

the Picaro

Wednesday, January 28, 1987

mount saint vincent university halifax, n.s.

Vigil marks Curtis' birthday

by Steve Jennex

Wheels. Some wheels are fast. Some wheels are slow. Sometimes, the wheels of justice move the slowest. For the family of Bruce Curtis, it often seems that the wheels of justice have purposely stopped.

On Sat., Jan. 24, people from as far as Church Point, Yarmouth, gathered in Halifax for the 3rd Annual Bruce Curtis Vigil at the Grand Parade between Argyle and Barrington Streets.

Representatives from the Atlantic School of Theology led the group of 75 in prayer while parade leader Bill Owen led a short march and gave a rousing speech.

Efforts are being made to "kickstart" the apparently stalled wheels of justice. More letters are going to Minister of External Affairs Joe Clarke, while another is being sent to James Walsh, consulate general to the U.S. For the most part, reception on the government's part has been as cold as the icy wind that rattled the hearty at Saturday's vigil.

Curtis, who was convicted of aggravated manslaughter of a friend's mother in 1982, is serving a 20-year prison term. He must serve 10 years before he is eligible for parole. The vigil marked Curtis' 23rd birthday.

While the Bruce Curtis Defense Committee pushes for a transfer to a Canadian prison, or a breakthrough for clemency, the support at home is suffering. Carol Budgell, Bruce's sister, says that rumors and stories someone has created are hurting her brother's support. She feels some of the actions of Scott Franz are being wrongly attributed to her brother. Franz was convicted of murder and sentenced to 20 years in prison after helping to convict Bruce.

Added to this is the growing reluctance of the U.S. to actually do something on Bruce's behalf. "They want him to serve his full time, and on their side of the border," said Budgell. She feels her brother has abandoned hope of ever getting real justice from the New Jersey court system. He has given up his right to further appeals in hopes it will speed his transfer to a Canadian prison.

Why have things been so difficult? Why is the United States ignoring such a flagrant miscarriage of justice? As Carol Budgell puts it, "They don't want to admit they were wrong."

Curtis' case attracted widespread attention this fall after the book "No Easy Answers" was published. The book documents the trial and Curtis' student life at King's Edgehill private school in Windsor, N.S.



Members of the provincial cabinet, including the Hon. John Buchanan, were on the MSVU campus last Thursday afternoon to tour some of the Mount's facilities.

The summer job situation looks bright?

by Scott Verret

The job situation for young people will be better this summer than in 1986, according to Canada's youngest cabinet minister.

Federal Minister of State for Youth, the Hon. Jean Charest, was responding to questions at an open forum at Dalhousie University on Jan. 22 when he said the number of unemployed youth is decreasing. "The youth unemployment rate is going down for two reasons," he said. "First, the number of youth is going down, and second, the unemployment rate is going down. The unemployment rate has dropped four percentage points since 1984."

Charest has been criticized for the decrease in federal funding for youth job programs for the summer of 1987. Last year, \$210 million was set aside for jobs, while this year only \$180 million will be used.

Charest justifies the cutback with the fact that there will be no census this summer. Charest says that the \$30 million for the census was a one-time expense and should not be considered part of the total.

As for the planned cost of \$180 million for 1987, Charest agrees that it is not enough. "There's never enough," he said. "Governments don't have the money they once had, and either people don't realize that or they don't want to admit it."

This year's Challenge 87 program will depend heavily on the private sector to provide jobs. In

areas with a strong private sector, such as Ontario, as many as 80 per cent of the jobs will be found. In weaker areas, like those in the Maritimes, the public sector will be responsible for close to half of the jobs.

While it is true not all students will be able to get jobs through Challenge 87, Charest says that university students are part of the problem. "We have a problem with Challenge 87," he said. "Post-secondary education students are the ones who eat it up (the \$180 million), but they are not necessarily the ones in most need."

A day to help

Caritas Day—January 28, 1987

Caritas Day, which started four years ago on January 31, honors the day MSVU was founded by the Sisters of Charity and their vow of poverty and service to the community. It is a day set aside for community service.



Sermon on the Mount

These are the people in your neighbourhood, in your neighbourhood . . . Hi kids. I'm Mr. Busdriver. Can you say OVER PAID AND UNDERWORKED? What about EXACT CHANGE OR GET OFF THE BUS, JERK? Mr. Busdriver might go on strike. Do you know what MASSIVE INCONVENIENCE means? Lots of students won't be able to get to class, lots of people won't be able to get to work. Everyone and his brother will be driving their cars. The rotary will be backed up to Truro. Do you know what will happen when the strike is over? Fares will go up again. You'll still wait in the pouring rain for a bus that's late. Old people will still be flung to the floor when me and the other clods slam on the brakes. Isn't it nice to know some things never change? Now please get on or get off, I'm late for my half-hour coffee break at the Dartmouth Ferry Terminal.

Steve Jennex
Co-news editor

Letters to the editor

Pub embarrassment perturbs regular goer

Dear Editor,

May I begin by saying that I am greatly in favour of ethically raising money for any of the clubs and/or societies on campus. However, I was not pleased with the embarrassing outcome of my religious and most recent outing at Vinnies Pub, Fri., Jan. 23.

May I have the chance to refresh your memory: The Home Economics Society held an 'All The Pizza You Can Eat for \$3' afternoon here at our pub on Friday. According to all the posters heralding the event, no mention of a cover charge was stipulated. These very same posters did mention however, a \$3 fee directly related to any person wishing to pay the above sum, thus entitling that person to consume pizza to her/his heart's content.

I, and roughly eight other people, (aware of no cover charge, for there was none), entered the pub that day, sat at one table and unanimously agreed beforehand, that quite frankly given the choice, we did not want any pizza, we merely wanted to socialize and have a few drinks in our (the students') pub after a long week of classes.

With the above facts in mind, my story begins to unfold. Those sitting at my table were boycotted at the bar: that is, we were not allowed to purchase drinks. Then, over Vinnies PA system, somewhat effective scare-tactics were used; namely, if any and all persons did not pay \$3 for pizza, he/she would in effect, be banished from the pub's premises. Can you imagine, sitting, as I was, in the pub with an invited off-campus guest and being subjected to this unjustified, uncompromising harassment?

All of this, in my opinion, was very unfair and unfortunately became a grim reality on Friday as a result of very poor planning on behalf of the Home Economics Society. Of all days, Friday is THE DAY regular pub-goers invariably go to the pub following classes: I know, for I see many of the same faces at Vinnies on Fridays.

I could not believe my ears when I heard that non-pizza-eaters were to be denied their perfect right (bearing in mind she/he had relevant ID), to quaff down, say, a Ten-Penny, Old Stock Ale or for that matter, a Diet Coke.

In conclusion, may I suggest the following advice so as to avoid future embarrassing, puerile incidents:

1. If a cover charge is indeed required, let it be stated so on posters, IN WRITING.
2. Keep all would-be Vinnies clientele in mind (i.e.—in this case, those who did not want to eat pizza).
3. This pub is the students' pub. All decisions hampering our freedom and student rights as pub-goers, should be critically evaluated and taken into consideration.
4. Last but not least, **compromise** is an important factor to keep in mind (i.e.—as an alternative to embarrassment and to the \$3 fee for pizza; I am sure all clientele would have been glad to pay a \$1 (token) cover charge in support of the Home Economics Society's worthwhile endeavour).

Cheers,
John Pelton
Avid Pub-Goer

Watching the bell issue end

Dear Editor

Just a reminder to those students who have forgotten that Seton Academic Centre is part of a university and not a high school. Most students can afford a watch or some kind of timepiece. Use it. Take control of your life and be responsible for making it to class on time. Further, it's not rude to raise your

hand and tell your prof that class

time is over. In fact, this is a much more polite way of ending class than slamming books shut, or shuffling papers and coats—and your prof will appreciate your politeness. It's just mature, common sense. And if you can't afford a timepiece, take the initiative to ask someone else the time.

Dena Ellery, 4th-year BPR

Howe Hall dis-graces with distaste

To the Editor,

A study from the university of Toronto indicates that poorer children are more likely to suffer from health problems, "such as anemia, learning disabilities, and mental retardation." Funny, yes? Apparently the inhabitants of Howe Hall and MSVU think so.

By promoting a "Goeler Party", the university supposedly committed to community service, managed to shock and make me ashamed of such tackiness. While perhaps no better is to be expected of Howe Hall denizens, the Mount's poster advertisements of this travesty really amazed me.

For the few that haven't heard, the Goelers are a rural Nova Scotia family convicted a couple of years ago on counts of incest. They are a tragic story of an uncaring society that allows products of a poverty stricken environment to fall through the cracks. The jokes flew about

their lack of intelligence, thought to be due to "inbreeding," but most likely a result of their low economic status. Poverty is hilarious, ha, ha. Lack of the basic necessities and education is thought to be a great basis for university students' well-oiled bash?

I'm sure most of those who attended this party would be the first to revile incest as sick or "gross"—but it sure makes a great theme for a booze-up, right? Maybe, if we're lucky, next week there will be a Joey party (the boy who stars in the commercial with Gretzky, to promote fair treatment of the mentally handicapped). Next, we'll have the fun of a Rick Hansen night, and we can scarf "fuzzy navels" from wheelchairs. The Howe Hall gang's lack of taste, or sensitivity is only surpassed by their lack of imagination.

Shawn Lynn Hemeon
4th-year BSc Psychology

Miss manners missed at party

Dear Editor,

I would like to personally thank certain members of the Home Economics Society for showing me their unique blend of grace, politeness and professionalism as displayed at their Pizza Party last Friday.

As an example, after a minor disagreement over my demand for a refund, one organizer welcomed me back to the pub by running to the doorman, screaming, "Don't let that guy in!" You can bet that particular young lady embodies bountiful maturity.

At that same instance, I was informed of the organizers' keen sense of responsibility and managerial quality as several people simply walked into the oink-out without even knowing they had to pay. Their obvious lack of organizational skills was only matched by their hospitality.

Oh well, enough said. Although I did not have a chance to snarf the society's, no doubt, delicious pizza, the whole affair left me sick to my stomach.

Thanks to all.

Robert Moffat, BPR

the Picaro

Once upon a time, Picaro was a little man who tore through the Spanish countryside proclaiming the news to the people. Today, it is the student newspaper of Mount Saint Vincent University, published weekly by the Student Union. The Picaro is a member of Canadian University Press, and subscribes to its statement of principles.

The Picaro staff positions are open to all Mount students, and contributions are welcome. All copy and/or graphics must be submitted by Friday noon, the week preceding publication. Please type all copy double-spaced. Letters to the Editor and Hyde Park Corner must be signed, but names can be withheld by request. The Picaro staff reserves the right to edit all copy for length or legality. We regret that copy cannot be returned.

The Picaro office is tucked away on the fourth floor, Rosaria Centre, in room 403. Drop by to contribute to the paper, or bring us coffee.

Newspaper meetings are held every Monday at noon.

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Leanne Coulombe
Catherine Dorais
Susan Walsh
Sharon Rose

IT'S TIME FOR THIS
PAPER TO GET REALLY
RADICAL . . . FART!
THERE, I SAID IT . . .
BOY AM I A REBEL . . .



PROCTOLOGISTS THE
WORLD OVER . . .
UNITE!

Atlantic Undergraduate English Conference comes home

by Susan Walsh

The Atlantic Undergraduate English Conference will come home to the Mount for the first time since it started here seven years ago. It will be funded in part by the alumnae office, student council, the English department, and the English society.

"As far as I know, this is the only undergraduate English conference of its kind that exists in Canada," said Carla Riley, chairperson of the conference committee. The conference offers

the opportunity to hear the best papers in the Atlantic region presented by the students who wrote them. Questions and discussions follow each reading, and are usually quite lively, she adds.

Delegates from across Atlantic Canada and the University of Maine are expected to attend the conference on Feb. 6 and 7. It begins with a wine and cheese reception co-hosted by the alumnae office on Friday night in the Don MacNeil room. Student presenters for the conference will be there, and an informal crea-

tive writing workshop will be held.

Saturday will feature the presentation of the papers, ending with a banquet that night. Delegates will then head downtown for a taste of the Halifax nightlife.

"The atmosphere of the entire conference is usually very informal," Riley said. "It's a medium for the exchange of ideas and information."

Student council voted to give \$400 to help the committee with the costs of the conference. The money will come from the contingency fund, a fund set up to

cover emergencies or other expenses not originally budgeted for. Student Union treasurer Janice Pisko said the finance committee recommended \$400 because they did not want to allocate a bigger portion of the fund, and they felt the committee could raise the additional funds needed.

"This is not a society event," said Pisko. "It is an annual event held by undergraduates throughout the Maritimes at a different university each year." Had the conference been a society event, she added, it probably would not have been recom-

mended for funding since it was not included in the fall budget submissions.

"The conference is open to all students and will benefit a significant number of MSVU students," said Pisko. "As well, the conference is an external event that will promote the Mount outside our city and our province."

The registration fee is \$10 for anyone who registers before the early registration deadline of Feb. 3. After this date, the fee will increase to \$15. Anyone interested in attending should contact Dr. David Monaghan in the English department.

A new council committee for non-traditional concerns

by Leanne Coulombe

Non-traditional students are concerned that student council is not meeting their needs. The students, those who are part-time or over 25, feel activities at the Mount appeal more to traditional full-time students.

To solve this problem, council formed a Non-Traditional Student Relations Committee (NTSRC) on Jan. 18.

Paul Card, full-time senate representative, Joyce Kiley, part-time senate representative and Jan Thomas, entertainment director, were elected by council to sit on the committee.

Mary MacKinnon, president of MANUS, pointed out that 50 per cent of the Mount's population consists of non-traditional students. She said MANUS would like to see more social activities like the piano bar that was held last term.

"One of the problems this year is that council hasn't been able to give MANUS the money they need or want," explained Card. He said that council has a tight budget and part-time students only contribute \$1 to the Student Union for every half-credit course they take. Part-time students receive almost all of the benefits of full-time students who pay \$78 a year in Student Union fees. Some of these benefits include the yearbook, the *Picaro*, and entertainment.

The new committee will meet with MANUS and other non-traditional students, and will examine the recommendations of a task force that studied the problems last year. MacKinnon said two positive results from the recommendations of the task force are the extended hours of the Saceteria and the library.

The committee plans to come up with ideas before the end of the school year. "Hopefully

we'll solve the problem once and for all," said Card. "The ideal situation may be determining a long-range goal that council and non-traditional students can work towards over the next few years."

NTSRC will start meeting with MANUS this week. "The committee will be looking for information, so if anyone would like to contribute their ideas, they are welcome to contact us at the Student Union office," said Card.

Over-the-counter facelift for Pub

by Shona Ross

Vinnies thirsty customers will receive their beer and B52s over a new counter in Vinnies pub after the February break, according to Keith Davis, assistant bar manager.

The new bar will be extended to the doorway and the counter-top will be lowered about 10 centimetres. "It is designed to give better service to the customers and keep people from overcrowding the area," Davis said.

Although the exact date of installation is unknown, Ron LaPierre, bar manager, hopes it will be ready after the February break. "As soon as the blueprints are approved by university administration, we can begin construction," said LaPierre.

The one-day installation will be done by a cabinet maker and MSVU fourth-year business student Jeff Whitman.



The total cost is an estimated \$1,700 and will be paid through bar profits, which totalled \$8,000 in the first term. "Actually this is the first year bar management has 100 per cent control over financial affairs. In previous years we've shared this control with university administration," said LaPierre. Vinnies pub has an operating budget of \$4,000 with profits forwarded to student council.

As for the rest of Vinnies pub? LaPierre and Davis have no definite plans but hope one day to install a shelf behind the railing in the back of the pub to avoid broken beer bottles.



Paula Currie



Margaret McCluskey

MSA introductions

"The image of the MSAs has changed since last year," says Paula. "We do so much and because of that people know who we are and what we stand for."

Upon completion of her arts degree, Paula plans to attain her honours and then go into social work.

Margaret McCluskey is a second-year arts student here at MSVU and a first-year MSA.

"I became an MSA because of my experience with my own

Paula Currie is a second-year arts student. She has chosen sociology as a major and psychology as a minor. Paula graduated from West Kings District High and hails from Berwick, Nova Scotia.

She's taking a full course load, is a supporter of the science society and is an active member on the MSA team.

"I missed meeting my MSA last year and I wanted to become involved in campus life. Being an MSA lets me do both."

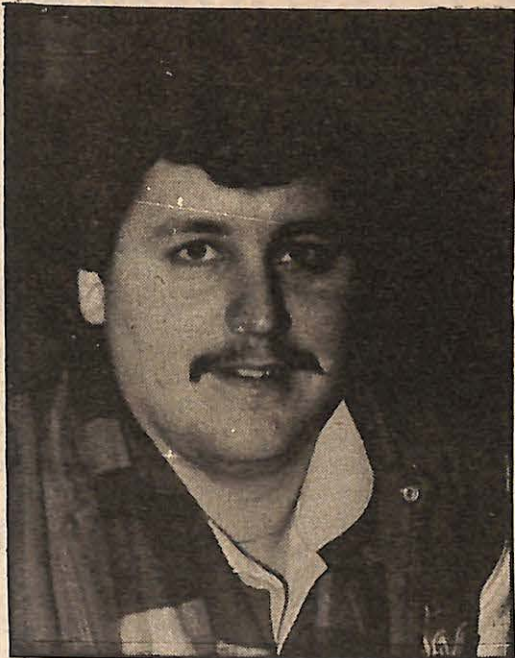
MSA. She was great and I wanted to help a first-year student as much as she helped me." For Margaret, Francis Markee was a saving grace.

"The MSAs are great and they are a perfect idea for first-year students." Margaret has enjoyed working with the MSAs and she describes the group as "different."

"We're here to help first-year students and we do that but we also do it and have fun."

Margaret hopes to transfer into child study and after graduation work with mentally handicapped children.

—VOX populi—



Jim Hines, fourth-year business student—It is a communist uproar to take over the capitalist society of Nova Scotia.

Question: What do you think of the pending bus strike?



Roseanne Himmelman, first-year public relations student—It is an inconvenience. It will especially affect students busing to the University.



Jackie Bowers, fourth-year child study student—I would not be able to get to practicum without paying money for a cab.



Debbi MacDonald, second-year business student—It does not affect me because I drive a car everyday. I can imagine how hard it must be for people who take the bus.



Darlene Crowell, first-year public relations student—I think it is an essential service and they should not be allowed to strike.

Almost base funding increases recommended for Atlantic

HALIFAX (CUP)—The 6.5 per cent increase in post-secondary funding recommended by the Maritime Provinces Higher Education Commission falls below what universities say they need to maintain the status quo, but Nova Scotia Education Minister Tom McInnis doesn't believe even that hike will be granted.

And Ken Ozmon, chair of the Association of Atlantic Universities, said the commission is only paying lip service in urging governments to make up for 10 years of post-secondary underfunding.

McInnis said although a 6.5 per cent grant raise may be realistic, "obviously in today's world, it's a bit high." A decision will be announced in February.

The MPHEC report, released Jan. 20, suggested post-secondary institutions require four per cent more money than last year to maintain current levels of activities, one per cent more in "catch-up" funds, 0.5 per cent more in equalization payments for poorer universities, and 0.7 per cent more for program expansion.

In contrast, the 19-member AAU requested a base funding increase in its November brief to the MPHEC. The AAU estimated 4.8 per cent more alone "will be required simply to maintain the universities as badly off as they are at present."

The AAU brief said universities would still not have enough money for salaries, building maintenance, equipment and new book acquisitions.

The AAU study showed that although government spending has increased dramatically in the health sector over the past 10 years, post-secondary education has been purposely ignored.

Per-client comparisons with elementary and secondary schools as well as hospitals "clearly indicate that the underfunding of universities has been a matter of government choice; it was not inevitable," according to the AAU.

Dalhousie University vice-president of finances Brian Mason is pleased catch-up grants have finally been accounted for. "It's a beginning perhaps of a renewed commitment," he said.

But the AAU's Ozmon, also president of St. Mary's University in Halifax, claims although MPHEC has recognized the systematic underfunding for the first time, its response was more political than meaningful.

Ozman said since the commission's status quo figure of 4.8 per cent is almost one full percentage point below universities' real costs, the catch-up grant leaves post-secondary in-

stitutions with just what is needed.

According to the AAU, an additional \$85 million—a 35 per cent hike—would be required to bring per-student grants back to 1979-80 spending.

Other MPHEC recommendations include an increase in tuition fees equal to the rate of inflation. If accepted, this will bring Nova Scotia's fees to be

among the highest in Canada.

The commission will also review accessibility to Nova Scotia institutions.

Ozman isn't optimistic the Maritime governments—Nova Scotia, New Brunswick, and Prince Edward Island—will accept the MPHEC report. "The chances are best for New Brunswick, with Prince Edward Island second," he said.

Statistics are not promising

MONTREAL (CUP)—University graduates of the 1980s, especially women, have less chance of finding work than graduates of a decade ago, according to a survey conducted by Statistics Canada.

Almost 20 per cent of 1982 graduates looking for work had not found full-time employment within two years, while only 14 per cent of grads from 1976 were still looking after two years.

"I would suspect the job situation for graduates this year and last year is even worse," said Concordia council co-president Karen Takacs.

"Women were less likely than men to be employed full-time in June 1984," reads the survey. "A greater proportion of them had part-time jobs, or were not members of the labour force."

Karen Herland of Concordia's status of women office is not

surprised by the statistics. "You still have women earning somewhere between 65 and 70 cents for every man's dollar. None of this stuff has changed," she said.

Takacs agreed. "It just goes to show that equality between the sexes is just a lot of talk."

The two-year national survey polled 36,000 of 209,000 graduates of universities, colleges and trade schools.

Half of SFU women experience harassment

VANCOUVER (CUP)—More than half of women students at Simon Fraser University have experienced sexual harassment on campus, according to a recent B.C. Public Interest Research Group survey.

The major offenders are professors when graduate students are involved, and other students for undergrads.

The survey of 444 women found 235 have been subjected to at least one incident of sexual harassment or sexual assault, as defined by the survey's authors. The incidents consisted mainly of sexual harassment in the form of discriminatory remarks and inappropriate staring and leering at their bodies.

Sixteen women reported incidents of sexual assault, and 49 reported inappropriate advances suggesting sexual intimacy.

The survey sample of about 10 per cent of the women students on campus is considered statistically accurate and can be extrapolated to the whole female campus population, according to sociology professor Ellen Gee.

According to B.C. PIRG, the findings indicate a need for a

campus-wide policy to address the problem, and an ongoing campaign to raise awareness among the university community. The survey showed that only 48 women recognized their experience as sexual harassment.

"Discriminatory remarks aren't the same as someone sticking his hand down a woman's shirt," said research co-ordinator Dorrie Nagler. "But the fact that those statements can be made in a classroom setting and nobody says no, indicates that it's permissible and okay—and it is definitely not okay."

"This is the first hard data we've seen about SFU," said Blakely, who also chairs an ad hoc committee on sexual harassment. "It proves the anecdotes we've heard are really true."

Blakely said although she expected the results for undergrads, she was quite shocked at the statistics for graduate students.

The survey also found that 98 students, approximately one in five, limit their activities for fear of sexual harassment or assault or because of a previous experience of either.

Ring Sale Day

\$20.00 Discount

Don't Miss It!

Feb. 3 & 4

DATE: 2nd floor Rosaria lobby

11:00 a.m. - 8:00 p.m.

TIME: 11:00 a.m. to 3:00 p.m.

PLACE: 2nd floor Rosaria lobby

The documentation of child torture Sopher uncovers the real story

by Jennifer Gould
Reprinted from the
Varsity Canadian
University Press

A child runs into the tall grass nearby. Frantically trying to escape, he seems more like a frightened rabbit than a young boy in shirtsleeves on a hot day. A large adult male soon catches the boy and begins to beat him. Soon, another large man runs into the scene and joins the first. He adds a couple of well-placed kicks to the boy's frail body, now limp on the ground.

The scene cuts while the beating continues. You wonder how such a small boy could survive a beating like that. It's a vision that grabs you. The memory will linger on; it will haunt you. Yet this is only one of the many images in Sharon Sopher's internationally highly acclaimed and illegally filmed documentary **Witness to Apartheid**.

Thousands more of these horrific images remain unfilmed. "What you see in the film is

everywhere," says Sopher, an independent American producer who visited Toronto last month to promote the first showing of her film in Canada by the CBC.

Filmed secretly during the 1985 state of emergency in South Africa, the documentary presents moving accounts by victims and witnesses of police violence against children in the black South African townships. Participants in Sopher's vivid film include young black student activists from the banned Congress of South African Students (COSAS), the friends and family members of apartheid's many victims, along with the black and white doctors who treat them, and Archbishop Desmond Tutu.

While Sopher's film is a startling portrayal of South African police brutality against children, hers is not the only documentation. Last April, the New York-based Lawyers Committee for Human Rights issued a 184-page report on the subject. According to the Committee, "more than 200 children have been killed in the past year and hundreds

more have been injured in police operations in the townships in which tear gas, birdshot, rubber bullets, sjamboks (metal tipped whips) and even live ammunition are used indiscriminately and excessively."



Over the last two years of growing unrest, more than 1,400 blacks have been killed—over two-thirds by security forces. And, a large part of the violence was directed at children under 18 years of age.

"At times," the report said, "violence against children has been the result of a deliberate strategy of the security forces to suppress student organizations and protests. In their frequent sweeps and patrols through the

townships, security forces have singled out young people of school age for arrest, pursuing them with sjamboks . . . and shooting at random any child who runs away."

Sopher cites international reports stating that 25,000 people have been arrested since June—11,000 of which were children. Allegedly, 83 per cent of these people have been tortured. Although the South African police formally denied the Committee's and other allegations, Sopher believes otherwise.

"It (violence and brutality) was so easy to find that you really have to ask why, when all the major networks have bureaus there, they haven't done the story. I think it has to do with the fact that they're afraid of losing their visas," says Sopher.

No stranger to network television, Sopher worked at NBC news for 12 years. "Domestically, before I started covering international news, much of what I tried to do at NBC is what we would call disenfranchised reporting; I reported on different issues having to do with minorities. When I started in this business (1969) in New York, women and minorities were not allowed into the unions," she said.

Sopher is also no stranger to controversy. In 1973, despite internal opposition, Sopher hired NBC's first all-female crew. She also produced the first series on the black Muslims in the United States. At one point, due to her award-winning coverage of a Muslim hostage crisis in Washington D.C., Sopher received such serious death threats that NBC hired bodyguards to protect her. An attempt was made on her life.

While Sopher is proud of her achievements at NBC, she eventually became so frustrated with the limitations implicit in working for a network that she felt compelled to leave. "Networks are very restricted," said Sopher. "If you're writing a wire copy story in the newsroom, you know, for instance, that you do not refer to the 'contras' as anything but 'freedom fighters'. There are very definite restrictions, and that's why I left."

Sopher described her decision to leave NBC as a type of evolutionary process. "We live in a society where 'me' comes first. We get an education for 'me' and very few of us are really trained to think to use our education for other people. And essentially that's the decision I made. I have all these skills as a communicator, but what am I using them for? I'm using them for a network that makes \$300 million profit a year, and that's their objective—to make money. Essentially what I gave up in order to do what I'm doing is a lot of money."

Sopher says that because of her interest in the Third World, people asked her questions like "had I been raised by a black family? People viewed my interest as being very peculiar," she says.

"Then people, just on a professional level, said that my interests weren't good for my career," says the filmmaker. "But my family raised me to believe that since I was fortunate enough to receive a college education, I should use it to help other people. So that's probably where I'm different from a lot of Americans. My definition of success would probably be a lot different from theirs. Yet, even in spite of all that, it was very hard for me to visualize what world existed in journalism outside the Establishment."

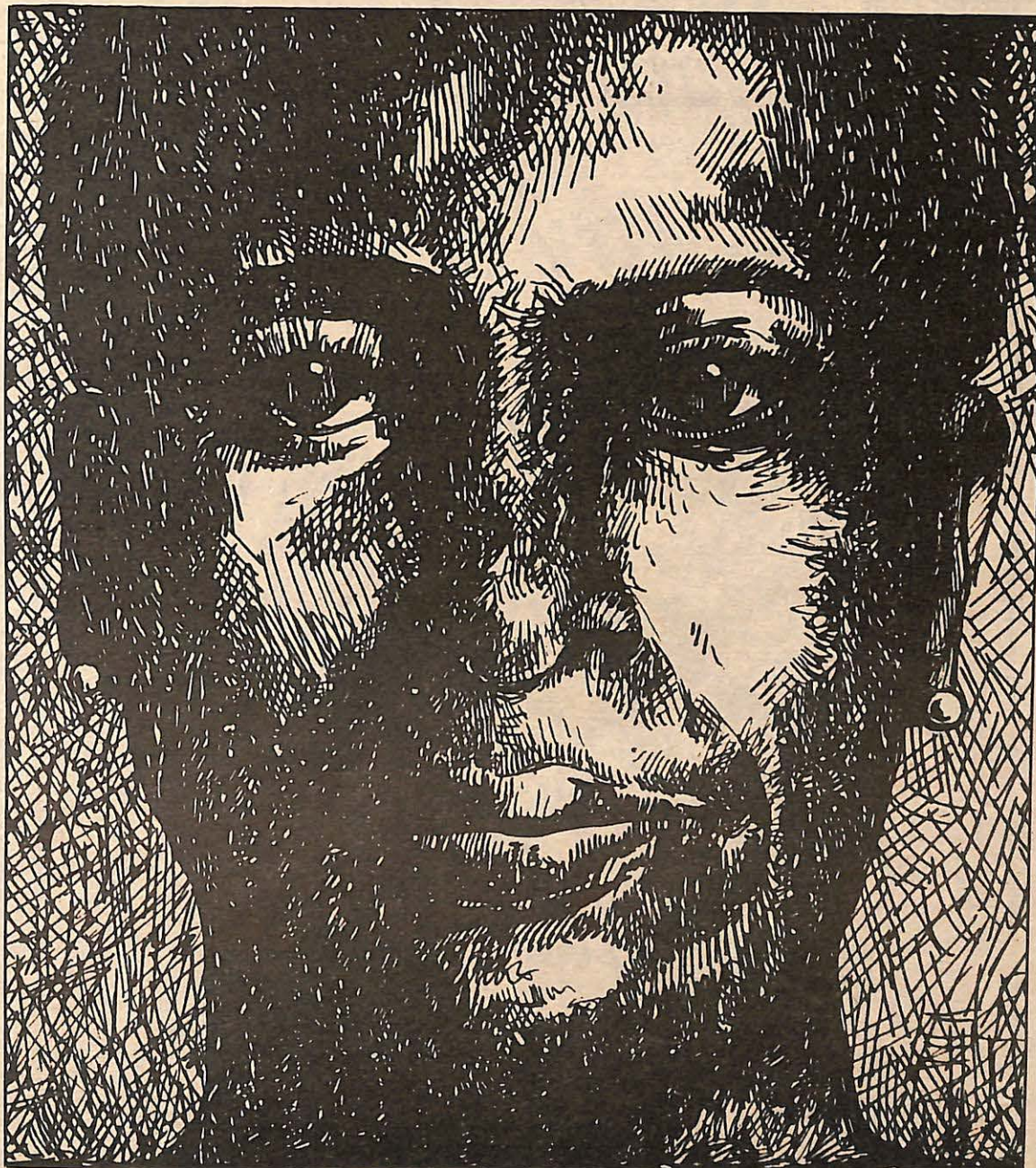
Sopher left NBC in May, 1985 in order to concentrate on her own independent productions, like **Witness to Apartheid**, that NBC wouldn't have risked making. Yet Sopher did not go to South Africa to make a documentary. Originally, Sopher was to write an article on human rights activist Desmond Tutu. But Tutu inspired Sopher to break both convention and the law to produce the film.

When Sopher met Tutu in South Africa, he told her: "In a matter of a few weeks, journalists won't be able to move, to do any significant reporting here at all and, even though there are 200 journalists based here permanently, nobody is telling the story about the torture and the death of our children."

Sopher said she still wasn't too receptive to doing the film because she knew how difficult it is to raise enough money to produce an independent film. (Sopher had previously made an independent film called **Blood and Sand: War in the Sahara** in 1982 while she was still working at NBC).

The more research Sopher did for her South African article, the more she felt compelled to produce the film. "I went out and started doing research for the article and began to see just so much evidence about the torture of children and such horrendous things. One of the first days I was there a four-year-old child playing in a front yard in one of the townships was shot and killed by a soldier's rubber bullet," she says.

"Even though I've covered Africa (the revolutionary movements in Rhodesia, now Zimbabwe, and Mozambique in 1976)," says Sopher, "I went there thinking I knew the story, and I didn't." It was then that she decided to go ahead with the film, despite the many risks and obvious difficulties involved in such a project. Sopher says it was important to her to "do



Rick Jones cur 1984

y of Apartheid

something worthwhile (with the film) that's not being done."

Sopher figured out what was missing from the commercial media's coverage of apartheid while working for NBC. The network gave Sopher insight into the way the western media, consciously or unconsciously, manipulates domestic and international news.

"One of the jobs I had at NBC was to take in the network library. When I started thinking about what that footage was I had seen over the years, I realized I had never actually seen South Africans speaking. So I decided I really wanted to collect as many interviews with the people and no kind of the usual media celebrities, but with the people who are really the underbelly of apartheid—the ones who get kicked in the gut."

What Sopher discovered shocked and astonished her previous conventional western assumptions. "The debates we get into over here are almost irrelevant to what those people (South African blacks) were saying when I met them" she says. "I never heard any of them say 'God, I'm afraid of losing my job if sanctions are passed.' What they were all saying to me in one form or another was 'I'm afraid of losing my life: when my child walks out the door in the morning, I don't know if I'm ever going to see him again.'"

Somehow Sopher managed to smuggle the illegal film out of South Africa—she is reluctant to explain how—but not before she and the crew Sopher had assembled in the country were arrested and detained by the South African police. They were held for some hours and Sopher credits her American citizenship for their release.

However, since the international showing of her film, many of its participants have been tortured. Some have ended up dead. Knowing this, Sopher says she cannot remain the purely detached objective observer she says she would like to be.

"I look at this film almost as part of the history. I think the proportions of the brutality and the inhumanity had just reached such a point that this film was just a part of what had to take place, as part of that history that was unfolding. I think that's why people were willing to take the risks involved. They wanted to be seen."

Sopher speaks of a black doctor, who spoke of treating black victims of apartheid violence in the film, who was picked up by the South African police when the 1986 state of emergency was declared. "He had just recently been released and on Dec. 1, he was shot and killed along with his wife. I'm sure that being in the film probably had something to do with that," she said.

In the film, the doctor had explained typical torture procedures used by the police. Permanent visible wounds left on some victims were also shown in the film. The young victim was beaten so badly he was left with a head as permanently soft as a melon. "I feel like dying, no more living," said another victim, a 15-year-old boy named Johnnie. After two weeks in prison, Johnnie was so beaten that he is now barely able to speak. He has suffered permanent brain damage.

"I keep in constant touch with people in South Africa and there has never been one instance when any of them (participants in the film) had expressed any reservation about showing the film because of the consequences it might have. The reality is that the chances of something happening over there are so great anyway—for no reason—that I think people figure at least they'll be telling 'the story'."

When the film recently aired in the U.S., Sopher added an update to inform viewers of the deaths of participants in the film since its making. One of the white doctors in the film said he was concerned about what he said in the film because of its probable ramifications. "But," said Sopher, "as a doctor, all he said was that detention is so bad for one's health that when he sees what it does to people, he has to do what he can to expose it."

"Then I came on camera and said the reason that people were willing to expose themselves in order to expose apartheid is because they feel it's so important for people outside South Africa to understand that apartheid does not just discriminate—it kills."

Sopher is very critical of the way most of her colleagues cover events in South Africa. "I really feel a lot of disgust and moral outrage because I don't think they're carrying out what they're charged with. I think their primary concern is maintaining their bureaus rather than covering the story, and I really wonder," she says.

Journalists should operate inside South Africa "the same way I did—get a visa for one month, get the story and then, get the hell out. And if you get kicked out, if you get arrested, it doesn't matter because you shouldn't intend to go back anyway," she says.

Sopher has two conclusions about the way the mainstream media covers events in South Africa. "I sat down and thought about all the images I had seen that the networks use to tell you the story. I realized, with all the footage and all the time spent covering South Africa, essentially only two images were being

used—and they both kept the story on a very abstract level."

Mass funerals and mass confrontations between the police and protesters are the two images, says Sopher, which mislead the public into believing that violence in South Africa does not occur on any other level. "They cover these mobs, which are not images we can relate to." It's hard to relate to seeing 40,000 people at a funeral, says Sopher, because "40,000 people are not going to come to my funeral."

While numerous mass funerals have been covered in the mass media, Sopher says she has never seen an interview with a single black family as part of that coverage. "The media is telling us that the loss of life there somehow isn't quite the same, or as important, as loss of life here," says Sopher.

"The human dimension is lost somehow. So when the regime says these people are under the control of outside agitators, manipulators, communists, it's fairly easy to believe because you see these mobs, which look mindless and you've never seen a single individual—it's as if they don't exist individually, as people."

Sopher says coverage of confrontations between police and protesters leads people to think

violence only occurs during these confrontations. "I think that's why I was surprised when I began to see this other layer of violence which is the torture that takes place in custody; the indiscriminate shooting of people like the death of that four-year-old girl (who was shot in the head by the police officer's rubber bullet). Obviously that four-year-old girl was not a threat to anyone," she says.

While Sopher has covered two wars in Africa, she said that nothing has shocked her as much as the evidence of the torturing of children. Sopher says she's "read so many affidavits where even doctors, psychiatrists, are telling the police that if they continue torturing these people, they'll end up vegetables. And what they do is put them (victims) in psychiatric hospitals, treat them so that they start responding and then they start torturing them again."

Sopher says she's shocked by the reaction of viewers to the South African's president's wife, Mrs. Botha, who spoke in the film of desiring another "big wipeout" of the black South African population, like that of the 1969 Sharpeville massacres to solve what she calls "the problem."

Sopher says she can't understand why viewers of the film

are so shocked considering the apartheid regime has been re-elected since 1948. "It's not as if it was a dictatorship," she says. "People know what they are re-electing because it is the government that legislates apartheid."

"That's what's so unique about South Africa. It's all carefully laid out, right there to read. That's why I don't accept the myth that the whites there don't really know what's going on, when one-half of all Afrikaaners (whites of Dutch descent) are employed by the government."

Despite the need for North Americans to see the violence that underscores apartheid, Sopher has had complaints that her film is too brutal to expose people to. "And I say, wait a minute. What do you think about the people over there for real? If man is capable of doing this kind of thing, men and women have to be capable of looking at it and doing something to stop it."

As far as the dichotomy goes between the objective professional aspect of her nature, and the more emotional, subjective part, Sopher quotes Margaret Bourke-White, the first female photographer for Life magazine: "You have to be insensitive enough to get into the right position to be sensitive enough to record it."



Dracula a hit not to be missed

by Robert Caume

Those who were fortunate enough to see Neptune's stunning interpretation of *Dracula*, enjoyed one of the best pieces of live theatre to hit Halifax in a long time.

The set, designed by Janice Lindsay, was remarkable. With haunting gateways and antique furniture, the tiny stage was transformed into Purley, England in the early 1930s.

The special effects were also exceptional. The lightening, the howling wolves and the eerie mist that accompanied Dracula's visits were perfectly on cue and extremely realistic.

The first two acts were set in the spooky mansion of Dr. Seward (Hugh Corston). His performance was always dead on, but for some reason, the dialogue prohibited the character's development.

Butterworth (Paul MacLeod), handled his rough British accent very well and was also able to prompt a few chuckles from the audience. Tracy Wambolt as the Maid gave an equally impressive performance.

Robin Mossley was marvelous as the raving lunatic Renfield. With spine-tingling screeches, he combined humorous bits with strange tales of his fly-eating escapades.

Caroline Yeager played a richly melodramatic and at times satanic Lucy, whose slick body movements were mesmerizing. Robert Dodds as Jonathan Harker depicted the perfect upper-crust Englishman, but wasn't as convincing as his co-stars.

All must however, take a back seat to the truly stupendous performances of Lorne Kennedy as Dracula and John Innes as Abraham Van Helsing. Kennedy's perfect appearance for the part

and brilliant hand gestures were only comparable to that of John Innes. His obvious comfort and experience on the stage made the evening a complete success.

Director Richard Ouzonian definitely knew exactly what he was doing and the work of a true professional became increasingly evident as the play progressed. For example, the transformation from the castle in the first two acts, to Dracula's tomb in the final act was sheer genius.

I believe tickets are sold out for the duration of the play, but get yourself on the waiting list; this is one play you don't want to miss.



Robin Mossley (left) and John Innes in a scene from *Dracula*.

David Middleton's work with infrared

by Shelley Murphy

Infrared photographic work by Halifax's David Middleton will be on display at Wormwoods Gallery, Barrington Street until Jan. 31.

An award of Merit winner from Mulmo Photo Club in Sweden, Middleton has worked with infrared for almost two years. "It has such an unstable make-up," he said. "Each image is a challenge and almost a game of chance."

Isolation: A series of infrared **skyscapes** is a "middle section" of a trilogy. The first section consists of a series of black and white images entitled **Salvation**. The third section, not yet complete, will be in color and called **Sunshine**.

Middleton says he likes to consider his **skyscapes** "anti-landscapes because of their vertical composition and exaggerated sky balance." He added they are really "uncomplicated, extremely simple **skyscapes**."

Middleton, who has had a number of showings, is a member of the Nova Scotia Photo Co-op and currently sits on the exhibitions committee.



Infrared work by David Middleton is on display at Wormwood Gallery until Jan. 31.

Don McLean at the Cohn —More than mechanic

by Jeffrey G. Mann and Michèle Maillet

When one line of a song rips through your soul, and the rest of the song mends it back together, you know the performer has given more than a mechanic re-gurgitation of an old hit.

Such was the case last Friday night. The song was "Vincent," and the performer was Don McLean. For almost two hours, McLean mesmerized a full house at Dalhousie's Rebecca Cohn theatre.

Since 1969, McLean has been writing and performing music in his unique way. It's almost impossible to put McLean's sound into a particular category. His versatility allows him to switch from romantic ballads to rock and roll in an instant.

McLean first hit the charts in

1971 with "American Pie," a song that won him international acclaim. Buddy Holly was an obvious influence in McLean's life, and "American Pie" talks about the death of Holly among other things. The lyrics of "American Pie" were so strong that many people publicly pondered their meaning. However, McLean says he will never disclose their true meaning.

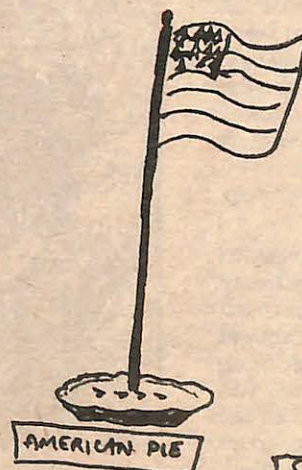
McLean opened the concert with a series of ballads, including songs written by Holly. The audience sat in anticipation of his three big hits, and near the end of the two hours their patience was rewarded.

First McLean chilled the air with a haunting rendition of Roy Orbison's "Crying." When the tears dried, McLean conjured images of artist Vincent van Gogh with his hit "Vincent." The audience knew what was next, and McLean invited them to sing along to "American Pie."

Throughout the evening, McLean commented on various topics including society. "The Americans have a sort of necrophiliacal society. You people (Canadian) are a little more sane up here," he said.

The concert was a success and a standing ovation lured McLean back on stage for a curtain call. The only thing missing from the performance was "Crossroads," a religious song that instills love in all who hear it. According to McLean, however, he doesn't remember what inspired its writing. "I can't remember," he said. "I wrote another song that same day."

AMERICAN
MUSIC
AWARDS
—BEST
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BY
AN ARTIST



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Feel war through Platoon—a work of art

by Paul Paquet and Catherine Dorais

At one level, art is the transmission of emotion and circumstance from the artist to his audience. That producer/director Oliver Stone can take a college drop-out, and the audience that identifies with him, from the safety of North American civilization into the jungle chaos of Vietnam, and do so convincingly, is an affirmation of this man's talent.

Platoon is the first movie genuinely made from the point of view of the conscripts and volunteers who have been so much maligned by a public that neither understands nor accepts them. Stone needs to show how even the most ethical of people can be dragged into what the film's protagonist calls "the hell of irrationality."

Stone first shows us the side of Vietnam that we can identify with most; the bugs, the heat, the mud and the physical exhaustion. With this empathy established, Stone widens our experience of war by bringing us into the random chaos of fire-fights and ambushes. Its sights and sounds surround the viewer, who becomes equally consumed with its terror.

We are torn from our comfortable society. Reality is no longer IGA supermarkets and Secretary's on a Saturday night, but sergeant Barnes, a veteran who has already been shot six times and bears a skull-like scar down his right cheek.

Life and death decisions are made not on the basis of fairness or efficiency, but according to the politics of two sergeants who have effectively usurped command from an incompetent lieutenant. Each sergeant leads a faction of the platoon that has dealt with the war with different defense mechanisms. One hides behind psychopathic patriotism, while the other escapes through drugs.

When "civil war" breaks out between the two factions, the enemy is no longer just lurking in the bush, but is conceivably in the next foxhole down. And the enemy is always fighting for escape from within the darker side of each man's soul.

At its core, **Platoon** is not a Hollywood movie about the glory of killing. It is about the precariousness of survival. The soldiers are being assailed continually on all sides of their being, not just physically, but psychologically and spiritually as well.

By the time the platoon devastates a Vietnamese village, one can appreciate the emotions involved in such incidents as the My Lai Massacre. We can understand how an otherwise upstanding human being can demand the "illegal killing" of a commanding officer.

Unlike most anti-war movies, **Platoon** makes its statement viscerally rather than verbally. It is not a movie that can be adequately talked about or even reviewed, it must be felt. It is pure experience. Such cinematic power is so rare that even Stone is unsure of it, feeling obliged to superimpose commentary after the film's final, and most lingering, image.

Platoon has become a national phenomenon. It is the closest you will ever come to the totality of what war is without leaving the security of a theatre seat. It is currently playing at the Oxford and is not to be missed.



Charlie Sheen in a scene from *Platoon*.

Underground music is what mainstream isn't

by Elizabeth Rigney

It's not the music played in subways nor is it the music that blares in basement bars. Underground music is something quite different. "It's not music handled by big, major recording companies," said Andrew Jones, programmer at CKDU-FM radio. "It's music that comes from people's basements, released by people outside of the mainstream."

Underground or alternative music is hard to classify. Yet, the scene: Maximum Airspace, Sundays 9-10 p.m. and Off The Beat-

en Track, Tuesdays 6-7 p.m. chords and rhythms produced by Halifax bands such as the **Killer Klamz** and the **Jellyfish Babies** are quite distinctive.

Over the last few years, underground music has been surfacing in Halifax with an increase in both radio and live exposure. CKDU-FM, broadcasting to Halifax from Dalhousie University's Student Union building, is recognized for its alternative content. "It's the bulk of our programming," Jones said. Q104-FM devotes two, one-hour shows a week to the alternative

The Flamingo Club, at 2112 Gottingen St., provides a stage for alternative bands such as **Fluid Waffle** and the **Asexuals**. Underground artists prefer original material to Top 40 tunes and therefore, find it difficult to get bookings in the metro area. The club, which opened on Oct. 31, 1986, gives these bands the exposure they need. "We're trying to promote the underground scene," says club co-owner Greg Clark.


In 1986, Clark worked on **Out of The Fog**, an album that he hopes will increase awareness of

underground talent in Halifax. The album, available at local record stores, is a mixture of various musical streams from punk to pop. **Out of The Fog** has been selling steadily according to Gordon Ripley of A&A Records. "Sales are good; actually we're all sold out at the moment."

To some, the underground is an unknown area of the music industry. Yet to others, it is a mark of distinction because it's not trendy. So for those of you seeking escape from Madonna, you now have an alternative.



Spoons rock at Dalhousie University SUB during a Triple-Decker last Saturday.





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 **CANADIAN MADE**
FAIT AU CANADA

International professional tennis in Halifax

By Jeffrey G. Mann

The Halifax Metro Centre will host the first ever Women's under 21 professional tennis championships, the Diet Coke International, on Feb. 5-8.

Jack Graham, tournament director for International Management Group of Canada (IMG), is excited about the tournament: "This is the first tournament of its kind anywhere in the world, and it's going to be in Halifax," he said.

The field of entrants is strong. The 12 women come from eight different countries. The number one seed is Bulgarian superstar Manuela Maleeva. Other big name players include Gabriela Sabatini from Argentina, Canada's Carling Bassett and Italian Raffaella Reggi.

The tournament will be seeded according to World Tennis Association's rankings, and the women will play on a standard 16 entrant single-elimination draw. Therefore, the top 4 seeds will have a bye to the second round on Friday.

Tickets are distributed on a daily basis. Costs are \$10 for Thursday, \$15 for Friday, and \$25 for both Saturday and Sunday.

Tournament co-ordinators have just introduced a \$35 student pass which Graham feels is more affordable. "It is generally recognized that students just can't afford adult rates. We feel the student pass will solve this problem."

Although some may feel adult prices are too expensive, Graham explains: "If Halifax expects to draw events of this cali-

bre, people must be prepared to pay a little more. Some residents will fly to Toronto during baseball season and spend \$700, after flight and accommodations, to see two games, yet when they think a local event at five bucks is more than they wanted to pay, they won't go."

Graham says IMG has set a financial goal of 15,000 spectators over the four days. "Because this is the first tournament of its kind, we have no way of judging what kind of turnout to expect." Diet Coke is one of the tournament's major sponsors. "I think large companies are recognizing it is great to be associated with major events like this," said Graham.

The tournament purse is \$100,000, with \$25,000 going to the winner. Graham describes this as a strong pay-day in women's professional tennis.

With the tournament rapidly approaching, Graham urges interested parties to purchase their tickets from the Metro Centre box office as soon as possible.

"This is the Tina Turner of tennis. That is how people have to look at it. There is no comparison to other Metro Centre events."

Picaro Player of the Week—Kevin Nettle

by Jeffrey G. Mann

Men's basketball player Kevin Nettle has been chosen Picaro Player of the Week for outstanding play against UCCB last weekend.

Nettle led the Mystics to consecutive victories on Saturday and Sunday, scoring 20 and 26 points consecutively. The game scores were 79-78, and 87-77.

Nettle, a tourism student at the Mount, wears number 15 for the Mystics and plays swing, or short forward.

Basketball coach Lou Gannon was impressed with Nettle's play. "He gave an all-out effort last weekend, and encouraged the team. He was a key to our victories."



Kevin Nettle, Picaro Player of the Week.

Mystics men's basketball reaches turning point

by Scott Verret

The Mystics men's basketball team may have reached a turning point in their season when they swept two games from the UCCB Capers in Cape Breton last weekend.

The Mystics, who had lost four straight games since Christmas, outscored the Capers 79-78 in overtime Saturday night and 87-77 on Sunday afternoon.

Kevin Nettle, with 26 points in the first game and 20 in the second, was the team's leading scorer. He was followed by Kevin Newcombe, who had 16 and 15 points in the games and was voted player of the game on Saturday.

The first game between the

two teams was close. The Mystics led 35-27 at halftime, but the Capers came back to tie the game at 67-67 at the end of regulation. In overtime, the game remained even until a last-second shot by Rod Blake gave the win to the Mystics.

In the second game, the Capers ran up a 32-16 lead midway through the first half, and were up 43-37 at the half. Strong play by the Mystics quickly dissolved the lead and the final score saw the Mount win the game by ten points, 87-77.

Mystics' coach Lou Gannon was pleased with his team's performance. "This is the first time we've played at 100 per cent for 40 minutes of basketball," he said. "This was a crucial weekend for us, we are now back in

the race. I feel confident that we are going to have a playoff spot."

The Mystics women's team did not fare as well. Their first game Saturday night in Sydney was postponed due to a power failure, so they played a doubleheader against UCCB on Sunday.

The first game was close but the Mystics eventually lost 37-31. In the second game, the Mystics were dominated by the Capers 54-24. Nancy Rafferty was the Mystics' leading scorer in both games, with 12 points in the first and six in the second.

The next game for both teams will be this Thursday night in the Rosaria Gym against the teams from King's College.



Ongoing Events

Basketball Doubleheader—King's at MSVU, Thurs., Jan. 29, 1987. Women 6:30 p.m. Men 8:30 p.m. Watch it in Rosaria Gym!

5th Annual MSVU High School Invitational Basketball Tournament—Fri., Jan. 30, 4-10 p.m.; Sat., Jan. 31, 9-6 p.m. Come and watch these up and coming athletes compete!

Basketball Doubleheader—NSTC at MSVU, Wed., Feb. 4,

1987. Women 6 p.m. Men 8 p.m. Come out to support our teams!

Tai Chi—begins Thurs., Jan. 29, 5 p.m. in Exercise Room. \$15 fee. Register at A/R office.

Badminton Club—Tuesday and Thursday evenings, 7:30-10:30 p.m. Free for all full-time students. Drop in any time during scheduled hours.

Weight Training Beginners Clinic—Mon., Feb. 2, 7-9 p.m.

Summer employment seminar

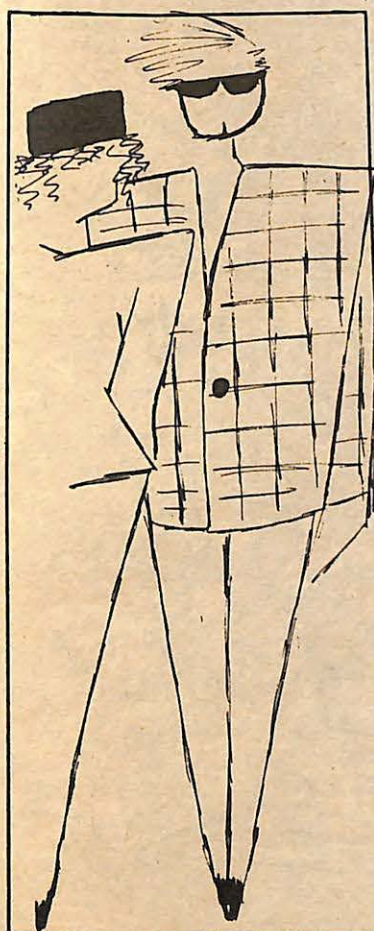
All the inside information on how to get the summer job you want! Sue Grace, from the Canada Employment Centre on Campus, will be giving a short seminar on getting that summer job. Tues., Feb. 3, at 7 p.m. in the Coffee Shop, Rosaria Centre.

Campus Blood Donor Clinic

A Red Cross Blood Donor Clinic will be held on Wed., Feb. 4 in the Multi-Purpose Room of Rosaria Centre. This will be the first-ever blood donor clinic to be held on campus. Despite the relatively small student population, the Red Cross is confident that the Mount can compete with the turnouts of other universities. The clinic will run from 2 p.m. to 5 p.m. and 7 p.m. to 9 p.m. so come on out, we need your type.

women's network

Date—Wed., Feb. 19, 1987
Place—Dresden Arms Motel, Dresden Row, Halifax
Time—6 p.m. cash bar, 6:30 p.m. chowder and sandwiches, 7-9 p.m. lecture on **Financial Planning**.
Speakers are a stock broker, a life insurance agent, and two associate lawyers.
Cost—\$13 for members and \$16 for guests. Registrations must be received by Feb. 14, 1987.
For information call (902) 429-3131.
Halifax Women's Network
P.O. Box 3604 South
Halifax N.S. B3J 3K6



POAS third general meeting

The POAS third general meeting will take place on Thurs., Jan. 22, 1987 at 3 p.m. The meeting will be in Seton Room 526. During Winter Carnival Week, POAS is planning a number of events. There will be two teams, Ms. MacLean's and Ms. MacDonald's. Points will be awarded throughout the week. The point system is as follows:

1. The Olympics will have different events. The winner of each event will be awarded points.
2. For events scheduled during the rest of the week, the teams will be awarded points according to how many team members are present.

The schedule for the events is:

Mon., Jan. 26—The POAS Olympics. It will be held in the Multi-Purpose Room in Rosaria from 3-6 p.m.

Wed., Jan. 28—Skating Party at the Bedford Rink from 12 noon to 1:30 p.m.

Thurs., Jan. 29—Coasting party on Vincent Hill from 3-5 p.m. Bring your own equipment. Hot chocolate to follow at Birch Five.

Fri., Jan. 30—The last event is dinner at Alfredo's Weinstein and Ho restaurant, Argyle St. The winning team of the week's events will be awarded free pizza!! Downtown activities to follow.

Also, on Tues., Jan. 27, from 9 to 10:30 a.m., in Seton Room 427, is the last chance to become a member of POAS and order jackets. For the jackets, a deposit of one half the price is required (max. \$15.00). Check out the department's bulletin board for the details.

Another fashion flash

The models have been chosen for MSVU's Fashion Production '87. Practices are underway, so be prepared for a great show. Student clothing designs are being accepted until Jan. 30. Anyone with original designs that they would like to put in the show can contact Carolyn at 443-9939 or Gail at 445-2306. All students interested are encouraged to get involved and show their designs. More news as the big event draws nearer.

IABC portfolio award

To recognize and celebrate the work done by students preparing for their first job interview, the Atlantic Canada Chapter of the International Association of Business Communicators has established a \$100 award. The award will be given to the student whose portfolio best meets the following criteria:
—professional presentation
—creative impact
—variety of work samples
—and a diversity of clients.

Students enrolled full time in an Atlantic region based public relations, journalism, or communications program can apply. Deadline for submission is Jan. 30, 1987. Awards will be announced Mar. 30. Submissions should be sent to:

B. Angela Murray
Doane Raymond Chartered Accountants
11th Floor, Cogswell Party
Halifax, Nova Scotia
B3J 2P8

ISA general meeting

There will be an ISA general meeting on Jan. 30 at noon in Rosaria, room 115 across from the employment office. Pizza and pop will be served. All are welcome.

World Development Awareness

For World Development Awareness, Mon., Feb. 2, the Campus Ministry office will show the following video and film resources as in the schedule below. Drop in to view the topic(s) of your interest.

Focus on the Philippines—12 noon to 12:55 p.m. A Filipino woman addresses a Halifax group on development and educational issues in the Philippines.

Journey from Faith to Action in Brazil—1-1:30 p.m. A building project in a base community in Brazil.

Latin America—1:30 to 2 p.m. Speaking from 18 year's experience in troubled Central America, Father Martin Sheridan relates the problems of Latin America to the realities of the first world.

Structural Dimensions of the Justice Challenge—2:05-3 p.m. Why social justice demands structural transformation. Develops the ways to analyze social situations.

Journey of Hope—3:05-3:35 p.m. Film—Pilgrim International Focus on illiteracy in Africa, and the work of the Bible Society in these programs.

People of Peru—3:45-4:15 p.m. Filmed by a team from the Halifax Archdiocese visiting the diocesan mission in Peru.

Halifax Discovery Centre

Everyone interested in the future of the Halifax Discovery Centre is invited to attend the annual meeting which will be held 7:30 p.m., Thurs., Jan. 29, 1987 at the North Branch Library, 2285 Gottingen St., Halifax. All are welcome and refreshments will be served after the meeting. For further information call Mary Sparling at 443-4450.

Access to information explanation

King's College School of Journalism and the Halifax City Library will co-sponsor the visit of two officials from the Office of the Information Commissioner of Canada in Ottawa on Fri., Feb. 13 from 12 noon to 2 p.m. at the Main Branch of the Halifax City Regional Library on Spring Garden Road.

The session, open to the public, will familiarize participants with the basic rights of citizens under the Access to Information Act. Using concrete examples, assistant information commissioner Bruce Mann and director of investigations Celyne Riopel will show how to apply for information under the Act. They will also describe the complaint-handling role of the Information Commissioner.

Who Is That Wise Woman?

Theme: Who is That Wise Woman? (Spirituality for Mature Students). Feb. 7, 9 a.m. to 4 p.m. at Atlantic School of Theology.

Facilitated by a team: Dr. Joyce Kennedy, Continuing Education, MSVU; Shelley Finson, AST; Reverend Ruth Jefferson and Sr. Lorraine d'Entremont, Chaplains, MSVU. Registration Fee: \$10.00

For registration or further information, contact the Campus Ministry Offices, Rosaria 118 or 120. 443-4450. Ext. 349 or 446.

Skate For Light

Blind Sport Nova Scotia is planning a Skate for Light in conjunction with Dartmouth's Winter Carnival.

Farmers Co-Operative Dairy Limited is sponsoring the Skate for Light to be held on Sat., Jan. 31, 1987 from 6 to 8 p.m. on Lake Banook near Graham's Grove in Dartmouth. Everyone is welcome to join us for an evening skate.

For a \$5 entry fee, (\$10 per family), you can help Blind Sport Nova Scotia support blind athletes in their endeavours. In return, you get a lightstick, hot drinks from Farmers and a chance to win valuable prizes.

You can get entry forms from Halifax/Dartmouth YMCA's, the Findlay Community Centre or at the lake on the day of the skate after 2 p.m.

Attention Pro-man. Say your prayers rabbit!
—Goosie

Divorced or separated mothers

Are you a mother who has been legally separated or divorced between one and five years? Do you have custody of children 16 years-of-age or under? If so, your input and experiences would be of great interest to me in completing a thesis on divorced women. I am searching for women from all backgrounds, but particularly professional women. Confidentiality is assured. Please contact Carmen at 826-2019 or leave your name and number with Dr. Jane Gordon of MSVU, Seton 534. I'd appreciate hearing from you as soon as possible.

St. Mary's Basilica Choir

The Choir of St. Mary's Basilica, Spring Garden Road, is welcoming new members.

Under new directorship as of October, we are looking for anyone who enjoys choral singing.

If you are interested in helping to expand the Basilica choir, please feel free to call the director, Andrew Ager at 423-4841, or the Basilica at 423-4116.

Provincial Women's Action Committee

A Provincial Women's Action Committee will be formed at a public meeting to take place at St. David's United Church, Picou Road, Truro, (Exit 17), Sat., Feb. 7 from 10 a.m. to 4 p.m.

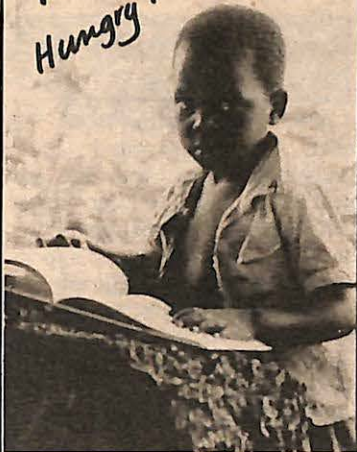
All women as well as representatives of women's organizations are encouraged to attend. On-site child care will be provided.

Anyone able to help with transportation or in need of a drive, please call the contact listed below which is nearest to you.

Sydney, Cheryl Aucoin 564-5926
Guysborough, Nancy Wright 533-2630
Amherst, Donna Bales 667-5053
Antigonish, Angela Miles 863-5472 or 867-3930
Wolfville, Barbara Levy 542-5589
Lea Place, Sheet Harbour 885-2668
Pictou County Women's Centre, New Glasgow 755-4647
Second Story Women's Centre, Bridgewater 543-1315
Community Development & Outreach, Henson College 424-2526

For more information contact Dawn Neill or Mary Morrissey at 424-2526.

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Hungry Mind



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CODE

- ☐ To make a phone donation or
- ☐ To obtain more information, call toll-free 1-800-268-1121

Dollars and sense \$\$\$\$

Dartmouth Club of the Canadian Federation of University Women Bursary \$300

The award is open to a female resident in the Metropolitan area, a Canadian citizen or a landed immigrant, 30 years of age or over at the time of receiving the award. Deadline Feb. 6, 1987.

Queen Elizabeth Silver Jubilee Endowment Fund for Study in a Second Language Award Program

Candidates must be Canadian citizens or landed immigrants. Must have successfully completed at least one year of an undergraduate program prior to the year of the award. In addition, they must have sufficient ability in the second official language to pursue disciplinary studies in that language. Deadline for applications Feb. 1, 1987.

Mount Saint Vincent University General Bursaries

General bursary applications are available at the Financial Aid Office for a limited number of university bursaries. Recipients

will have demonstrable financial need and have exhausted all available sources of funding, (primarily, the Canada Student Loan Program). Deadline for applications is Jan. 30, 1987.

Project One: Futures for Women with Special Needs

Two bursaries will be available to female undergraduate students over 27 years of age with demonstrable financial need. First preference given to women who are single parents or sole supporters. Complete a general bursary application at the Financial Aid Office. Deadline for applications is Jan. 30, 1987.

Mount Saint Vincent University Alumnae Bursary

If you or a member of your family are alumnae of Mount Saint Vincent University and you are presently working on an undergraduate degree at the Mount, you may be eligible for this bursary. The recipient(s) will have demonstrable financial need. Complete a general bursary application at the Financial Aid Office. Deadline for application is Jan. 30, 1987.

Message in a Bottle

Growing Pains

Looking back, these years have been plenty.
This was our chance to grow.
Years of wondering our eternal futures,
Where we will go and years of decisions ahead.
We have learned to plan for our futures,
But also live for today.
Together we have learned, laughed, lived and loved.
Experiences, challenges and dreams are pursued
Between friends and in our own minds.
This was a time to loosen bonds but
Also strengthen new ties.
It was a chance to explore the
Perplexity of our own humanness.
Thus learning from others.
We are like the elements within a cellophane bubble.
Inside it is safe, calm, dependent;
Never changing.
We reach ever so gently to touch the wall
And explore the surface.
We allow it to scare us.
It invades what we want to know
But will never know.
Stretching the cellophane wall with hands parting;
Our sense of knowing is invaded.
It is not too late.
Do not stretch it so far where you will be exposed to the unknown;
However restless we may find ourselves to be.
For in actuality, knowing more,
Is knowing less.
But breaking the cellophane bubble, the sense of freedom
Leads us to be stronger in the quest for
Hope, trust, love and believing.
Because it exposes our whole being.
Once broken, the cellophane bubble will
Never regain its original form.
Finding these years of growth to break through
Leads to a purpose of being able to become even more human
Within ourselves
And toward others.

Wendy J. Waite

Forever

You're funny, and your dumb jokes make me laugh
You're clever, and your ideas make me wonder
You're caring, and your sensitivity makes me feel
You're alive, and your spirit makes me smile
You're real, and your tears make me cry
You're sensual, and your glance makes my heart pound
You're strong, and your courage makes me safe
You're stubborn, and your determination makes me proud
You're committed, and your loyalty makes me sure
You're SPECIAL, and your friendship makes me believe in
FOREVER.

Randi Saunders

Public Relations Society

Suitcase Party

Bring a packed suitcase to Vinnies Pub and you can win an all-expense paid weekend trip for two to Montreal.

3:30 - 6:00 p.m. on Feb. 6

A ticket for two costs \$15

This week tickets will be on sale outside Seton room 304.
Next week in Rosaria.

Sponsored by ITT Canada Limited and le centre Sheraton, Montreal.
Airfare provided by Air Canada.

Art's Pond

by Steve Jennex

I WISH WE WERE
FAMOUS LIKE
CHARLIE BROWN



SOUNDS LIKE A
BAD CASE OF
"PEANUTS ENVY"



WE COULD GET
KICKED OUT OF
THE PAPER FOR
THAT.



SORRY.
FREUDIAN
SLIP



TM