a stereotype. Both he and James Downing, who plays Michael, dominate the stage with their sense of claustrophobic restlessness. Downing skillfully shows Michael's dilemma between being a terrorist and a family man.

Keith Earl, the "little brother" terrorist, adds some humour to this play. His sister-in-law Claire asks him: "Tough life being a terrorist, eh, Keith?" and he responds casually, "Yeah, sometimes." Christopher Thomas keeps his character from becoming a clown, though, and demonstrates Keith's confusion with sensitivity. Jeffrey Hirschfield does a good job with the minor role of Timothy, Brigitte's "simple" brother.

Christine MacInnis plays the key role of Brigitte Earl with riveting intensity. Her shock at discovering the extent of her husband's IRA activities is convincing. Her initial gaiety, though, is a little overplayed. Jane Spidell, on the other hand, plays Brigitte's sister Claire with perhaps too much reserve, which makes her character's dilemmas less clear and immediate.

Director Jim Guedo sets the play at a fast pace, which keeps the audience from predicting what's going to happen next. The special effects (gum, blood) are not convincing, however, the set could use some work: the house looks like a Brothers Grimm creation and the graffiti was so neat it belonged on Sesame Street. The actors' accents faltered occasionally.

But these are minor points. altogether, *The Flight of the Earls* is an interesting play depicting the divisiveness of war. A skilled group of actors bring the emotions of Northern Ireland's troubles to life, creating an intense, moving production.

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# EYO season opener shows good potential for First Orchestra

Edmonton Youth Orchestra  
Convocation Hall  
Sunday November 6

review by Mike Spindloe

The Edmonton Youth Orchestra opened its 37th season in impressive style Sunday afternoon at Convocation Hall with a varied and challenging program, supported by what conductor Michael Massey described as an "unusually large crowd for a first concert."

The EYO's First Orchestra, including players 14 to 24 years of age, looked slightly cramped up on Con Hall's stage, but managed to appear and sound thoroughly professional for the most part. To be sure, there were a few lapses, both musical and logistical, including the beginning of the second part of the concert, when three players were locked out of their dressing rooms. This could have been managed into a lightening, humorous episode, but rather it was just a slight delay to the afternoon's main attraction, Anton Dvorak's "New World" Symphony.

Dvorak's most popular work was given an enthusiastic reading by the EYO. Its rich melodic themes contrast with frequent transitions in tempo, mixed with startling dynamic contrasts. All of these were handled well by the orchestra, especially during the tricky allegro passages in the fourth movement, and the tempo changes

of the first. Oddly enough, it was in the second movement, the emotional Largo, that the EYO seemed less confident, making several hesitant entries. Overall, however, the work was well-performed and made a perfect ending for the program, begun with Mozart's Overture to *The Magic Flute*.

On this piece they seemed slightly nervous at first but settled in to give the epic-sounding work a spirited reading. The violins, while occasionally sounding a tad shrill, negotiated the prominent runs admirably, while the overall balance of sound was good.

The second selection of the first half was the best played of the show, though. Kodaly's "Harry Janos Suite", an early 20th century programmatic work with its origins in opera, is perhaps, as Massey described it, "the only piece of music in the world that starts with a sneeze," but the EYO ended it with a bang. Actually, the sneeze wasn't too shabby either.

From the beginning of the first movement, Prelude, the orchestra was more relaxed than it had been. The ending fortissimo of that movement literally shook the hall, while its interior cauldron of colours was clearly displayed. The second movement, Viennese Musical Clock, has a march feel which was set well by the percussion, beginning with a figure on the chimes. The turbulent fourth movement featured the wind section to good effect; this gave way to the flowing Intermezzo, which restored a sense of balance after the Battle and Defeat of Napoleon. The finale was an example of spirited ensemble playing that made it easy to forget one was listening to an amateur orchestra.

This calibre of opener bodes well for the EYO's current season. With barely two months of once-a-week rehearsals behind them, the orchestra is gelling as a musical unit; we can look forward to future presentations with an eager ear.

# Shaw play at Citadel has momentum

Major Barbara  
Citadel Shochtor Theatre  
through November 27

review by Kevin Law

The Undershafts are not your average English Edwardian family. Andrew Undershaft is a munitions maker and the wealthiest man in the world. His wife, Lady Britomart, is a Victorian prig from whom he is separated. His son Stephen, is an ineffectual fop, and his daughter Barbara, the closest to him in strength of personality, is a major in the Salvation Army. Included in this eccentric family is another daughter, Sarah, and her prudish fiance Charles, as well as Barbara's fiance, Adolphus Cusins, a perceptive and intelligent professor of Greek.

Strangely, the Undershaft fortune cannot be left to anyone in the immediate family, for traditionally, an orphan must be awarded the role of heir and proprietor of Undershaft industries, just as the senior Undershaft himself was so cast.

This odd assortment of character and plot is the basis for the George Bernard Shaw's *Major Barbara*, currently being staged at the Citadel. It is a sharply pointed production contrasting altruism with selfishness, poverty with riches, and capitalism against socialism in a parable about war, poverty, and religion.

...all moral problems have their source in economics...

concepts of social ills with much wit and irony, and the Citadel's production does not fail in fully realizing the barbed Shavian humor inherent in the play.

The exposition of Act 1 is fine as the humorous interplay between family members provides an introduction to the characters. Judy Cooke, as the stereotypical shrill, prim, and unsatisfied post-Victorian matriarch, delivers her many capricious lines with just the right amount of pretentiousness, and Craig Eldridge is laudable as the stiff, obtuse Stephen. Particularly good, too, is Richard McMillan as the uptight Charles Lomax, sputtering "I say" in disbelieving tones of proper English.

The wit really starts to fly when the rest of the familial cast appears, including Undershaft Sr., Adolphus Cusins and Barbara. The introductions of who's who and general small talk are Shavian parody at its finest, while the regal and statuesque drawing room heightens the sense of place.

Perhaps the finest scenes of the play however, occur in the dramatically powerful situation at the Salvation Army mission in Act 2. Here is where Shaw presents his darkest image of conflict of ideals. The assimilation of scathing wit and angry confrontation is superbly staged on a grimy warehouse-like set. There are brilliant paradoxes regarding the true cause of social ills.

Shaw maintains the cold-sober argument that all moral problems have their source in economics, as we witness Major Barbara lose the nearly saved soul of the antagonistic and poverty stricken Bill Walker. Walker, played with frightening ferocity by Bruce McFee, slides back into cynical anger after witnessing the Salvation Army hypocritically accepting money from Undershaft the arms maker and Bodger the distiller. When Walker sneers "What price salvation now?" at Barbara, it sends chills down the spine. As well, Greg Campbell as Snobby Price, the rummy pretending to be saved, makes the audience feel his insincerity, adding to Shaw's unconventional imagery in the scene.

Shaw boldly knocks the Salvation Army as ineffective and self-righteous. Their soul saving is more successful as a vehicle for good feelings and back patting amongst the soldiers themselves, instead of being a realistic and material means for improving the lot of the destitute people of slum London.

It is not enough to simply save souls, Shaw seems to be saying during the confrontation of ideals that Undershaft and Cusins argue about. Donal Donnelly is relaxed as Undershaft and Jeremy Henson full of youthful energy as they play off each other in an argument that Undershaft clearly wins. He saves the souls of the workers at his munitions factory because of the prosperity he provides for them. Poverty, in Shaw's eyes, is the true crime of society, and Undershaft claims he is perfectly willing to sell his dynamite for peaceful purposes, or for the eradication of injustice, if humanity only had sense enough to make proper use of his product.

Unfortunately, in Act 3, the play begins to waver during the discussion at the munitions factory. This last act is long on dialogue and socialist didacticism, and sadly, it offsets the enjoyment of the comedy and wit of Act 1 and the melodrama of Act 2. This is partly a problem with the play itself, and Director Leslie Yeo strives hard to make it work, but the strain of effort is evident. The actors are nicely staged in formal arrangements, and the set is appropriately metaphorical, all heavenly white and pure with a huge cannon pointing skyward (a sword of righteousness), but the actors cannot sustain any dramatic intensity from Shaw's wordy resolution.

As Undershaft and Cusins hammer out a deal for Cusins to become heir, Shaw seems to be trying to make a case for responsible intellect controlling power, lest it become fanaticism, but Donnelly and Henson fire off their lines so rapidly at one another, their timing doesn't allow believability of emotion in the words they speak. Alison Macleod, as Barbara, speaks her lines with more emphasis and dramatic flair in her mannerisms, but it is hard to be fully convinced that such a quick, secular, capitalist conversion can take place through the wordiness of her soliloquy.

Although somewhat anti-climactic, Act 3 really is more a problem of scripting than acting or staging. On the whole, this is a well done production of a play that is likely not easy to produce. Leslie Yeo proves a fine first time director. His stage arrangements are exact and the play rarely lapses in momentum, displaying an ease of snappy direction that never slows down or misses a beat. The sets are impressive and the acting is professional, so that all in all, *Major Barbara* is a worthwhile production of major Shaw.

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## The Gateway Literary Page

Invites submissions of short stories (1500 words or less)  
poems to room 282, SUB

Attention: Mike Spindloe

Literary page

# Ratios

by Neil Scotten

Another tile had fallen off. It lay face downward in the middle of the bath surrounded by a sprinkle of plaster. Mike picked it up, dropped it, metal tile against metal bath, then placed it with the others in a shaded corner under the sink. There were at least five shady places in his bedsit where he would hide the fallen tiles. It made it look better. He would spread the shabby metal squares amongst them following a strict mathematical principle.

He sat down on the good end of the sofa. The curtains blew out from the half open window, a car revved then sighed down to a tickover with a rattle. Loose timing chain. Mike began to think about ratios. Could the capitulation of the tiles to gravity tell him what day it was? One had fallen off on Wednesday just as he was putting the final touches to Henry VIII. It was a 1/9 scale plastic construction kit and the reverse of the box had demanded that the figure be painted in a colour scheme dominated by ivy-leaf green and primrose yellow. The green had run out first then the white, so the King had been uprooted into the 1960s and now sported an orange tunic trimmed with psychedelic purple and pink ermine. Through mis-painted eyes Henry glowered at Mike.

...disturbing drawings of tortured faces executed in black ink.

A few days previous to this he had returned late and found two new gaps of empty wall in the bathroom. Was it the Sunday he had gone to the woods for spiritual nourishment and spent the day dodging glue sniffers, their heads in supermarket bags, or the day before when he had challenged intergalactic warriors in the amusement arcade and lost twelve pounds? Mike couldn't remember. Anyway that time he had found an upside-down black beetle beneath the pink bathroom mat and flushed it down the toilet. He had felt bad about it afterwards. The ratio worked out at a tile every three days. If it was Saturday today then the next avalanche was due on Tuesday. He would be out then, folding pages for "Shriek" the radical magazine he was involved with. Mike compared his toothpaste ratio, a large size tube every six weeks. The tiles were the more reliable timekeeper.

Distant then nearer came the roar of a train passing, the sound blown by the wind. Beneath Mike's window the car

idled. Big end knock or a burnt out valve. Most people living on his road had daytime jobs. There was little activity for a Saturday. He discarded his ratio and decided that today was probably Friday. Henry stared lopsidedly. Mike regarded his creation and thought of fat owls.

The overpowering smell in the room reminded him of his half-eaten food. He left the sofa and looked at his plate: super-cod steaklets, tinned new potatoes and marrowfat peas. One steaklet for three potatoes. Dye from the peas had collected in a reservoir, the remaining steaklet acting as the dam wall. The sofa twanged musically. Mike hesitated then ate.

When he was through a cairn of anaemic peas lay on the side of his plate. He flattened them out and pressed them into a neat triangle, covering them with a parallel knife and fork. Just like kindergarten. A vision of Mrs Blick, the formidable dinner supervisor at primary school, flitted into his mind. Mike remembered how when he was five she had walked up and down the lines of tables shouting "eat!" to the terrified children. He had tried everything at that time, spreading the food around the plate so it looked like he had eaten some of it, throwing it on the floor, putting it in his pocket. Hiding it beneath the knife and fork had been the best tactic though. One day Mrs Blick had stood behind and forced him to eat red cabbage salad. He had been sick all over the yellow table and since then the thought of red cabbage had made him inwardly tremble.

He put his messy plate on the bare patch of the red and purple paisley carpet. The payphone downstairs began to ring. Mike and Henry looked at the door listlessly. Neither moved. Approaching footsteps thudded on the stairs and both listened for the loud creak of the top stair where the carpet had worn through. Simultaneously a peremptory hand hammered on their door and an irritated voice shouted "phone!". Mike raised himself from the rickety table, dunking his toes in cod grease and pea dye. "Bugger it!".

Downstairs he picked up the phone. It was Jenny. He had met her at the "Shriek" office where she did artwork, disturbing drawings of tortured faces executed in black ink. Mike admired her yoghurt pallour which concentrated the impact of her intense, ivy-leaf green eyes. He remembered the yellow button earrings he had stolen for her and the colours made him think of Henry, now alone in his room perched on the dresser. A while ago he had serviced Jenny's car, an ageing black Ford. Mike thought of her as his girlfriend. It made him feel better.

"Hello, it's me. Hello? What've you been up to?"



"Nothing much. Mucking about," Mike said.

A train was on the line. Noisy earpiece. Rearrange carbon crystals. He banged the receiver on the wall and the train stopped.

"-ike? -ill there?"

He thought about the previous time they had met, six tiles ago. The line became clear and Jenny talked. They had been to a one-day festival of anarchist films and missed the last train back. Curled up together on the railway platform Mike had felt awkward, he admired this girl but somehow not in that way. The outing had been a failure.

She told him about Rik the new editor of "Shriek" and how he was going to make her his personal assistant. Mike listened. A buzzing had started in his head. A car drove past. Transmission whine. Limited

slip differential 22:12.

"You spend too much time on your own, do you know that Mike? If you don't get a proper job again you'll forget how to meet people and become eccentric. You're weird enough already."

Jenny talked on. The buzzing got louder.

"Goodbye"

"Bye".

He returned to his room, the smell had subsided. Mike had forgotten to ask her what day it was. Henry regarded him from the dresser with pop-eyed psychedelic regality. Six wives, 6:1. Mike arranged himself in his unmade bed and reached for the plastic construction kit catalogue underneath. Who could he create next? What would William the Conqueror look like with purple chain mail and a primrose yellow sword?



## FM 88 CJSR Weekly playlist

#584 WEEK ENDING NOVEMBER 2, 1988

THIS LAST WEEKS WEEK WEEK ON

CC = Canadian Content

1	-	1	Pursuit of Happiness — Love Junk — Chrysalis/MCA/CC
2	3	3	Richard Thompson — Amnesia — Capitol
3	1	3	Sarah McLachlan — Touch — Nettwerk/Capitol/CC
4	8	3	Jim Serediak — On Nature's Edge — Forest Choir/CC
5	-	1	Charlie Parker — Bird (OST) —
6	6	6	Jennifer Berezan — In the Eye of the Storm — Sealed With a Kiss/CC
7	2	3	Skinny Puppy — Vivisect VI — Nettwerk/Capitol/CC
8	9	2	Was Not Was — What Up Dog? — Fontana/Polygram
9	10	5	Randy Newman — Land of Dreams — Reprise/WEA
10	5	4	Joe Hall & the Drift — Direct to Delete — Locomotive/CC
11	15	2	Don D.T. Thompson — Bluesprint — Top Hat & Tails/CC
12	4	3	Feelies — Only Life — A&M
13	20	3	William Ackerman — Imaginary Roads — Windham Hill/A&M
14	19	3	Michael Brecker — Don't Try This at Home — Impulse/MCA
15	-	1	Unit E — One World — Mole/CC
16	14	3	Smiths — Rank — Sire/WEA
17	-	1	Chesterfields — Crocodile Tears — Household/Carrel/U.K.
18	28	4	Ofra Haza — Shaday — Teldec/WEA
19	17	2	Various Artists — A Winter's Solstice II — Windham Hill/A&M
20	7	4	Beatnigs — Self-titled — Alternative Tentacles/U.S.

EPs

1	3	4	Rin Tin Tin — Give Meech a Chance — Independent/CC
2	6	5	This Fear — Custom 500 — Independent/CC
3	10	2	Color Nine — One Color Grey — Ind./CC
4	-	1	Wickerman — Frightened — Ind./CC
5	1	4	Just Norman — Burt Convey — Ind./CC
6	5	2	Big Audio Dynamite — Just Play Music — Columbia
7	7	3	Bruce Springsteen — Chimes of Freedom (EP) — Columbia
8	9	2	Against the Grain — Eternal Holiday — Ind./CC
9	8	4	Argument Club — Long Death of the Emperor's Wife — Ind./CC
10	4	4	Sun Gods — Hail the Yellow Sun Man — Ind./CC

## Marat/Sade: Wearisome rather than enlightening

**Marat/Sade**  
Nebulous Rebels at the Multipurpose  
Rumpusroom  
through November 13

review by Murray J. Goodwin

Peter Weiss' play *The Persecution and Assassination of Jean Paul Marat Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade* (whew) is anything but a pleasant play. Since it is set, as the title so loquaciously describes, in an asylum, we expect to encounter a colourful variety of disturbed and nasty individuals. We also anticipate the kind of conflict that cuts to the bone to

...the inmates of  
this asylum are  
themselves  
staging a play.

reveal poignantly the distortions of the human psyche. We do not, however, look for articulate philosophical diatribes, instances of genuine humour, or the spirit of song.

But the inmates of this asylum are themselves staging a play. Somehow they have learned lines, and they have a point to make about the circumstances which brought them to this place (the context is that of post-revolutionary France, the infamous Napoleonic Era, where the

victims of the tide wash up in places like Charenton). However difficult the rehearsal process must have been for these variously deranged characters, the show must go on, despite the dense rhetoric of the script.

Because of the many permutations of traditional theatrical conventions (actors playing inmates being actors playing characters, etc.), Weiss' play represents an immense challenge to any theatre company attempting to mount a production. For this reason the Nebulous Rebels, under the artistic directorship of David Cassel, are to be applauded for their audacity in attacking such an incredibly complex piece of theatre.

Unfortunately, however, here is where the applause begins to wane somewhat as the demands of the play begin to overwhelm the resources of the company.

Yes, Cassel's cold, blood stained and clinical set design proves at least initially effective. But this is to the eventual exclusion of any subtlety of atmosphere to be achieved through a variation of light and shadow. And yes, the incorporation of live music, demanded by the play, is attained, but it lacks descretion so as to overwhelm the actors on the stage.

The choreography tends to be rather sloppy at the best of times, which is visably the result of inattentive direction, and not the dementia of the characters. The transitions between dialogue and song are generally mishandled, leaving the audience confused and straining to hear the content of the lyrics.

Many of the scenes between Jean-Paul Marat (Glen Beck) and Marquis de Sade (Michael Hancock) tend to be more wearisome than enlightening, despite a generally competent performance from Hancock, and perhaps because of a gratingly inaudible one from Beck.

As well, the situation between Charlotte Corday (Amanda Gray) and her erotimaniac counterpart Duperret (James Harbeck) is rendered decidedly asexual in this production. Harbeck managed only an awk-

## 3rd annual ARIA awards show celebrates Alberta talent

by Mike Spindloe

The Alberta Recording Industry Association put on their third annual awards banquet at the Chateau Lacombe Sunday night. Ian Tyson and kd lang were the big winners, walking away with three awards each, in a show that was produced for province-wide and beyond cable television by Shaw Cable. In all, awards were given out in a total of 19 categories, including "Best Recorded Performance in a Category Other Than Country, Folk, Gospel, Pop/Rock or Alternative"(!), but, strangely omitting classical music.

There were few surprises during the awards ceremony, which proceeded on the tightly structured live television schedule and included live performances from the Maru Brothers and Laura Vinson and lip-synchs by Echo Echo and Grace Under Pressure. Co-hosts Clay Hagel (K-97) and Dusty Rhodes (CISN) kept things moving, allowing themselves only brief exchanges of banter with the award presenters. In fact, the brevity and punctuality of the whole affair took almost everyone by surprise.

The dinner, at an exorbitant \$35 a plate, can only be termed a rip-off. The well-heeled punters were treated to half-cooked roast beef sans gravy, limp pseudo-Yorkshire pudding and watered-down French dressing on lettuce and purple cabbage that was supposed to pass for salad. Not only that, but the beans were soggy.

A high point of the evening was Frank Philano's explanation of the methods used by Romanovsky and Company to tabulate votes cast by ARIA members for the awards. Beginning with "Through the magic of arithmetic," he provided the evening's only really humorous moments.

A complete list of winners follows:

Female Recording Artist of the Year, **Mary Lou Sonmor**; Male Recording Artist of the Year, **Ian Tyson**; Group Recording Artist of the Year, **Garry Lee's Showdown**; Performer of the Year, **k.d. lang**; Best Recorded Performance in a Category Other Than Country, Folk, Gospel, Pop/Rock, or Alternative, **Rusty Reed**; Best Music Score of the Year, **Tommy Banks**; Best Independent Commercial Release, **The Sailcats**; Session Player of the Year, **Gerry Dere**; Best Country Artist on Record, **Ian Tyson**; Best Folk Artist on Record, **Lesley Schatz**; Best Pop/Rock Performance on Record, **"Belli to Belli" by Grace Under Pressure**; Best Alternative Music Performance on Record, **"Picture Window" by This Fear**; Best Music Video, **"Crying" by k.d. lang**; Single of the Year, **"Cowboy's Ride" by Ian Tyson**; Instrumental of the Year, **"Night Music" by Dick Damron**; Composer of the Year, **Dennis Charney**; Album of the Year, **"Shadowland" by k.d. lang**; Producer of the Year, **Dan Lowe**; Engineer of the Year, **Michael Molineux**.

ward lack of commitment to the character's ardent obsessions, leaving Gray very little to repond to.

The remaining horde of inmates are left with the unenviable task of responding to the cattle call, effected here with a loud obnoxious belch from the Herald's trumpet. The cast is working very hard to portray the psychological squalor of the asylum, but these poor unfortunates generally seem confused as to whether they are playing actors, inmates or characters at any given time, and their confusion becomes ours. Commendations go to Nick Balevich (the one who acts "entire monologues using only his eyes") for a consistency of effort.

There is a great deal of noise in this production, which is not necessarily a bad thing. But when the rabble begins to undermine the dramatic complexity of the play rather than support it, we as audience experience irritation and not any crucial

sense of being implicated in the social/political issues the play addresses.

The claustrophobic atmosphere of the Multipurpose Rumpusroom parallels quite imposingly the enclosed ambience of the asylum. If the audience was to be more threatend than it is in this production, the sense of the "no escape" would be quite exhilarating. As it is, we must content ourselves with being merely uncomfortable, and this is a disappointment.

The problem is simply that this production does not go far enough to making us feel, despite an effective ending, the full range of the play's intensity. But it is an intensity that is very demanding, exacting huge strides of emotional and psychological stamina. And, once again, it is to the credit of the Nebulous Rebels to undertake such an ambitious project. You may wish to attend a performance if only to sample Weiss' writing. Just don't expect too much from this production.



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**Rattle and Hum** ★★★ ½  
Famous Players Paramount

review by Paul Sparrow-Clarke

Near the end of this movie, Bono introduces the song "Sunday Bloody Sunday" by dedicating it to the people who died in the bombing of a Remembrance Day parade in Northern Ireland. In the middle of the song he delivers an acidic, angry eulogy about the troubles in that beleaguered country: "... where's the glory in gunning down a man in front of his wife and children?" This is one of the intense moments that raises *Rattle and Hum* a notch above most other concert movies. Director and editor Phil Joanou (a Steven Spielberg protege) has done a commendable job of capturing the exhilaration of a rock concert. He doesn't merely film the performance, he draws you into it with some impressive camera work. The excellent cinematography also adds a lot to this film, which is part black-and-white and part colour.

The film is mainly made up of concert footage from U2's North American tour, along with a smattering of documentary-type footage consisting of studio sessions (including a scene from Sun Studios, Elvis' recording studios), interviews with the band members, etc. It is commendable that the director has tried to capture the human side of the band, including the band working out "All Along the Watchtower" just five minutes before they go on

stage for the free San Francisco concert. There is a hilarious attempt at interviewing the band at the beginning of the movie; none of them can keep a straight face whilst Adam Clayton tries in vain to explain what the film is about. All of the documentary footage in the movie is generally good.

The music mainly comes from the latter part of U2's career, the earliest song being the aforementioned "Sunday Bloody Sunday". There is a lot of music from *The Joshua Tree*, including a surprisingly gutsy version of "Exit". "I Still Haven't Found What I'm Looking For" is played in a church in Harlem, with a gospel choir providing backing vocals. It is not exactly the same track as on the album *Rattle and Hum*, but it is the same sort of arrangement. I personally dislike this new version of the

There is a hilarious attempt at interviewing the band...

song and consequently wasn't moved by the movie version either.

All of the other live tracks on the album are in the movie, the most outstanding being "Bullet the Blue Sky" (ironically preceded by the "Star Spangled Banner") and "Silver and Gold." U2's contribution to the "Sun City" album. The music in this



U2: left to right, Larry Mullen, Jr. (drums), Adam Clayton (bass), The Edge (guitar, piano, vocals) and Bono (vocals, guitar).

movie is uniformly excellent, thanks to the power and inspired passion of U2's performance. These guys genuinely care about their music, and actually have something to say (rare in the music business today).

For my money, the great strength of U2 is that, like classic gangs of the past, they are truly a unit. Everybody contributes something important to the music, from Bono's powerful vocals to the extraordinary guitar of the Edge to the hard-driving rhythm section provided by Larry Mullen Jr. and Adam Clayton. This, combined with the intelligence of the lyrics, puts their music streets ahead of most of the drivel you hear on commercial radio. I should also mention that the impact of the music is aided immeasurably by the excellent sound reproduction provided by the new "SpectralRecording" sound system

in the Paramount.

Although *Rattle and Hum* is frequently stunning visually and musically, it has a flaw in that it lacks connecting threads. It is not a record of a single concert like U2's previous movie *Under a Blood Red Sky*; neither is it a record of the recording of the new album; it comes across as being disjointed. Actually, this was the same problem that the Who's movie *The Kids are Alright* suffered from. *Rattle and Hum* probably set out to be a record of U2 at this point in their career, but it needs more of a framework, and thus is not as successful as it could have been. If you're not a U2 fan, I can't predict your reaction to this movie (witness Marc Horton's indifferent review in the *Edmonton Journal*). However, I can say that if you like U2, you will probably love *Rattle and Hum*.

## Razorbacks' Dinwoodie show has frenetic energy

**Razorbacks/The Pursuit of Happiness**  
Dinwoodie  
Saturday, November 5

review by Kevin Law

"There's only one way to describe tonight, and that's wild!" said the lead singer of the Razorbacks about their tumultuous show at Dinwoodie Saturday.

Indeed. The show could certainly be described as wild, hog-wild in fact, as the Razorbacks ripped into one song after another at breakneck speed, never letting up for a minute (with the exception of a far too long intermission).

This band, that started out playing on the streets of Toronto, was so extremely frenetic on stage Saturday night as to be almost psychotic in their energy. They

The Razorbacks stage antics were just as frantic as their music.

carried on like good old boys, out to have a good time at any cost, with their own special brand of acoustic roots rock.

It took little time to whip the crowd into a frenzy with searing Razorback tunes like "So Much Fun", "All I Need", and "Long Rolling Nights", as well as a scorching version of "Maybelline" and the Who's "My Generation", complete with Pete Townshend guitar-slashing imitation and spitting on stage. If you're getting the idea that these guys were hot, then you obviously weren't there, because these guys were

explosive; they were truly irascible jalepinos of entertainment.

The Razorbacks' stage antics were just as frantic as their music. With sweat flying from their faces, each member of the band seemed to enjoy a particular form of instrument abuse. Lead singer Tony Kenny and Donnie Donohue Cartwright would intermittently swing their guitars in a circle by the guitar neck (much like Roger Daltry used to do with microphones), or sit or stand on them while playing. "Jailhouse". Joe Nyke, meanwhile, twirled his stand-up bass, or stood on it while playing, or lay down on top of it while playing and having another band member stand on him, or he would carry the instrument (as large as himself) on his shoulders around the stage. This is not to mention drummer Don Dekouchey, who abused his minimal snare set simply by playing them with much gusto. Add to this various dropping and kicking of instruments and you have a fairly fun evening at the symphony.

The Razorbacks ended their solid two sets with a barrelhouse version of their hit "It's Saturday Night", in which as many audience members as possible were invited to dance on stage with the band. The two encores after that probably kept the audience from returning home to more serious endeavors, like studying, because they were likely too satisfied and exhausted for anything so mundane.

Opening act The Pursuit of Happiness made a successful return to Edmonton. For Moe Berg, the anorexic boy wonder, national acclaim is beginning to materialize. This band is well rehearsed with smooth harmonies and an infectious hard edged pop sound that warmed up the audience considerably, many of whom expressed their pleasure to Berg at having him back in town.



Two members of the Razorbacks performing their unique brand of instrument abuse at Dinwoodie.

Kevin Law

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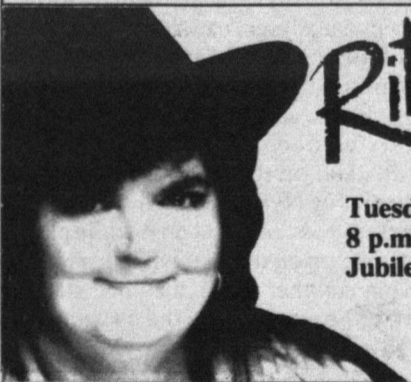
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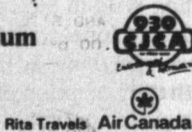
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## Top notch OT saves hoop Bears

by Alan Small  
Alberta 94 Lewis-Clark 82 (OT)

For Bear head coach Don Horwood, the first half looked like a repeat of the horror show his team came up with last weekend against the Waterloo Warriors. However, Sunday's opponents were the Lewis-Clark State Warriors, and the Bears used a solid second half and an impressive overtime period to defeat them.

In the overtime period, Bear guard Sean Chursinoff and forward Ed Joseph led the Bears to 23 points in the five minute frame. Joseph was unstoppable in the low post.

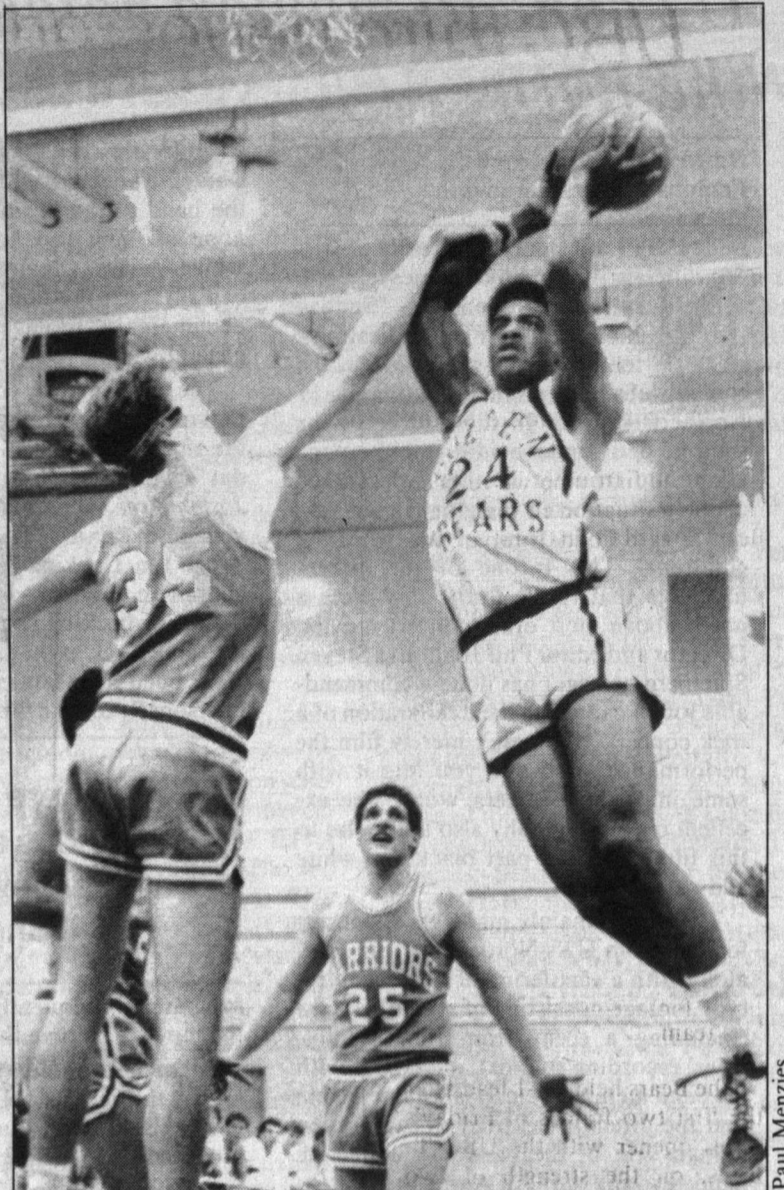
"It doesn't matter who the heck we have there," said Warrior coach Richard Hannan, "we can't defence anybody in the low post."

"It doesn't matter who the heck we have there. We can't defence anybody in the low post." Hannan

"Eddie made some serious post moves," said Chursinoff, who was the high scorer on the day with 27 points, sixteen of them coming in the second half and the overtime.

"We call it our early offence," said Horwood. "We put forwards in both corners and force them to go one-on-one against Eddie."

The first half was far from virtuoso basketball, as both teams failed to make easy jumpers and free throws. The Bears hacked their way to a 14-10 lead at the ten-minute mark, but were in no way dominating. The Warriors came back, mostly on the shoulders of forward Victor Wells, who canned 12 of his 20 points in



Paul Menzies

Bear Ed Joseph draws a foul on the way to the bucket against the Lewis Clark State Warriors on Sunday.

the first half.

However, the Warriors got into foul trouble, and by the end of the second half, four of their starting five players had fouled out, including Wells and 17-point man Mike Moscrip. The Bears, like last weekend, couldn't capitalize on the one and one's again in the first half, as the Bears blew four out of five first half bonus opportunities.

Against Waterloo last week, the Bears did not respond in the second half. This weekend, they were able to come back from an eight point deficit and force overtime.

"We proved we could come back and win," said Chursinoff. "It's a sign of a sharp of team. I don't know why we got off to such a bad start."

The Bears were still behind by two with less than a minute remaining, but some smart defense by Chursinoff and Youngs provided a turnover, and Chursinoff tied the score with 20 seconds remaining. Lewis-Clark tried for the winning two points but Greg Jose's 18 foot jumper rimmed out at the buzzer.

The Bears were all over the Warriors in the overtime, as the final score was the biggest lead they had in the game.

**POST UPS:** The Bears went with only eight players as forwards Mike Frisby and Brian Halsey were out of action... The Bears head into the Golden Bear Invitational with a 3-2 overall record... They open the tournament against the Manitoba Bisons Thursday at 8:30 p.m.

	<b>Alberta 94</b>
	<b>Lewis-Clark 82</b>
<p>Alberta (94) Chursinoff 9-13 9-11 27, Youngs 4-8 3-5 12, Joseph 5-10 4-6 14, Lavergne 6-13 8-13 20, Blatt 1-3 0-0 2, McIntyre 5-11 4-7 14, Smith 2-3 1-4 5</p> <p>Lewis Clark State (82) Simental 3-7 4-5 10, Shephard 0-5 2-3 2, Jose 5-13 2-2 12, Pierce 2-4 0-1 5, Wells 9-15 2-2 20, Huizinga 4-10 1-2 9, Moscrip 6-20 5-6 17, Sharpe 3-6 1-1 7, Bejj 0-4 0-0 0.</p> <p>Three Pointers Youngs, Pierce. Fouled out - Jose, Wells, Huizinga, Moscrip, Bejj. Total Fouls - Alta. 17, LC State 37. Rebounds - Alta. 32 (Lavergne 10) LC State 30 (Wells 9). Assists - Alta. 28 (McIntyre 7) LC State 27 (Jose 7).</p>	

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# UBC third period prelude of second game

by Alan Small  
Alberta 6 UBC 4

This game ended up being the first test for a Golden Bear hockey team that has had little competition through the opening four games of their season. After the first two periods Friday, the Bears seemed destined to cruise through another. That was not to be the case.

"It's the first time we've been in a tough situation all year," said Bear forward Todd Gordon. "We

"We showed a lot of jam" — UBC coach Terry O'Malley, prophetically.

had to play hard and pull together as a team."

The Bears held a 4-1 lead after the first two frames of Friday's series opener with the UBC T-Birds, on the strength of two goals by former Hobbema Hawk Marty Yewchuk. Goals by Grant Delcourt, his second of the game, and T-Bird captain Keith Abbott tightened the margin to one goal, before Yewchuk scored his hat trick goal, the eventual winner with less than seven minutes remaining in the third period.

That was the end of the Thunderbirds however, as Mike Griffin tucked the puck behind MacGregor with 53 seconds left in the third, prompting UBC coach Terry O'Malley to pull the goalie for an



Kevin Griffin is in a "Thunderchicken" sandwich between Bears Howie Draper (l) and Brett Cox (r).

extra attacker. The move backfired as Sid Cranston stole the puck and fed Stacey Wakabayashi for an empty net goal.

"We showed a lot of jam," said O'Malley, "but we're going to have to do better. The Bears did more than just hold their own tonight."

Defenceman Grant Couture connected on his second Canada West goal on the power play as

he tapped in a Wes Craig rink-wide pass into a wide open net. Yewchuk's first goal was the prettiest of the night, as he circled the UBC net, went unhindered into the slot and rifled a wrist shot over Repp's glove.

"We were tentative coming in," said O'Malley, "(Alberta) has the tradition. Friday night is always tough here."

Sandwiched between the two U of A markers was a goal by Grant Delcourt, who fired in his first of the game past Bear net-minder Blair McGregor after a nice feed from Rich Dusevic.


In the second period, the Bears stretched their lead to three goals, as Yewchuk scored his second on a goalmouth scramble. Gord Thibodeau then converted a

cross-ice pass from Wakabayashi over the glove of Repp.

It was a fine night for Yewchuk, a Wetaskiwin native, who had his first big night as a Golden Bear and was the first star of the hockey game.

"Marty's been playing well all year," said MacGregor. "He showed that anybody can (score goals) on any night of the week."

**BLUE LINES:** Delcourt and Bear defenceman Ian Herbers were the other two stars tonight, and ironically were teammates with the Spokane Chiefs of the WHL. "(Delcourt) is a good team leader," Herbers said. "His first priority is for the team. He doesn't care about his personal goals before the team's goals."



**Alberta 6**  
**UBC 4**

**1st Period**  
1. Alta. Couture 1 (Craig, Cranston) 6:42, pp  
2. UBC. Delcourt 4 (Dusevic) 12:56  
3. Alta. Yewchuk 2 (Thibodeau) 17:19  
Penalties: Taillefer, B 5:22, Ikeda, B, Yewchuk, A 5:27

**2nd Period**  
4. Alta. Yewchuk 3 (Wakabayashi, Cranston) 9:12  
5. Alta. Thibodeau 2 (Wakabayashi, McCarthy) 17:30  
Penalties: McGregor, A (served by McCarthy) :24, Taillefer, B, Craig, A 9:38

**3rd Period**  
6. UBC. Delcourt 5 (Ikeda, Dusevic) 5:14  
7. UBC. Abbott 2 5:51  
8. Alta. Yewchuk 4 (Craig) 13:36  
9. UBC. Griffin 1 (Whiton) 19:07  
10. Alta. Wakabayashi 9 (Cranston, McCarthy) 19:46, en  
Penalties: Wakabayashi, A, 10:53, bench, A (served by Craig) 14:14

**Shots on Goal:**

UBC	4	7	10	21
ALTA	6	9	9	24

Goals: Repp, UBC, McGregor, Alta.  
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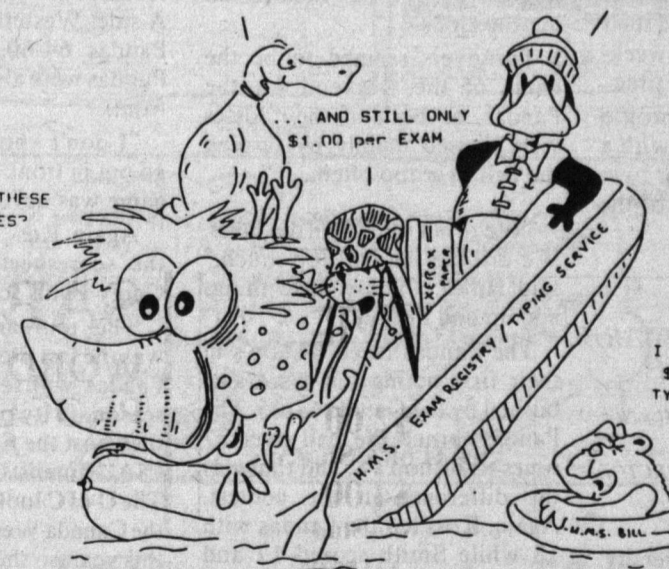
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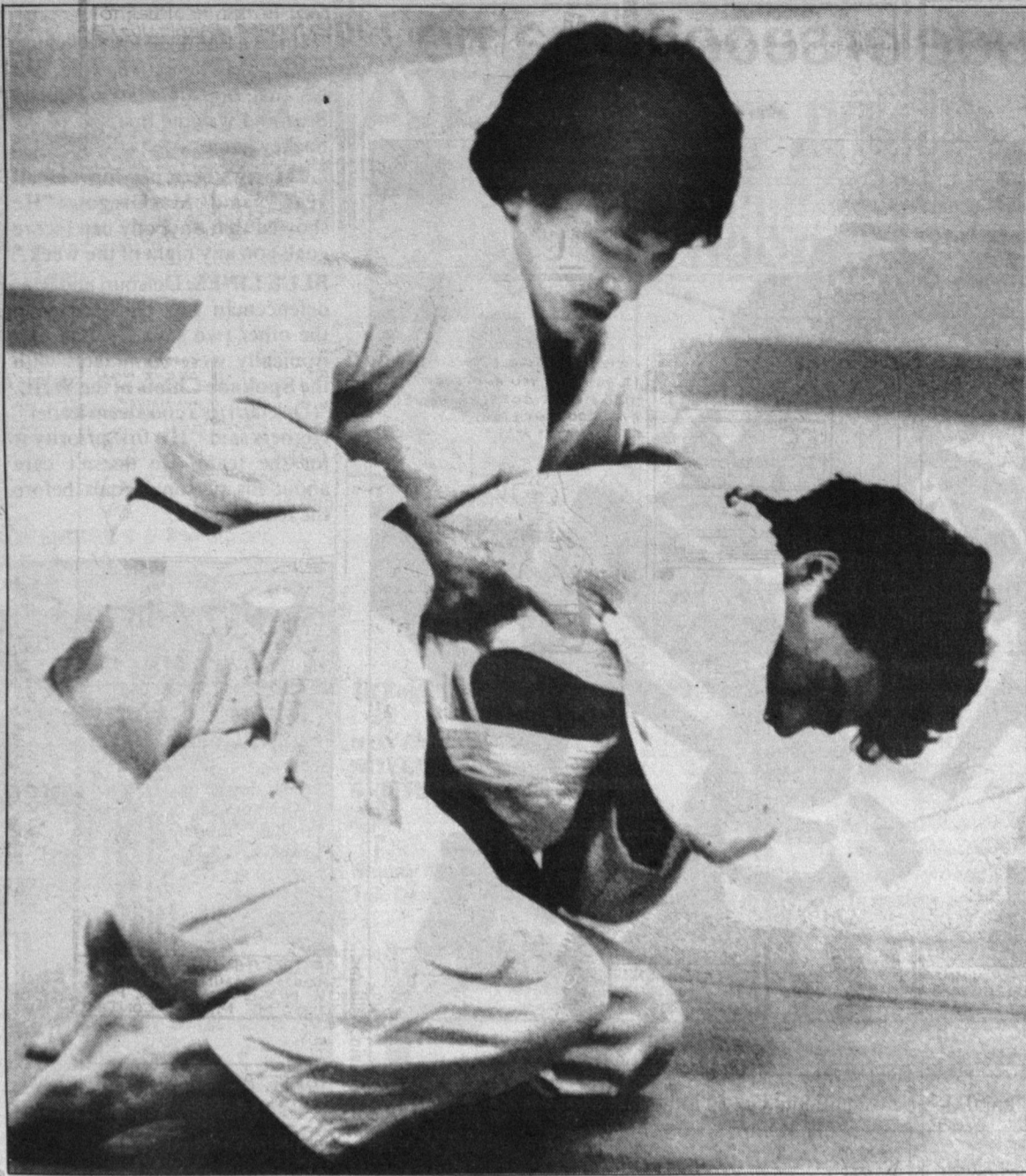
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Colin Northcott

## Judo jostling

Judokas Paul Whishaw of Lethbridge and Brian Fujimoto of Calgary battled in the U of A judo tournament on Saturday.

## Pandas get first win in Toronto

by Alan Small

The Panda basketball team wanted to get their first win under the belts before they finished their pre-season. They did so this weekend, but just in the nick of time.

They came out of the Toronto tournament this weekend with a win and two losses, their win coming in their last game of the



tourney against Brock University.

The Pandas nearly squandered a ten point second half lead, but scored six points in the last 74 seconds to salvage a 70-67 win. Joanna Ross was named the player of the game, as she came up with a 22 point, eight rebound effort. Guard Patti Smith scored 21 and forward Celeste Bazinet scored 10 to lead the Pandas.

"We should have put them away," said Panda head coach Diane Hilko, who played her university basketball at Brock. "We made some key turnovers,

but we came up with some tough defence in the last couple of minutes when Brock tried to run out the clock."

Turnovers seemed to be the name of the weekend for the Pandas, as both of their losses were caused mainly by turning the ball over too often.

"We're not running in our lanes. We dribble the ball too much," said Hilko. "Those little things add up and hurt us."

The Pandas faced Bishop's in their first outing but were ambushed by the Gaiters 64-45. The Pandas turned the ball over 27 times to Bishop's 8, and that was the difference in the contest. Again, Ross led the Pandas with 18 while Smith scored 17 and player of the game honors.

The second game of the tournament, while another loss, was a lot more encouraging for the U of A side. Western knocked off the Pandas 64-60, in a game the Pandas were always in, but not in front.

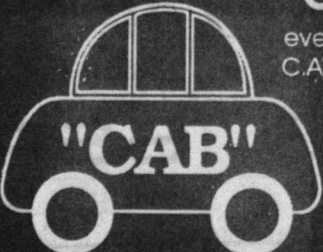
"I don't know why we didn't go out in front," Hilko said. "The game was never out of hand."

Again Ross led the Bears on the scoresheet with 17, while Corey Ennis scored.

The tournament in Toronto was the last pre-season action the Pandas will see. They open the season in two weekends when they host the Calgary Dinosaurs, CIAU finalists from a year ago. The U of C looks to be the class of the Canada West conference again this year, so the Pandas will be in tough.

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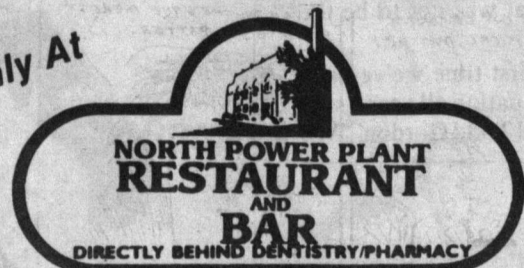
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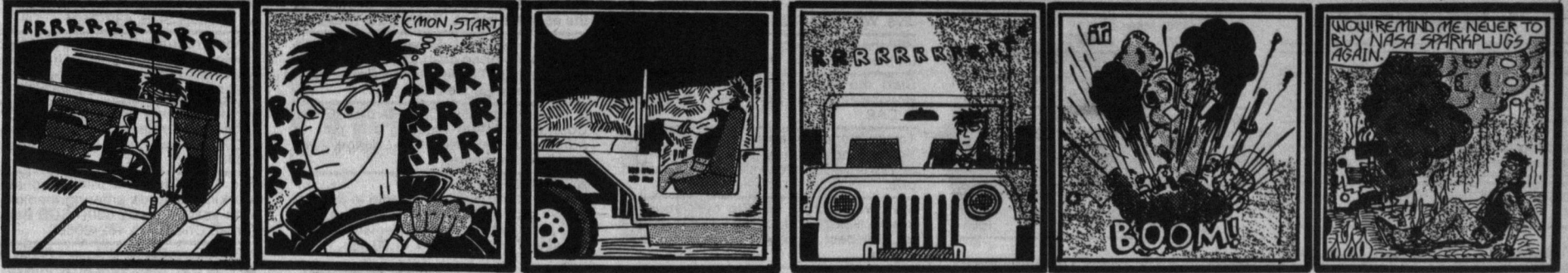
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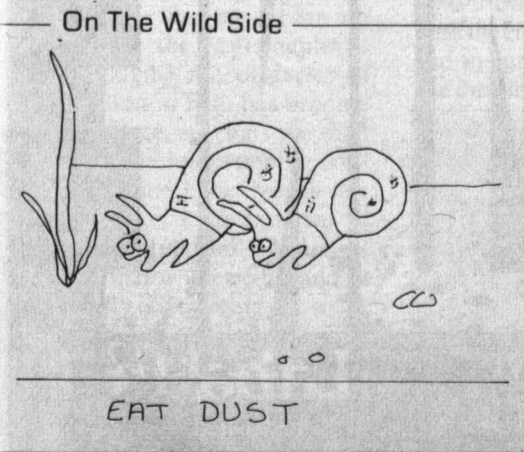
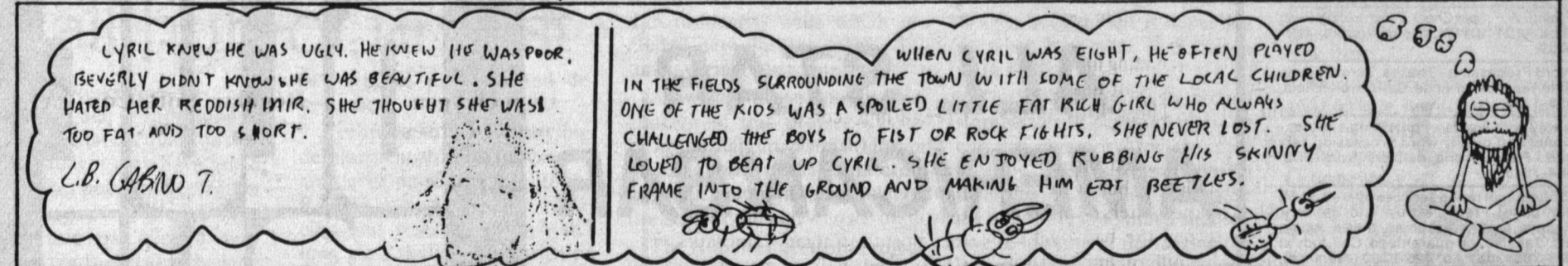
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Need help with English? See results! Call Professional Tutoring 434-9288.

Student Typing Services. Phone 461-9768. Ask for Terry.

**Wanted**

The Valley Zoo needs You!!! Volunteers are required immediately to work as Zoo Ambassadors and Tour Guides. For more information on becoming a volunteer call 483-5511. Monday to Friday, 8:00 a.m. - 4:00 p.m.

U of A Students. Part-time jobs available. Earn up to \$7/hr. Application deadline extended to Nov. 10. 066 Athabasca Hall Annex.

Now Hiring. College Maintenance Services. Many part-time positions. Janitorial duties. Very flexible schedules. \$6 per hour. Ph. Donald Ryl 429-2027.

Apartment building near General Hospital requires reliable student to clear walks and parking lot after snowfall. Some additional work available for right person. Phone 422-1531 between 9:30 a.m. - 5:00 p.m.

Energetic people ready to have fun. Get in here and apply — all kitchen positions available. Apply 8629 - 112 Street.

Canadian Pacific Hotels, Chateau Lacombe, has immediate part time positions available in our Banquet department during the busy Christmas season. We are looking for Waitresses, Waiters, and Bartenders who are enthusiastic and enjoy working with the public. Experience is an asset but not always necessary. Interested applicants should apply in person to the Human Resources Office and may call 420-8394 for further information.

Ideal job for a student: study while you work. Security desk operator required at College Plaze (8215 - 112 Street). If you are mature, reliable and personable, leave resume at security desk in lobby after 4 p.m. weekdays.

Female roommate wanted. To share 2 bedroom apartment near Southgate. Rent \$195.00 + 1/2 util. 435-1258.

Pascal Compiler for IBM PC with manual. Willing to pay good price. 460-8688.

Industrial Supply Company looking for reliable part-time help. Duties include some lifting, phone answering and general office duties. Good summer work potential. Flexible hours with minimum 4 hours/week. Starting wage - \$6.00/hr. Call Glenn at 465-0666 Monday thru Friday - 8:30 a.m. - 4:00 p.m.

**Personals**

Pregnant & Distressed? Free confidential help/pregnancy test. Birthright 432-2115, Room 030R SUB. Mon-Fri: 11 am-3 pm, Thurs: 5-6:30 pm

Alcoholics Anonymous Meeting on Campus. Ph. 424-5900.

To the #1 Hack. Amazing how the Tracker doth wander after midnight. Butch Cassidy and the Sundance Kid.

Death: Rigor mortis hit me on Fri. Reincarnation to occur Wed. 11 a.m. SUB Java Jive. Will rise to occasion. Necro.

Will the real Gordon please sit down, and let the look-a-like shine through.

Start the long weekend right. U of A Rowing Club Hall Party. Nov. 10. Tickets in CAB.

To the blonde sweater lady in Reeboks: You are the absolute loveliest. For my birthday I want a chance to know you. Bearded one.

Men with skates, we flip over your incredible party attitudes. If you can keep it up, the best is yet to come! Chicks in Tights.

To the dark-haired girl (in white coat?) that I saw at The Artworks at 7:40 p.m. Fri. Nov. 4 (you were there to pick up your work): I think you look incredibly gorgeous and I would love to see your works anytime. How about lunch? Signed, the guy with a blue bag and a brown leather jacket.

Sunday skater #17. How about a lesson and a polar bear? Respond via Gateway for Nov. 20. Red Sweater.

Nude man seeks woman, same, for intimate hedge shearing encounters. Contact Ned.

Three Strikes. Your Out!

AAM (20) and ADP (21). Oh you (never too old to be) Blond Birthday Babes! Party! "K" aotic Kid.

To the men of Kappa Alpha; Congrats on your initiations. From the ladies of Kappa Alpha Theta.

Sweets: Thank you for sharing Nov. 1st with me. It's worth repeating, but let's not wait till next Nov. 1st to share the pleasures. I love you - XO.

Snake: the most incredibly gorgeous guy I ever seen — Happy 21st Big Red! We'll celebrate "69" different ways. Ich liebe dich, aber du bist ein schwein. Crazy Hair.

**Footnotes**

NOVEMBER 8  
General Health Week: Meeting. For all health related faculty students interested in helping to organize General Health Week '89. SUB 034, 5:15 p.m.

Anglican-United-Presbyterian Chaplaincy: Eucharist Tues. 12:20 p.m. Meditation Room SUB 158A.

Lutheran Student Movement: LCM \$2.50 Supper at Lutheran Student Centre 11122 - 86 Ave at 6:00 p.m. Election Issues Discussion at 7:00 p.m.

NOVEMBER 9  
Christian Reformed Chaplaincy: Welcome to Soup & Sandwich Supper at 5:00 Meditation Room (SUB 158A). Discussion following: Guest Daniel Bogert O'Brien United Church.

The Polish Club: is looking for new members. Come to our meeting in SUB 036 at 5 p.m.

NDP Club: presents Halyna Freeland/ND Candidate Edmonton Strathcona. 11:00 - 1:00 p.m. at ND Info Desk - HUB.

Campus Rec: Women's Intramurals Squash Tournament (Nov. 17 & 18) Entry deadline 1:00 in the Gold Office.

WUSC/EAB: 7:00 p.m. Bruce Cockburn speaks about Mozambique, followed by the acapella group JUBA. SUB Theatre.

Lutheran Student Movement: Luther's Table Talk - open discussion over Brown Bag lunch 12:00 Meditation Room (SUB 158A) Everyone welcome.

U of A Nordic Ski Club: U of A Cross Country Ski Club meeting at 5 p.m. in Athabasca Hall. Heritage Lounge. New members welcome.

NOVEMBER 10  
Rowing Club: Needed: people to participate in a car rally held by the Rowing Club (6-9 p.m.) with party after! Register in CAB between Oct. 31-Nov. 4 11:00 a.m. - 2:00 p.m.

Christian Reformed Chaplaincy: Lunch hour Bible Study 12:30 Meditation Room (SUB 158A)

Anglican Chaplaincy: Meditation in the Christian tradition using tapes of Dom John Main. Thurs. 1:30 p.m. Meditation Room SUB 158A.

NOVEMBER 12  
U of A Chess Club: Active Chess Tournament. Dinwoodie Lounge. 10 a.m. All Welcome.

GENERALS  
Every Wednesday the U of A Chess Club meets near L'Express Cafe in SUB from 4:00 till 6:30 or Contact 030D SUB.

PC Club: We've moved. Come visit us in Room 030H SUB.

GALOC: New office Rm 030 N SUB. See noticeboard for office hours.

Campus Rec: Free trial Kung Fu lesson. Phys Ed Bldg. room W-07. Saturdays 1:00 p.m.

International Relations and Strategic Studies Society: IRSS members can arrange to pick up their copy of International Perspectives '88 at SUB 030K. Leave message.

U of A Phantasy Gamers Club: Invites anyone interested in gaming (Fantasy/Sci-Fi) to SUB 030V.

Chinese-Chess Club: Meets every Friday in Rm. 032 SUB at 3 p.m. Everyone welcome. Info: 432-0772.

U of A Ski Club: Hecks - Mental! Ski Whitefish Montana Dec. 27-Jan. 1. Visit us at 030H SUB. 432-2101

Undergraduate Psychology Assoc: Psychology students! Join the Undergraduate Psychology Association. Socials, forums, and more. BioSci. P-303, 432-2936.

U of A Alpine Racing Team: Dryland training Mondays and Wednesdays at 5:00 p.m. Meet by the Green Office in P.E. Building.

Pre Med Club: All interested students working towards entering medicine (1st -4th year) drop by 030D SUB Basement (Salah Chehayeb 462-2050)

MSA (Muslim Students' Assoc): Friday prayers at 1:30 p.m. Med. Rm. SUB. Info on other meetings/dates contact SUB 030E (2:00 p.m.).

Debate Society: General meeting Wednesdays 5:00 Humanities 2-42. Come up and see us sometime!

Tae Kwon Do: is currently accepting new members. Beginner classes available. Phone 432-1847 or 432-2095.

NDP Club: ND executive meeting every Tuesday at 4:00 p.m. SUB 606. All ND activists welcome.

P.C. Club: Presenting: November 5 - The Razorbacks from Toronto, in Dinwoodie Lounge 8:30 p.m. Everyone welcome! Tickets from executive or 030H SUB.

Socialist Challenge/Gauche Socialiste: Drop by our literature tables every Friday in HUB 11 a.m. to 3:30 p.m.

U of A Paleontology Club: If you are interested in prehistoric life and evolution come to our biweekly meetings. Tuesdays.

Karate-Do Goju-Kai Campus Club: is always open to new members. Mon & Fri 5-7 p.m. SUB Rec Room.

Zoology Students Assoc: is offering memberships. See us at Bio Sci Z-106 for more details.

U of A Go Club: Meets every Wed. 7:00 p.m. Rm. 142 SUB. Everyone welcome! Info: 426-5716.

University of Alberta Wado-Kai Karate Club: We always welcome new students. Visit us at SUB 616 or call Joseph Rempel 488-4333.

**BONANZA.**

*Steak • Chicken • Seafood • Salad*

Family Restaurant is looking for fun, energetic students for customer service positions. Also broiler cook and dish staff. We offer very flexible hours for busy people and above average wages.

Apply in person:

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NOVEMBER 8**

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- Mystery Prizes

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If You Don't Go"**

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