

THE JOURNAL

S A I N T M A R Y ' S U N I V E R S I T Y



Complaint questions recruitment ethics

by T. Paul Woodford

A cloud of suspicion is hanging over the Saint Mary's basketball program amidst allegations of recruitment violations. The Ontario Universities Athletic Association has requested the CIAU to investigate the Saint Mary's basketball program for alleged recruiting violations. Ray Johnson, an OUAA executive who specializes in eligibility rules, submitted the request to the CIAU on Monday.

The CIAU will weigh the evidence presented to it by the OUAA and determine whether or not a full fledged investigation is warranted. Johnson told the *St. Catherines Standard* last week that the OUAA has "documented proof to back up (their) claims."

The exact nature of the allegations has not been released although it is speculated that the employment of Saint Mary's freshman Dwayne Hemmings at a summer basketball camp may be the source of discontent by the OUAA. Saint Mary's coach Ross Quackenbush says,

however, it is not unusual to have freshmen work at summer camps.

"Sure he worked at our basketball camp, but that's a common practice to have a freshman come in and do that. It's a gray area in some people's minds and they really should come up with some clear guidelines," says Quackenbush, who also noted that Hemmings salary at the camp was nothing out of the ordinary.

A recruiting trip to Ontario last spring by Quackenbush yielded a bumper crop of freshmen. Five players out of the Ontario high school system are on the Huskies roster this season. Hemmings, a 6'6" forward and the most promising of the five, was heavily sought after by several Ontario universities before choosing Saint Mary's.

Quackenbush feels the rumours of recruitment violations by the Huskies started in St. Catherines, where the Huskies played against the University of Brock last Thursday. He said the complaint may stem from bitterness on the part of schools which were unsuccessful at

landing Hemmings.

Quackenbush said the allegations have not affected the Huskies, which travelled to Ontario for games against Brock and Waterloo last week.

"This really hasn't affected or disrupted the team at all, in fact the players think the whole thing is ludicrous."

"I'm not really concerned about the allegations, as far as I'm concerned it's just a bunch of unspecific allegations from an unspecific source," adds Quackenbush.

This is not the first time men's basketball at Saint Mary's has been involved in controversy. In 1984 the Huskies were suspended from the AUAA playoffs after it was revealed they were using a player who had played U.S. college basketball in Florida and was using his brother's name to play for SMU. Saint Mary's University administration suspended the basketball program for the 1985 season.

Maclean's Second school survey shows radical changes

by Barb Bishop

Maclean's has once again issued its special annual report, *Measuring Excellence* of universities across Canada. This year, however, the extremely controversial ranking system used to evaluate the schools has undergone a few changes.

Instead of ranking the universities according to Arts and Science degrees as was done last year, Maclean's instead broke the universities down into three main categories to distinguish between those with medical and Ph.D. programs, comprehensive urban-wide universities, and basic undergraduate schools.

Other categories, similar to those in last year's review, compare the universities according to student body, class size, faculty, finances, reputation, and a new addition - libraries.

While Saint Mary's upped its rank from fortieth to sixth in the undergraduate category, Saint Mary's officials still believe there is room for improvement in the annual report.

"There have been changes made, the report has become better. But, it's still not as good

as it could be; it's still not as good as it should be," says Chuck Bridges, Director of Public Affairs.

Dr. Kenneth Ozmon, Saint Mary's President, agrees with Bridges, and maintains that Maclean's ranking techniques still leave something to be desired.

"They don't take into account the external activities of the universities, particularly in the area of continuing education programs. Another area they didn't touch at all is international activities of the universities. As far as the reputation survey, we declined to respond. It wasn't a valid dimension for me to comment on. If I thought Mount A or Acadia rated better than another it would be purely my impression. I thought that was probably the most invalid part of the whole thing. I think the reputation survey needs a lot more work," Dr. Ozmon said.

As far as the funding evaluation goes, Saint Mary's ranked eighteen out of eighteen. The reason for this, Bridges believes, is that Nova Scotia is given the lowest amount of funding of any province in Canada. As

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Province funds five seats at local daycare

by Julie Nicholson

Point Pleasant Daycare, located on Saint Mary's campus, has received five new government subsidized seats from the Department of Community Services. The seats were provided, along with 95 others within the city, as a result of recent increased spending on daycare programs.

With the decreasing job market, higher tuition fees, and more students competing for student loans, some student parents find it increasingly difficult to provide child care for their children. The subsidies are available to families who need assistance in paying for

the daycare fee of \$20.50 per day. Full subsidizing brings that cost down to \$2.75 per day. Applicants must go through an income assessment to determine whether the financial aid is needed.

Since its opening in 1989, the Point Pleasant daycare has been applying for subsidies, but this is the first year that they have received any. Susan Willis, the Director of the daycare is pleased with the new subsidies saying "It's a start."

Willis adds that the daycare can now be "more responsive to the needs of students" and thinks that the chances for more funding in the future are good.

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LIVE! In the LIVE!
Gorsebrook

SIGNAL HILL!
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"From Around the Globe to Saint Mary's Celebrating Our Tradition the International Way"

Wednesday November 18
12pm-1pm SMU Art Gallery
•Speaker and Opening
•Brown Bag Lunch
7pm-9pm Theatre A
International Film Night

Thursday November 19
9:30-3:30pm Loyola Colonnade
•International Groups Display
9:30-2:00pm Multipurpose Room
•Art Display
4:30-6:30pm Residence Cafeteria (Loyola Building)
•International Meal

Saturday November 21
5:30-Midnight Gorsebrook Lounge
•World Beat Music



National Drug & Alcohol Awareness Week Nov. 15-21 '92

- SUNDAY**
Charity Bingo in the Residence Cafeteria @ 7:30 pm
Skating Party in the arena-10:30pm-12am (free hot dogs & hot chocolate)
- MONDAY**
Mocktails (Non-alcoholic beverages) available all week long
- TUESDAY**
Info Tables in the Colonnade from 11am-2pm
- WEDNESDAY**
Games Night in the residence Coffee House 8pm-midnight PRIZES!!
- THURSDAY**
Pub Night-Mocktails Available
- FRIDAY**
Stephen King Movie Festival in Theatre A from 8pm-2am

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Captain Canada plans gathering of 10,000

Rainbow's End Society for world unity

by Yetta Withrow

Those who turned out to hear a discussion on the results of the No Vote at Dalhousie University were instead treated to the opportunity to learn about the seven years work of the Rainbow's End Society of Planet Earth. Hardial Bains, the National Leader of the Committee to Vote No on October 26, failed to show at the discussion and was replaced by Alan Dawes, Volunteer Co-ordinator for the Rainbow's End Society.

Dawes used the opportunity to stress that his organization is "working on a project called World Contact Day which we have planned for seven years."

Bains has been giving speeches all across the country and Charlie Spurr, who worked on the Vote No Committee, stated that "quite frankly he (Bains) was getting a bit tired so he needed a break for tonight."

The result of Bains' absence was that the talk turned into Dawes' summary of what his society is doing in order to accomplish world unity.

Dawes shared his knowledge of global warming and the effects that peoples actions have on their country and the world. Dawes stressed that others "are not thinking ahead of what could happen, that's where our group is at."

The Rainbow's End Society has been working on two projects. First, they are holding a conference on November 15-17 at the Halifax Metro Center where the society will come forward with proposals that they believe will make Canada a world leader. Secondly, the society is holding a World Contact Day where people are to gather to promote global healing.

The proposals, contained in a letter to Prime Minister Brian Mulroney, recommend that the adversarial process be eliminated, nationalize resources, make small business instruction mandatory for students, expand high school to grade 14, top wage would be 50,000 dollars a year, massive re-planting of the Canadian Maple along the Trans-Canada highway, legalize marijuana, no abortions for birth control, guaranteed annual income and the list goes on.

Dawes believes his party has separated the issues which will make it easier when people go vote. "MT&T is ready and waiting with approximately one hundred 1-900 lines as soon as we get the wording established," states Dawes. People will be given 30 days to decide on the issues presented to them and "by the end of December we will have the will of the people."

To raise awareness of the conference, the Rainbow's End society is holding a World Contact Day on November 13 at 7:30 am where "an hour after sunrise, at Citadel Hill, you are going to see something pretty incredible, for we are forecasting 10,000 people," states Dawes. Dawes has been using a chain letter to inform the public about his gathering and has "made no strong effort to contact the media because we don't

care...we have our chain letter which is out there multiplying as we speak."

World Contact Day will begin with an aerobic warm up by YMCA instructors, followed by introductions, environmental messages, a 10 minute silence and an all day concert. Dawes believes the gathering will enable people "to get in touch with their dreams so, basically if you are a taxi driver now, but 10 years ago you wanted to be a ballerina then go do it. We are attempting an emotional energy," says Dawes and "we want people to stop...get out of their reality, get out of their rut and wake up."

The Rainbow's End Society, which is applying to become a political party, hopes World Contact Day will be a Global healing event which will promote their conference to be held in Halifax. If the proposals are accepted by the people, Dawes believes "we will form at least the balance of power, if not we will form a majority



JONATHAN BALTZER/JOURNAL

Alan "Captain Canada" Dawes addressed a small audience at Dalhousie to promote the upcoming rally of the Rainbow's End Society to foster global healing and world unity.

government."

to the Prime Minister "Just call me Captain Canada."

Dawes proposes that "the party go in and field in all this legislation that the people have approved and dissolve Parliament," and signs his proposal

Public Service Announcements

The Student Outreach Group will be holding a Sexuality Workshop November 12th at 7:30 pm in MM 300.

1992-93 Yearbooks will be sold in the Loyola Collonade from November 16th to the 19th and the 23rd to the 26th for \$20 each.

November 16, 7:00 pm in L172 Dr. Janet Halliwell, Chairperson of the N.S. Council on Higher Education will be speaking to university students on the rationalization of the universities. All students in N.S. will be invited to attend.



ROBIN HARVEY/JOURNAL

Sigma Chi fraternity, Gamma Rho chapter in Halifax, raised over \$1,800 for the Children's Wish Foundation this past weekend with their annual tramp-a-thon. Chapter members jumped for 36 hours straight at Halifax Shopping Center, maintaining fourteen years of the fraternity's philanthropy.

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FINE ITALIAN PIZZA & SALADS

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D&AA Committee issues challenge:

Tie a red ribbon and pledge for life

by Marion Ann Berry

This year Saint Mary's University and the Drug and Alcohol Awareness Committee are working together to promote chemical free activities for students during the National Drug and Alcohol Awareness Week, to be held November 15-21.

The week will begin with a skating party and charity bingo and the Gorsebrook Lounge will be serving "mocktails" (nonalcoholic beverages) all week during the regular lounge hours. There will be a games night where prizes can be won, and a "pub night" where both mocktails and alcoholic beverages will be served. The Drug and Alcohol Awareness Committee also have a

"Stephen King Movie Festival," planned for Friday night.

"It's going to be a sobering experience," quipped Michelle Fougere, head of the committee.

Aside from the week's activities, the Committee will begin the "Tree of Life" campaign next week requiring the support of SMU students. Fougere explained that the Pledge For Life Tree involves filling out a pledge card that says "I will not drink and drive, or I will not be a passenger of a drinking driver."

The cards will be available at all the events held at the university during the week and at the Gorsebrook Lounge. Dons will also be distributing them to residence of their floors as well.

"For every card the Committee receives, we (the Drug and Alcohol Committee) are going to take a red ribbon and tie it on the tree in front of the Burke Building, and they will be up for the Christmas season. Hopefully it will be a visual aid, and the more ribbons we get, hopefully the stronger the message will be that the students are filling the pledge cards out," stated Fougere.

Fougere invites all students, staff and administration to actively participate in the coming events at SMU.

"There are other things you can do that don't involve alcohol. Hopefully there will be a good turn out, there are a lot of activities to go to"



ROBIN HARVEY/JOURNAL

Punt of the Month

Pictured above is 'Kick for Literacy' winner, Saint Mary's student Madeline Yeo and VIA Rail representative Keith Moulton. Yeo was awarded tickets for two to Toronto for taking part in the CIAU 'Kick for Literacy' event at last Saturday's football game.

Drug and Alcohol Awareness Week

November 15 - November 21, 1992

**November 15,
Charity Bingo
7:30 pm, Residence Cafeteria
(Presented by the Residence Society)
Skating Party
10:30 pm - 12:00 am, Arena
Free hot dogs and hot chocolate**

**November 16 - 21,
Mocktails
Available at the Pub, during regular hours
* Pledge cards available**

**November 17 - 18,
Info Tables
11:00 am - 2:00 pm, Colonade
* Pledge cards available**

**November 18,
Games Night
8:00 pm - 12:00 am, Resi-**

**dence Coffee House
PRIZES!!!**

**November 19,
Pub Night
Mocktails available**

**November 20,
Stephen King Movie Fest
8:00 pm - 2:00 am In Theatre A
A sobering experience...**

**For further information,
please contact
Michelle Fougere: 420-5582
Charlene Hall: 420-5611**



DON'T DRINK & DRIVE

Maclean's continued from page 1

well, Saint Mary's receives the lowest amount of funding compared to any other university in Nova Scotia. Bridges suggests that Maclean's should not concentrate on the amount of funding allotted to the institutions, but how efficient each university is at spending the money they are given.

Ann Dowsett-Johnston, a

Maclean's journalist, feels they have improved from last year's evaluation by starting the research in early January for the November issue. Johnston also said that they have expanded the issue and have taken a more in depth look at each of the universities.

According to Johnston Maclean's treats students as

consumers. Regarding students as buyers about to make a purchase, the magazine says it will continue to inform the country about Canada's post-secondary institutions.

They feel that this will ensure students get the best value for their dollar as well as a quality education.

Daycare subsidies continued from page 1

Community services have made educational institutions a priority in funding this year. The daycare has 33 spaces open for children between the ages 18 months to 4 1/2 years as well as spaces available in the

toddler program for children 18 months to 2 years, with subsidies.

Despite the fact that the facility is on campus, according to Willis, most students take their children to other daycares

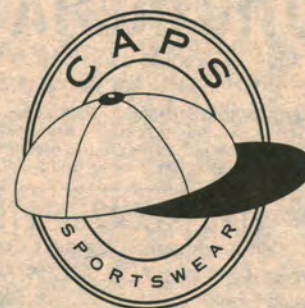
such as the one at Olgivie Towers because they have subsidized seats. Willis is happy with the subsidies, but feels that more needs to be done in the future saying that this "is not enough."

GANT



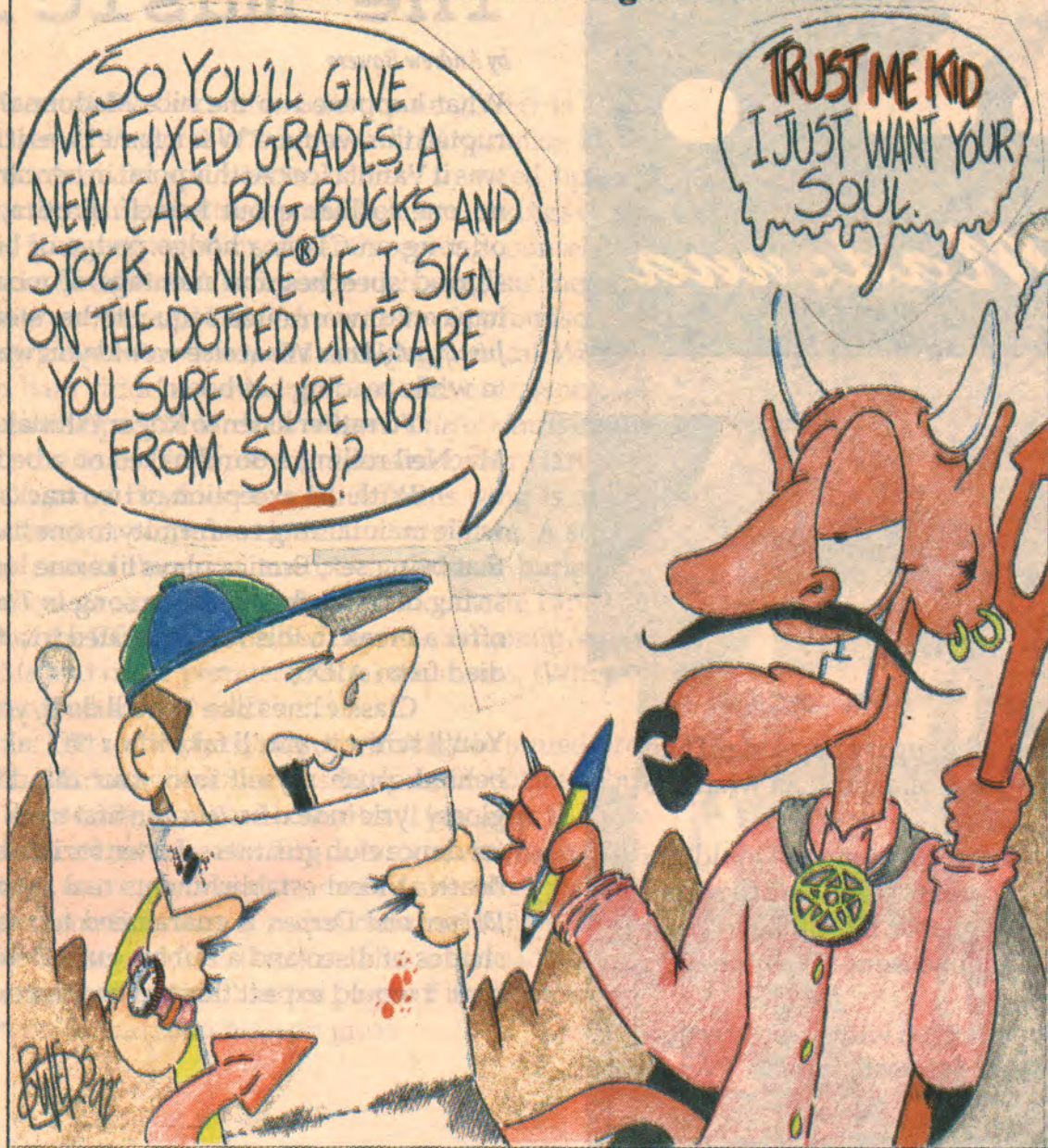
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NEWS ITEM: Saint Mary's Basketball accused of questionable recruitment ethics. Investigation to follow.



Necessary Bias

Saint Mary's and the New World Order

by Darlene Dort

Canada is now in the forefront of social reform regarding sexual orientation. As a rather young country, we are one of the few NATO members to recognize the right of gays and lesbians, while, ironically some states in the US seem to be slipping backwards: the state of Kansas has been trying for years to make homosexuality illegal.

A precedent was set in the Ontario Court of Appeal, where Justice Minister Kim Campbell declared that the military's previous policy of exclusion of gays and lesbians was unconstitutional. Campbell awarded Michelle Douglass \$100,000 in damages and reimbursement of her legal fees. She made it clear that this attitude was no longer acceptable, and while the military seems to have accepted the decision, Svend Ronbinson (a B.C. New Democrat MP), an openly declared homosexual, has not. He felt that Campbell should have made ammendments to the Canada Human Rights Act to include the protection of persons of any sexuality.

Since my first year, here at SMU, in 1986, there have

been great changes, also. The Student Representative Council recently adopted a Blue Cross policy allowing same sex couples to receive the same benefits as common-law couples. Aside from the population near doubling, new societies, positions, events, and attitudes are becoming more mainstream. On campus, we have safer sex workshops, as well as seminars on Christianity and sexuality, sexual ethics and the like. A sexual harassment officer (Kathy Ripley) handles cases for the entire university, and there is a group called Athletes for Social Change (headed by, yes, a football player) which continues to break stereotypes every day. Some departments have adopted affirmative action programs - and we have a woman as an Athletics Director, a long-awaited first for SMU. Lastly, we have the newly formed Student Outreach Society whose aim is to provide a better understanding of sexuality, its diversities and implications in our daily lives. The University is hopefully heading in the right direction.

Approximately 10% of our society is gay or lesbian and up to 30% is bisexual; assuming that our campus reflects our

society, that means there are about 800 gay or lesbian students and 2400 bisexual students. No wonder many of the changes on campus are related to sexuality.

SMU has always appeared to be apathetic and lacking groups or individuals reflecting radical ideas. A tone set largely by our own national image. What can be said, though, is that we are breaking new ground, and nobody seems to care or mind. Differences in race, gender, sexuality and ability are moving away from the 'tolerated' attitude and into the accepted. Our American neighbours should take a look around then to see where the rest of the world is headed...and try to catch up.



A time to reflect

Whoever the higher being is, let's face it, he/she has been good to us. At this time in 1914, many of our great grandparents were caught in the midst of the heartbreak of the first world war. The men who went gallantly, naively into battle, would see the stark reality of military conflict. The cold, dank trenches, the rats, the lice and the death. Death in the forms of their friends and leaders, reduced to human rubble before their eyes. I don't think any of them ever thought war was supposed to be like that - the enemy was probably supposed to be chastened, to die soundlessly, in a black void. And all of the soldiers - every one of them, on either side - never thought they or any of their friends would die.

Mothers, sisters and wives would leave their homes to move into the factories, providing labour continuity in a dearth of manpower. The terms 'homefront' and 'home fires' would be used to boost morale among the protectors and the protected. This would also be the first time that propaganda became globally utilized, and the practice of uniting "us against them" would be instituted in government policies everywhere.

World War II would go on to provide a terrifying flashback, magnified thousands of times for special effect. Adolf Hitler's anti-Semitic stance would bring the ugly face of racial hatred to the international stage for the first time - unfortunately, not the last. The denial to the right to existence for the Jewish people in Germany was decried in unison around the world, but one all-powerful man would continue to abuse his authority beyond the shadows of our worst nightmares.

Events of the Holocaust still shock and horrify generations now, as they did then. One race would be all but completely terminated, another would never live down the atrocities of its forefathers. Each victims of a destiny they could not control.

Vietnam, South Africa, Afghanistan, the Gulf are more recent scenarios of a constant struggle between personal beliefs, moralities and philosophies of a diversity of peoples. War is still alive today but does not seem to transcend the international awareness boundaries as well as pizza and espresso.

Please take a single moment away from your video game, or text book, your phone, computer or fax machine to honour in your own heart those men and women who risked their persons for the sake of their collective integrity and beliefs. Think of those war veterans who came back without a limb or an eye...or any trace of sanity. Believe the truth of the pictured ravages of war, the burning villages, the dying people, the orphaned children - the poverty. This is not a UNICEF commercial - this is real life. Realize not the enemies, but the loss. The tremendous loss and pain suffered by millions of people throughout eras of bloody war. And as one race, let us begin to heal.

In this time of economic strife, of unemployment, of GST and of lost referendums, let us be thankful we have friends and family around us, and that we are among the privileged. Let us not take for granted our condition, and let us strive to improve the quality of it, together, as a nation. Let us take a moment, and let us remember.

A.A.

Jonesbury...

by andy



Sex.

from Madonna

The book.

by Colin MacMillan

In the beginning she was the upstart boy-toy - the maven of the sugary pop song. Then something happened and she became better known for what she did than what she sang. With offerings like this, it's no wonder.

When Madonna released *Like a Virgin* we wondered how far she would go. Then the Material Girl gave us *Papa Don't Preach* and our parents wondered the same thing. After *Like a Prayer*, *Vogue*, *Justify My Love* and the laughable, if profitable, *Truth or Dare*, most of the wonder and mystery changed to a simple sense of "What's next?"

Well, this is it.

The package is impressive. Sealed in a foil sack embossed with an abstraction of the artist herself, *Sex* is 128 pages of Madonna and her "closest" friends. Never mind the fact that she advertised for her partners.

Sandwiched between the oversized aluminum covers are photos of Madonna nude, Madonna engaged in lesbian sex, Madonna with Vanilla Ice, Madonna with Naomi Campbell. We see Madonna in leather, in bondage, and as the victim of a high school rape. We are even treated to the interesting image of Madonna and a strategically supine golden retriever - did someone yell *Vogue*?

The pages that fill the bulk of this self-indulgent experiment contain letters to her ever-vacant lover, Johnny, and pictures from inside a gay strip club along with a smattering of Philosophy According to Madonna. Even the messages in Madonna's own words are contradictory. She leaves Johnny because he's had gay sex with a friend, but in her letters to him she is constantly referring to her romps with "Ingrid." In another part of the book, however, she claims that the "...least offensive men I've been with in terms of their sexual politics and how they view me as a woman have been men who have either slept with men or at least kissed or held a man once." I wonder which one Sean Penn was?

Madonna sets the stage in her own words on page 2 of her image-driven monologue. As she says "These are fantasies I have dreamed up. Everything you are about to see and read is a fantasy, a dream, pretend." If only you could just pretend you were reading it.

The package includes a silver zip-loc package containing a special edition CD-single of her latest song *Erotic* and the first few pages are based on the lyrics of this.

Give it up.

Do as I say.

Give it up and let me have my way.

I'll give you love.

I'll hit you like a truck.

I'll give you love.

I'll teach you how to..."

The photos that follow show Madonna and heavily pierced two female friends in various stages of bondage, then two girls and a guy with whips, then two guys and girl, then a girl and her dog... get it? This book rarely rises above some of the sleazier juvenile porn magazines - whips, chains, knives, the talk-dirty-to-me attitude. Only about three photographs could be considered to have any artistic merit, but we get the feeling that these may have been accidental. Sort of a "Wouldn't it be cool if I straddled this" photograph.

Sex with Madonna just isn't worth it. Again in Madonna's own words - "It's ridiculous. Nothing in this book is true. I made it all up."

All except the disappointment that is. Buy a copy of *Penthouse* instead - at least you'll get professionals. *Sex* is like amateur night at a strip club.

The music.

by Andrew Bowers

What happened to the nice Madonna? Who corrupted this woman? Was it fame? Was it fortune? Was it Vanilla Ice? At this point in her career she has no one to blame but herself. *Erotica*, her latest offering on CD is a hodge podge of bitter lyric slurred speeches and montage of moaning, perhaps an unwarranted sequel to her steamy single *Justify My Love*. What else would you want to listen to while reading her book?

I'd rather listen to Roger Whittaker and Rita MacNeil rolling around naked on a bed of Velcro.

With the exception of two tracks the song while maintaining conformity to one basic subject that being sex, *Erotica* plays like one long abusive string of self indulgent. (the song *In This Life* does offer a break in this rut, dedicated to a friend who died from AIDS)

Classic lines like "You'll do it, you'll take it, you'll screw it, you'll fake it" or "If I take you from behind, push myself into your mind." litter the glossy lyric index. *Erotica*, the first track is destined for dance club greatness. Listen for it to be mixed to death at local establishments real soon. Ditto for *Deeper and Deeper*, a guaranteed top ten hit with shades of disco and a bubble gum Debbie Gibson beat I would expect this too be the next probably.

The history

by Ayesha Adhami

First it was Mae. The blonde bombshell who took Hollywood by storm in the 1930's, became the first sex goddess to preside over a generation of women's dreams. In a purely conventional, morally restrictive world Mae West turned Tinsel Town on its ear, proving women too, could be sexually manipulative - and successful.

Then came Marilyn. Another blonde bombshell, a devastating sexual allure, Marilyn Monroe was street-smart and more...coquette. O.K., so she was the original bimbo. But she radiated an utterly feminine naive aura that continues to be emulated by millions of fans everywhere. Even...

Madonna. The final component of the 'M' triangle. The immaculate conceptress combining the provocative and promiscuous image of West with the sweet woman-child innocence of Monroe with the brand of zany humour and outlandishness of Marilyn herself to millions of fans across the world.

But the 34-year-old Italian-American did not break the one-dimensional image that lives on as the result of her predecessors. Throughout her career, she continually challenged, tempted and teased both the idolized her and those who despised her.

Throughout her stormy career, Madonna's focus has centred on sex. There were the original 'Toy' days when the message was free-spirited self-discovery. Those were the good old days when 'Nonni' wore fingerless gloves, lace leggings and the original thing about her was the way she showed her belly button.

Like a Virgin was a statement in itself, a statement in the market of love, the Marilyn-styled Material Girl. Her cards on the table. Self-effacing witticisms and casual rejections of conventional stereotypes added to her already 'Larger than Life' image.

release off the disc. Although the song *Fever* is a hip update to Peggy Lee's hit and hold promise I still couldn't shake the visions of Lee, smeared lipstick intact wearing a halter top and fishnet stockings every time I listened to it (I'm presently seeking counseling). Tracks like *Where Life Begins* which suggests the benefits of oral sex and *Bad Girl*, a sad tale of a promiscuous party girl are slow jazzy and autobiographical. *Waiting* is a bass ridden commentary on the uselessness of relationships. Drawl. drawl drawl. *Thief of Hearts* opens with the word Bitch!, referring to some cheap tart who steals away boyfriends. Whether this song is about Madonna or someone else is up for debate. A strong beat carries the song but it's promise is buried by unnecessary moaning and more monotone rap. The rest of the CD focuses on bad boyfriends, gossip, equal rights and other pertinent social dilemmas. (Where's Tiffany when you need her?)

Interestingly enough on it's highly touted premiere Madonna's album was denied a first place debut by none other than Garth Brooks. It just goes to show even the innovative Boy Toy doesn't have what it takes to beat out a guy in spurs, even if she takes pictures with them. Only one question remains? When can we have our Material Girl back and loose this sado-masochist image? *Erotica*, like the pages of her book is very thin on content and high on gloss.



of the hype.

With *True Blue*, she set up a screen, touting the simplicities of sex - fidelity (title track), pregnancy (Papa Don't Preach) and lack thereof (Open Your Heart) - while her image underwent a metamorphosis. Her personal life bounced tumultuously through ecstasy and agony, with her already much-publicized romance and marriage to the moody, irreverent Sean Penn, riding into inevitable doom. Gone were the days of the street-smart waif. In came the true megasharp business woman with a shrewd marketing ability and a penchant to shock.

Like a Prayer dove headlong into controversies of inter-racial sex and "blasphemous misrepresentations" of religion, as well as the female exploitation of sex a la Mae West - much to the chagrin of modern day feminists...and Pepsi, Madonna's first-ever album sponsor, who promptly pulled the plug. The content of the single Oh Father, also raised public curiosity, with many followers wondering if she, like the song's subject had been sexually abused by her father.

The release of *Dick Tracy*, the movie and the soundtrack, was imbedded in the publicity of Madonna's passionate tryst with her director and lead Warren Beatty. Her performance of Academy Award winning song *I'm Breathless*, vamped Marilyn once again - this time her past with John F. Kennedy, Jr., was right on its heels. The Vatican's condemnation of Madonna's lifestyle, persona and message set the title for the *Immaculate Collection* - and *Justify My Love* became the first Madonna video to be banned from MTV. Sado-masochism, bisexuality, nudity...well, it was all too much for America's national music channel. *Truth or Dare* - the movie about the infamously successful Blond Ambition tour - combined all of these things, plus the snotty, bitchy, dictator-like reality of Madonna SuperStar, and went on to be equally well-received in its own right, both at the box office and with the

critics.

So what about *Erotica* and *Sex*? If you're a bonafide fan, the music isn't anything you haven't heard before; *Erotic* the single is, in fact, mundane and ordinary. Certainly not the shock value or sensuality of *Justify*. The book? It is neither creative nor original...well, unless you give her credit for the high school rape depiction, the all-too-famous lesbian with the knife scene, and pictures of sex with old men, dogs and Naomi Campbell. The whole thing is carried off with the type of finesse (?) to be expected from the self-styled artiste, another phase in the controversial life of one of the most powerful women of our time. I agree with my colleague, though, now that she's bared everybody's everything, what is next?

Free SEX!

Even we don't want this one. If you can answer the three questions below, drop your completed form into the submission box at The Journal and we'll draw for the lucky winner of Madonna's *Sex*, the book (retail value \$64.15).

NAME

Student Number

Phone Number

1. What was special about the Detroit stop on the Blonde Ambition Tour?
2. What is Madonna's full name (spelling counts).
3. What was the first movie she appeared in?

Yankee Notions rich in Canadian history

by T. Paul Woodford

Neptune Theatre's *Yankee Notions*, which opened last Friday, is a compelling play rich in politics, history and human drama. The play centres on the intriguing issues involved in the Upper Canadian Rebellion of 1837 and how two women react to it.

During this period, ideas of Republicanism, or 'Yankee Notions', were flooding across the U.S. border into Upper Canada. The concept of a government answerable to the people picked up momentum after successful revolutions in France and the United States. *Yankee Notions* uses the rich fabric of Canadian history as a backdrop.

Maria Wait (Soo Garay) is a fiery, opinionated

women whose husband has been jailed for taking part in the rebellion, she would rather see her husband hanged than compromise his politics. Sarah Chandler (Mellisa Mullen), on the other hand, is oblivious and indifferent to the politics and only wants her jailed father set free. Garay gives an absolutely stunning performance as the emotional Maria. She gives the character a depth and emotion which make the play so moving.

Joseph Rutten gives an excellent performance as Sir George Arthur, the cold and calculating Governor who aims at crushing any rebels who may jeopardize the rule of the elite. Comic relief provided by David Renton as the cantankerous Sir Allan McNab and Ross Manson as the eccentric yet noble Lord

Durham prevent the play from becoming too serious. Strong performances are also put in by Joan Gregson as boarding house operator Annie Beemer, Robert MacLean as Lukin Robinson, and Sheva Carr in a number of smaller roles.

Although the bare-bones set was simple the costumes (Pat Flood) were nothing less than brilliant.

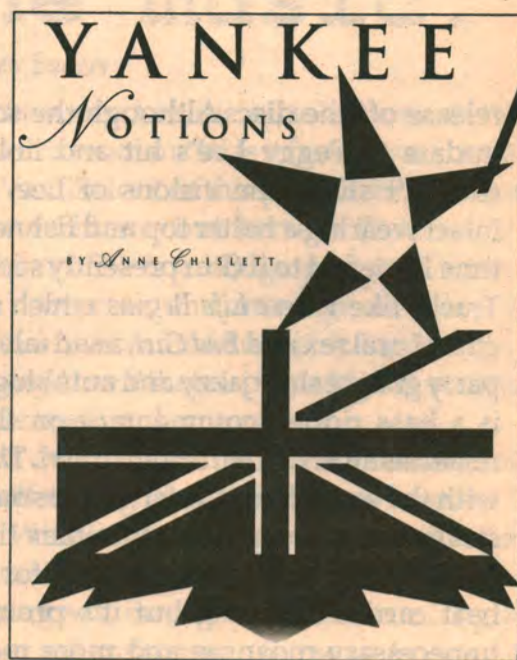
Playwright Anne Chislett cultivates the fertile soil of Canadian history in her intelligent and provocative script. Her painstaking research of original documents from the Upper Canadian Rebellion has paid off. The drama is laden with Canadian history and politics. The roots of Canadian democracy and the struggle for responsible government are brought to life in spectacular

fashion. There is even an appearance by a youthful John A. MacDonald.

Many may become lost in a complex web of personal and colonial politics in the slow moving first act but the fast paced second act rescues the play. *Yankee Notions* may not have the mass appeal of past Neptune productions but history buffs will love it, while those with an appreciation of Canadian history will like it.

Yankee Notions plays at Nep-

tune Theatre until November 29. Tickets range from \$16 to \$25. For information, call the box office at 429-7070.



Panel Discussion

by Geoffrey Whitman

What do you get when you throw together one of comicdom's best writers, most average pencillers, worst inkers and a teched-up version of one of today's most popular superheroes? Well, if you're Marvel Comics, you get *Spider-Man 2099*, the first in a new series of comics based in this not-so-near-future.

In an obvious ploy to increase sales, Marvel has taken a number of currently hot characters (namely Spider-Man, the Punisher, and Dr. Doom) and rewritten them as they would appear in the year 2099.

Forget the clean-shaven happy-go-lucky mid 60's version of the Spider-Man story you all know. The Spider-Man of 2099 isn't what you may expect.

Miguel O'Hara, this Spider-Man's alter-ego, is a corporate scientist who works in genetic engineering. As noble as that sounds, we soon learn that Miguel, working for the corrupt Alchemax corporation, heads a project which will recreate the ancient hero of Spider-Man for use in their Corporate Raider program.

O'Hara's superiors force him to try his new process out on a prisoner. As a result, the prisoner is killed. Feeling that the corporation doesn't care enough about human life, O'Hara quits Alchemax and threatens to go public with what he has seen. To make sure that

this does not happen, Tyler Stone, Alchemax's CEO slips a drug called Rapture into O'Hara's drink. This drug is instantly addictive and if one tries to kick the habit, the only withdrawal symptom is death.

Seeking a way to rid himself of the drug, O'Hara uses his genetic patterning computer to try re-writing his genetic structure to the pattern it had before he was given the drug.

Unknown to O'Hara, a jealous co-worker watches as he attempts the process and splices O'Hara's genetic pattern with that of...you guessed it, a Spider. And Spider-Man of 2099 is born.

As you can see from my summary, there isn't much new here. The creators of this book have simply taken Peter Parker of old and sling-shot him into the next century, with changes made as necessary.

I am a fan of writer Peter David, I enjoyed his work on the Hulk and many of the other titles he has worked on (as well as his novels, one of which made the New York Times best seller list). However, this comic seems to be a bit of a letdown after reading some of his superior work (he is the only other writer besides Chris Claremont who I think

should ever write for the X-Men).

His characters are poorly motivated; it is unclear why any of them really do what they do. He leaves too much to the imagination of the readers (not to put down the readers, mind you) and assumes that we will all understand their ac-

tions.

I will admit, however, that David succeeds where most writers fail by creating a future with its own look, feel, and even slang without sounding contrived and corny. The reader never doubts for a moment that this is the way the future will actually turn out.

He manages, along with this, to keep the pacing of the book so captivating, that I was hard pressed to keep from turning the pages to find out what happened next, even though I really didn't care about the characters.

Back on the negative side, I now come to the art. I have been a quasi-fan of Rick Leonardi (the book's penciller) for the past few years. He has done guest artist work on titles like X-Men, (Does it seem like everyone has worked on X-Men, or is it just me?) the now-defunct New Mutants, and many more too numerous to mention here. Through most of this vast body of work, I have given him an almost unconditional thumbs-up. Here, however, I must offer my heartiest thumbs-down.

On the plus-side Leonardi makes this Spider-Man move in a manner reminiscent of the early (and in

my opinion better) Spidey. Not since the days of John Romita and Ron Frenz's work on the original Spider-Man title has everyone's favourite wall-crawler looked so good (despite the dumb punisher-esque spider-skull on his chest).

However, in creating a new look for our tired old world, Leonardi has put a lacklustre effort into the portrayal of it. The characters are almost indistinguishable, the backgrounds are undetailed and confusing, and the overall look of the future is not unlike the portrayal of our time in any other comic book.

Many of these faults can be traced back to Al Williamson's inking. Williamson, in my opinion, is next only to Al Milgrom as one of the worst inkers working in the business today. He has taken what are potentially vibrant, exciting scenes and dragged all the life out of them with his sketchy, formless, overpowering style. Even artists of the calibre of Todd McFarlane and Marc Silvestri would look bad when inked by this yo-yo.

On the whole, this is an ultimately forgettable comic which will undoubtedly make Marvel millions of dollars in sales. To help trap people into buying this book, Marvel has once again brought out the theory of "If the book sucks, put a gimmick cover on it". The glossy-red bordered cardboard cover may look nifty on the comic store shelf, but, if I were you, I'd take a close look inside before adding Spider-Man 2099 to your collection.



tions simply because they are who they are (ie, boy-genius, head of an evil corporation, etc. ad nauseam). David needs to let these characters develop naturally on their own instead of placing them in stock situa-

Hellraiser III

Hell on my Sanity and my Wallet

by Andrew Bowers

In all honesty *Hellraiser III: Hell on Earth* exemplifies everything I hate about a sequel. It's unnecessary, professionally inept and primarily, tarnishes the first two installments. It's obvious that it was done for money. I can envision the Hollywood weasels in their think tank as I write. "Let's cash in on the poor movie goers gullible nature. Suckers."

Pin Head (Doug Bradley) is back, imprisoned in a marble statue bought by a crooked night club owner. The infamous box which can both unleash Hell and contain it, is stuck as well in this twisted column of writhing bodies.

When a local news woman comes across an accident victim admitted to the emergency room riddled by hooks and chains she enlists the help of Terri (Paula Marshall) a wayward waif who witnessed the events leading up to the young man's demise. The box has been pried loose and now ends up in Joey's (Terry Farrel) possession. She in turn smells a story.

Meanwhile, across town, our unscrupulous club owner accidentally gets attacked by a rabid rat and as luck would have it, blood splatters on the statue where Pin

Head is residing (have to love the plot twists, eh?). Requiring more blood to unleash himself on the unsuspecting masses of Manhattan (Didn't Jason visit a couple years ago?) he cons this twit to get him more victims for his insatiable appetite.

At the same time our heroine figures out - through many demented nightmares - that this box is the same one which unleashed mayhem at the Chanard Institute for the Insane a few years back (*Hellraiser II*). After obtaining an interview tape of Kirsty Cotton, one of the few survivors from the massacre, she realizes that the box is much more than a high tech Rubick's cube.

She's then visited by Pinhead's alter personality, that of the spirit of the man who had first solved the puzzle and was transformed into the human pincushion. He tells her that the only way she can stop Pin Head's rampage is to force him back through the door to hell, which happens to be her apartment.

It may be a tad more difficult than that. Because Pin Head has just released himself from his confinement. In a scene taken directly from *Carrie*, he traps an entire night club full of people and systematically dispenses them in grossly inventive situations. The blood flows freely in this two minute

montage of death by CD, barbed wire and vodka and orange to name a few. It's through this slaughter that Pin Head can create a new army of Cenobites. Those are his mutated slaves created from the flesh of his victims. Five new demons are made and they have but one sole purpose: retrieve the box from Joey's possession. So the streets of New York become a battleground between good and evil.

The finale is an anticlimax, it's a bonafide let down and the suggestion of a further sequel didn't really justify this inept piece of crap. Why Clive Barker helped produce this film is oblivious to me. It blatantly cashes in on its predecessors novelty while not furthering the story to any point of redemption. (What am I saying, it's a sequel)

If you plan on seeing this film for its effects, then by all means go. If you're looking for a story and perhaps a fluid continuation from the last movie then I'd advise you to forget it. It's funny that one of Pin Head's lines can be related to sitting through this movie. "Even in Hell your suffering will be legendary". Thank God the film was only 90 minutes long.

In case you're interested, this flick is playing at Park Lane Theatres.



For those of you shocked by my slew of favorable movie reviews in last week's paper, you need not worry. This week it's total decimation for the unlucky turkeys I stumbled across. Those bothered by my trend to kill the vast majority of films should be thankful. This way you save yourself money and sanity. I'm not getting any money under the table from the studios unlike other reviewers (I'm not naming names). No, I'm not always cranky at point of plopping down in the recliner and pressing "play". Hollywood just happens to be churning out record amounts of trash. Lucky me gets to watch it. Then destroy it in type.

Deep Cover (Action/99min/1992/R)

Stars: Larry Fishburne, Jeff Goldblum

It might be just me but can Jeff Goldblum actually act? If his overwrought performance in this film is any true indication of his abilities the answer would be NO WAY! Perhaps no one's ever noticed since he's been cast in a majority of twisted films (*Earth Girls are Easy*, *Mr. Frost*). In this under cover cop action thriller he plays a crooked attorney with connections with drug lords. He enlists the aid of rookie pusher Fishburne. Fishburne in fact is a plant by the police to obtain Golblum's trust and in turn bring down a major drug supplier. Photography consists of a mix of slick 90's and choppy 70's editing style. Acting is optional, gunfights mandatory. Reviewer disappointed C-

To Protect and Serve (Action/93min/1992/R)

Stars: C. Thomas Howell, Lezlie Deane

Another seemingly strung out police thriller. *Serve* is another low budget attempt to cash in on the Rodney King beating. Howell stars as a cop who had previously witnessed fellow officers bashing the crap out of a captured assailant. The suspect dies. Howell keeps his mouth shut but about a year passes and the police involved with the brutality start turning up dead. Even though the premise is there, it's not too difficult to figure out who's doing it. Nice try though. C

Time Scape (Sci-fi/99min/1992/Pg-13)

Stars: Jeff Daniels, Ariana Richard

What was touted as an action-adventure sci-fi thriller turned out to be a lame attempt at B movie film making. Daniels plays a recent widower who's newly renovated inn becomes visited by a gaggle of psychics. In reality, these tourists turn out to be visitors from the future who span time, witnessing disasters like a sporting event. Daniels catches on but not before he loses his daughter in a freak accident. Sparse effects here and the plot is nothing less than idiotic. The one thing about *Time Scape* that left me in absolute awe was it's stupidity. F

Trancers III (Sci-fi/83min/1992/R)

Stars: Tim Thomerson, Helen Hunt, Megan Ward

Jack Deth, that futuristic cop with the amazing eyebrows returns to singe more Trancers in his third outing in this cult series. This time around his superiors plan to send him back in time to assassinate the trancers, those zombie like killing machines at their source. In order to save those still in the future it's up to Deth to infiltrate the government funded Trancers testing site. Blood and gore is at a promising high, the plot has a few twists but eventually succumbs to ripping off *the Terminator*. Although more professional than part I and more interesting than part II, Trancers III still remains another botched attempt at the perfect B movie. C+

Foreign Film of the Week

Delicatessan (Black Comedy/99min/1991/R)

What has to be my favorite French film since *La Femme Nikita*. *Delicatessen* weaves the odd story of a butcher, his daughter and their next dinner. The meal in question is a unemployed circus clown. Given a job and lodging in the butchers building, it slowly becomes apparent that Bozo is going to grace a menu in the future. Problems arise when the daughter falls in love with the young clown. Will dad bury the hatchet? For those looking for something completely weird and madcap. Brilliance at it's best. A

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Sensible Footwear Kicks some Butts

by Joseph DesJardins

Question - How many men does it take to tile a bathroom?

Answer - One, if you slice him thinly.

With the above joke and a prolonged, defiant flash of hairy armpits, *Sensible Footwear*, a trio of "Comedic Feminist Terrorists", launched into an animated and raunchy attack on sexual stereotypes, men, women, sex, and marriage last Saturday at The Grawood.

These three women (Alex Dallas, Alison Field, and Wendy Vousden) alternately praised and scathed varied social topics. Menstrual periods were cursed and break-ups were damned, while multiple orgasms and people who give good head were celebrated. This performance was not subtle.

Without props, backdrops, or music, *Sensible Footwear* had The Grawwood hooting, laughing and cheering.

The show was a series of verbally constructed situational comedy pieces, interspersed with songs and one-liners. One of my favorites

was a sketch about the improvised creation of a soup for an unexpected guest. The soup broth, as described, is derived from boiling a used aerobic suit, while the noodles and vegetables are gathered from that floor space between the wall and the fridge. Hmmm, yummy.

They also answered such questions as "To breed or not to breed?"; "Should a person convert to Christianity or Amway?"; and "How does a woman get rid of a guy that is hitting on her?" (Yes, as long as you do it with a turkey baster. Amway. Tell him about your recent STD).

Throughout their set *Sensible Footwear* humorously attacked the restrictive bonds society places on female behaviour with originality and wit. They roamed over conversational taboos in order to illuminate the farce, not of their performance, but of the taboos.

All this comedy, however, had a serious purpose. The Dalhousie Women's Centre brought *Sensible Footwear* to The Grawood in order to raise funds for the Centre's continued operation. Started in September 1992, the DWC is



"Nice boots, baby."—A pick-up line guaranteed not to work on "Comedic Feminist Terrorists" *Sensible Footwear*. Alex Dallas, Alison Field and Wendy Vousden had no fear of making fun of social taboos in last Saturday's performance at The Graywood. They're expensive too. (The boots, that is.)

designed to provide support for all women in the university environment (students, faculty, staff).

This centre is not just for Dalhousie women, but also for the women of St. Mary's. One of the recent events that triggered the formation of the Women's Centre was a rape in

Saint Mary's' residence last May.

One of the many important functions of the centre is to be a "bridge" between university women and community services such as: University Sexual Harassment Officers, Counselling and Psychological Services, Health Services, Serv-

ice for Sexual Assault Victims, Nova Scotia Advisory Council on the Status of Women, and others.

With the poor male attitudes at Saint Mary's, especially in residence (see The Journal Vol 58, No. 6, Oct. 14, 1992), women need all the help they can get.

SMU Dramatic Society set For Seven Stories

by Trevor Townsend

The Saint Mary's University Dramatic Society (SMUDS) are in the final preparations for their presentation of the play "Seven Stories" by Canadian author Morris Panych.

The story is about a person simply referred to as 'Man' (played by Peter Armstrong), who has become disillusioned with his life, and is standing on the ledge of a building, contemplating jumping to his death. He speaks to people, who, sticking their heads out of the buildings' windows, are shocked to find him standing there.

"He talks to these people in the windows; some of whom ignore his plight, others who tell him to jump, and others who try to convince him not to jump," said Keith Merrill, the Dramatic Society's President. "At the end, he talks to an old lady named Lillian, and through their conversation, she instills in him a new faith in life. If I tell you more than that, then I would give away the ending."

There are some interesting parallels in the play, as

the building itself is seven stories high, and 'Man' talks to seven different people who stick their heads out of the windows.



The Society is comprised of new people who have been members for less than two years. This is a new situation,

as in the last several years, many members, and all of the executives, had been there for up to five years.

"They (last years members) did a lot of classics, with the occasional student-written play. Seven Stories is newer, it was written only two years ago, and it was written by a Canadian author. That's why we decided to do it. The entire play is very abstract and that's what makes it interesting

and different from our past productions. We chose it because it was new and different; more fringe theatre than the material

that was done in the past."

"We've had a few problems with safety inspectors on the (construction of) the set, and we almost didn't get the amateur rights to Seven Stories, because it was so new. However, this was taken care of by the Dramatic Society's Moderator, Kevin Cleary."

The show runs from Wednesday, November 18, to Saturday November 21, and Keith assured me that the tickets prices, yet unconfirmed, would be in the five dollar range.

Arts Notes

The Saint Mary's Art Gallery is presently displaying an exhibition by Saskatoon painter Grant McConnell, entitled *Tales of Dominion*. His paintings examine a system of representation, politics and place which reflect on a collective Canadian history. A public presentation will be given by McConnell on Wed. Nov. 18 at 8pm at the gallery, and the exhibit continues until Dec. 13.

Upstream Music Association is pleased to present a Japan Canada Concert. Visiting Japanese musicians Akikazu Nakamura, shaykuhaci and Michiyo Yagi, koto will join Canadian composers Upstream for an evening of new works. The concert is on Sunday, Nov. 29, at 8pm in the SMU Art Gallery. Tickets: \$10 adults, \$8 students.

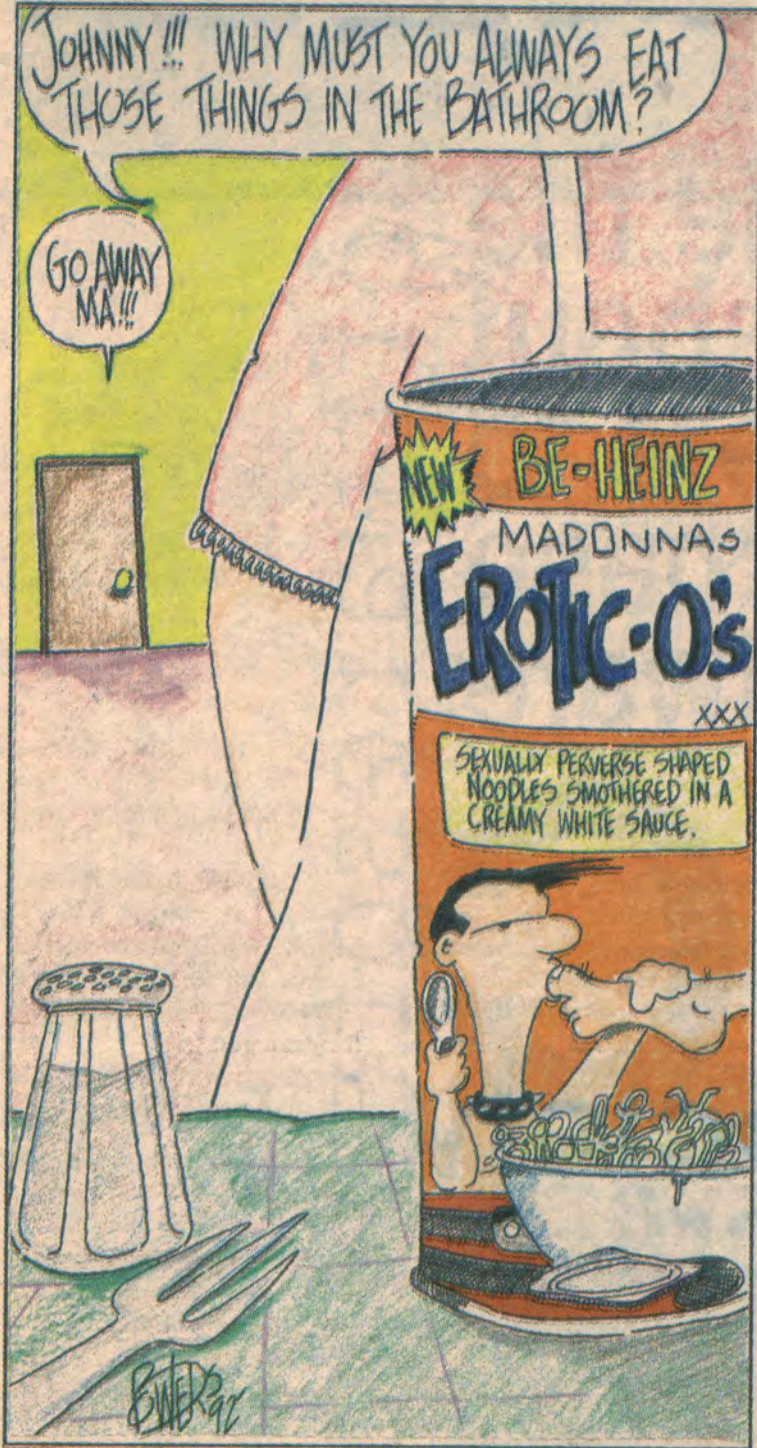
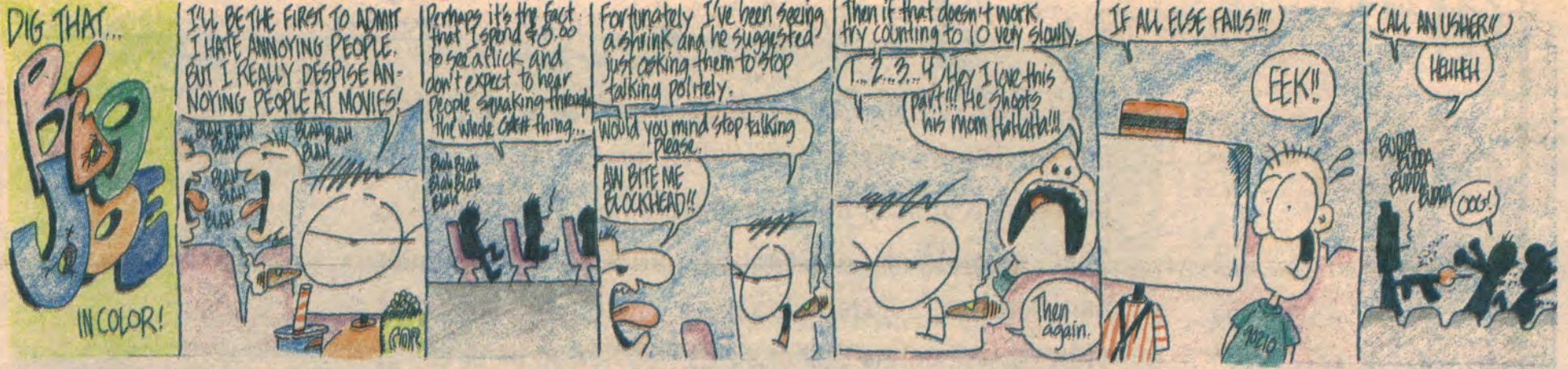
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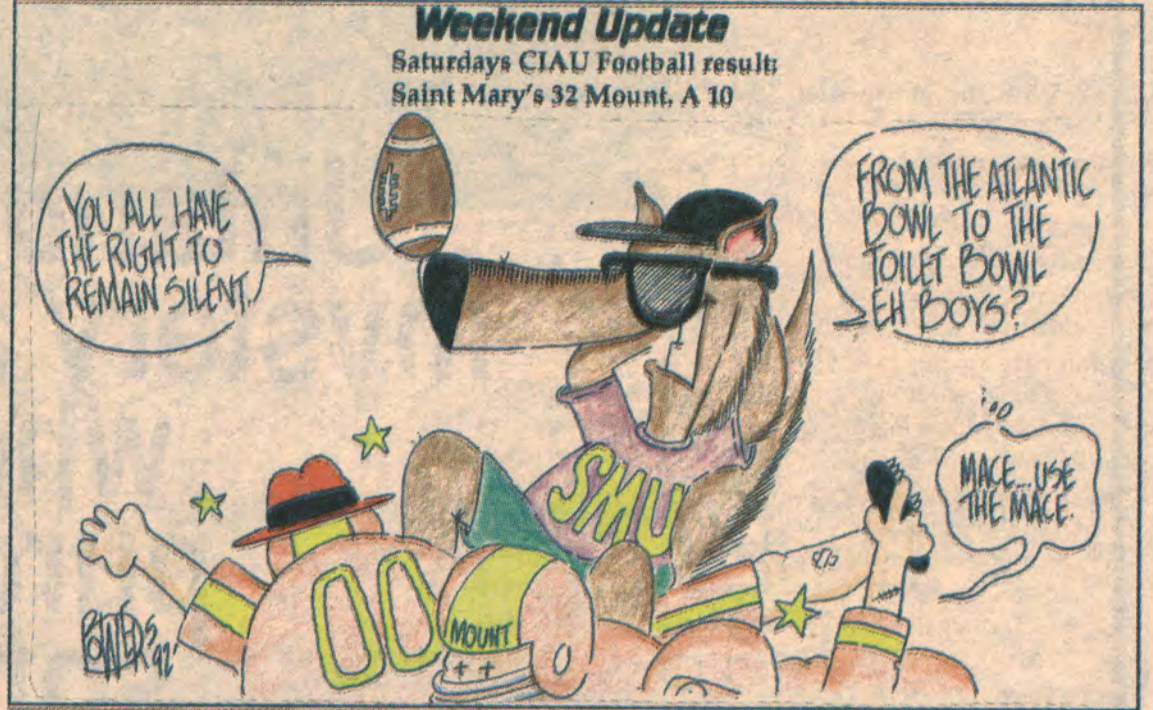
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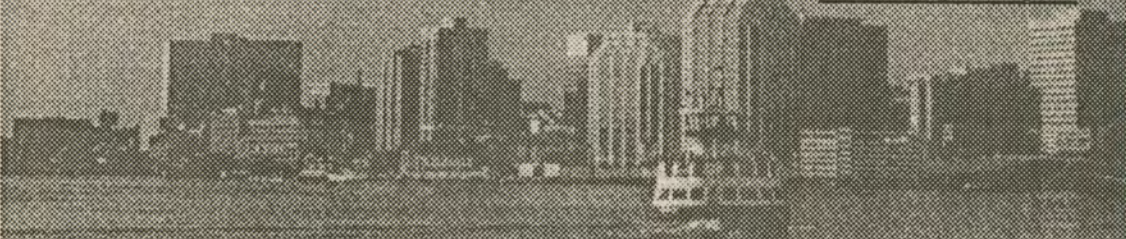
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