

# The Cord Weekly

Volume 29, Number 2

Thursday, July 21, 1988

## Laurier Receives Residence Grant

By Frances McAneney and  
Bryan C. Leblanc

Wilfrid Laurier University has received a grant of \$3.9 million from the Ministry of Colleges and Universities to aid in the financing of a new 300 bed student residence. The grant, part of a provincial government initiative to create 5 000 student residence beds, was announced by the Hon. Lyn McCleod, Minister of Col-

leges and Universities, and Herb Epp, MPP for Waterloo North, July 7 at a press conference held at the University.

"We are simply very very pleased to receive this grant" said Dr. John Weir, President of WLU. "We will now be able to accommodate all freshmen on campus."

The provincial subsidy, to be allocated over 25 years, "amounts to a 3 percent reduction in the interest rate. For instance, if we had

a rate of, say, 12 percent, this will reduce it to 9 percent" said Weir.

An additional 5 000 residence beds, province-wide, will be created by this program but Shelly Potter, Chairperson of the Ontario Federation of Students says that it isn't enough. "Though providing some desperately needed beds, this program does not address the real needs of student housing in Ontario", said Potter. "In Toronto alone, institutions are in need of more than 5,000 spaces, and

across the province universities are facing serious housing shortages".

McLeod said that the project, "represents another component in the government's commitment to ensure access to all qualified students."

According to Epp, Kitchener-Waterloo has the "largest ratio of student/non-student (residents) in the province". This has encouraged acute direct competition for affordable housing between students and low income families and as a result it has put an increased burden on the low income housing market. But, according to McLeod, some of that pressure is expected to be alleviated with this new initiative.

"We urge the government to conduct a study of the actual housing needs of students in Ontario," said Potter, "and furthermore, to act on lifting the ban on construction of college

residences in Southern Ontario, as well as legislate an end to discriminatory anti-student exclusionary by-laws."

A site for the new residence has yet to be chosen, with construction expected to begin in early 1989. When asked about the residence location, Weir said "very truthfully, we don't know... (but) if it is off-campus, it will be very close."

Due to high construction costs in the Kitchener-Waterloo area, Weir said, the proposed design of the new residence will require a "no frills" approach to its construction. As of yet, the meaning of "no-frills" has not been made clear.

This project, slated for occupancy in September of 1990 at the latest, will bring the total number of residence beds at Laurier to 1,169.



Balloons!

Canada Day was a blast at the University of Waterloo. Hundreds of balloons were released into the sky to commemorate the 121st birthday of this great country.

Cord Photo By Anna Muselius

## WLUSU to Build Elevator

By Bryan C. Leblanc

The Wilfrid Laurier University Students' Union Board of Directors has approved the allocation of \$40 000 to the construction of an elevator adjacent to the Student Union Building. These funds will be in addition to a \$20 000 grant from the Wilfrid Laurier University Administration.

In addition to the funding, the University has agreed to provide a funding plan for the remainder of the cost, at an interest rate of 10%.

For years, WLUSU has been talking about building an elevator to assist physically challenged students in accessing WLUSU and University facilities. "I believe this is an enormous step in making our campus accessible," said WLUSU V.P.: University Affairs Jill Archer. "But it is only a first step."

The addition of the elevator will also aid in the moving of beer and band equipment to the Turret.

The exact location of the elevator is as yet undecided.

The University, in a gesture of good will, is undertaking the drawing up of architectural and technical plans for the elevator. "When we first thought that we would have to go outside for drawings, we were given a quote of between 11 and 12 thousand dollars" says WLUSU President Karen Bird. "They are going to absorb the risk of loss if we do not get the grant." WLUSU has applied for an accessibility grant from the provincial government. "If we do get the grant, the University will work the cost of the drawings into the financing", said Bird.

According to Bird, "the quote for the project is between \$180 000 and \$200 000. That is ballpark."

"Originally, we could not have built this year without the government grant, but now with the University money, we can even without the grant," said Bird.

Additional funding for the project will be secured by extending the current Development Fund commitment for several more years. Approval of the entire project will occur during a referendum in the fall.

In other developments, WLUSU has approved their \$1.2 million budget for 1988-1989. "It is a very good budget," according to WLUSU V.P.: Finance Christopher Gain. "We have made room for capital improvements without damage to operating. There were some

continued on page 5.

## Bus Pass Problems

By Bryan C. Leblanc

The Wilfrid Laurier University Students' Union, in conjunction with the University of Waterloo Federation of Students, has made a proposal to Kitchener Transit and Waterloo City Council in order to secure a three month bus pass for university students.

The proposed cost of this pass would be \$94.50, which is currently the rate paid by high school students.

There has, however, been considerable resistance to this proposal from Kitchener Transit Director Walter Beck. In a meeting held on May 31, 1988 between Beck and representatives from WLUSU and UWFS, the

proposal was turned down flat. Beck said "absolutely not" when asked whether he would consider the three month pass. "For the number of students who use it, it's not worth it," according to Beck.

A comprehensive report detailing the benefits of the proposed pass was prepared by Scott McCann, WLUSU Municipal Researcher, and presented to Council on June 16, 1988. In it was outlined the specific reasoning behind the proposal for a reduced student pass, and a request for a subsidy.

According to the report, Kitchener Transit may, in fact be overcharging students with the current pass. Kitchener Transit estimates the total number of trips

taken by the average university student to be 139. With the cost of a four month pass at \$147.00, the cost per ride is \$1.06 when using the current pass.

The report also points out that Kitchener Transit saves money in administration costs with the university pass, none of which is passed on to students. The savings occur because the university pass is administered through WLUSU and UWFS.

The main benefits to Waterloo, as outlined in the report to Council, would be a reduction in the concentration of students living close to the Universities and a reduction in the severe parking problems at WLU.

Council, while apparently

continued on page 5.



# The Cord Weekly

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I can't believe  
there are STILL  
some positions  
available  
at  
Student  
Pubs!



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- \*\*\*Winter Carnival Editor: The Keystone
- \*\*\*Residence Editor: The Keystone

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The Cord, Keystone, UT&T, Looton:  
It's more than fun, it's really fun!

\*\*\*\*\*





**Laurier Gets Cash**

The Honourable Lyn McCleod, right, was in town to drop off a \$3.9 million funding grant for a new residence at Laurier. John Weir, left, looks quite pleased with the announcement.

Cord Photo By Erika Sajnovic

# Park Parking

By Frances McAneney and  
Bryan C. Leblanc

Wilfrid Laurier University's proposal to equip Waterloo Park with a paved parking lot to help alleviate the University's persistent problem of inadequate parking facilities has faced resistance from the McGregor Neighbourhood Association.

This group feels that building a parking lot in Waterloo Park will take away from the Park's natural beauty and cause "vehicular traffic (which) is a clear threat to the peace of mind of residents in the Central, Spring, and Fountain Street areas, too many of whom are already experiencing stressful emotional problems as a result of random nighttime traffic", according to the group's submission to Council on April 25, 1988.

Ken Morrison, a concerned neighbourhood resident who disagrees with the McGregor Association, has taken a petition to Waterloo City Council with the hope of demonstrating that there are many residents in the area who prefer the parking lot solution. He pointed out in a letter to Waterloo Council that "the residents of Waterloo will obtain in return for the use of the land a well maintained, visually pleasing lot for the period of May to August of each year at no cost. This is preferable to the mud hole which currently occupies that site".

Morrison distributed a letter on Bricker, Ezra and Clayfield Streets in an attempt to garner support for his position. According to his own figures, he received 18 of 36 back, all favorable to his view. The main concern of the residents who reside above the McGregor School is the students parking on Bricker, Ezra and Clayfield Streets which "are jammed with cars from early morning until late evening every day during the school year". A further concern is the lack of enforcement of the 3 hour parking limit. This limit was waived by the City two years ago to accommodate overflow parking caused by construction on the Laurier campus. This waiver ends in September and Region of Waterloo Police will once again begin ticketing illegally parked vehicles.

Morrison says "the solution (the McGregor Association) has suggested are in their interest, and having WLU provide on-campus parking could be disastrous for our neighbourhood". If the parking lot in Waterloo Park is not approved, the only feasible alternatives will be to continue the present arrangement, have W.L.U. demolish their houses on Bricker street in order to provide on campus parking, or erect a parking garage, according to Morrison. He finds all of these options unacceptable.

On July 11, Waterloo City Council approved a staff recommendation to defer construction of the proposed parking area until the Parks Master Plan is completed. This report, to be prepared by outside consultants, has been given high priority and is expected within a year.

# CLOSED!

By Frances McAneney and  
Bryan C. Leblanc

Last February's decision to restrict access to campus buildings has been upheld after an initial trial period.

The Ad Hoc Committee on University Hours instituted a policy last February which allowed student access to the first and second floors of the Peters Building, as well as the outer ring of the Library. The initial policy was instituted on order to assist custodial staff in cleaning the buildings, and to ensure the security and safety of staff, students and property. V.P.: Planning, Finance and Information Services Andrew Berczi requested that the Director of Security and the Director of Physical Plant monitor usage of the accessible areas between March 1 and April 15.

The results of the survey, showed that "the number of students using the facilities was even less than originally anticipated", according to Berczi. WLU Chief of Security John Baal noted "that there is ample space on the outer

ring of the Library's second floor to accommodate the few WLU 'Night Hawks'. In light of these surveys, it is apparent that this institution's physical assets in the F.C. Peters, Central Teaching and Arts Buildings are needlessly compromised". The survey by WLU Security forces "was made each day at approximately two o'clock in the morning" said Baal.

The new policy allows for the continued accessibility of the outer ring of the Library. However, "effective June 1, 1988, the first and second floors of the Peters Building (are to be) kept closed between the hours of 1:30 and 6:30 am" said Berczi. The administration, recognizing the students need for computer access has decided that "the outer ring of the second floor of the Library be permanently equipped with at least twelve microcomputers", according to WLU President John Weir.

WLUSU V.P.: University Affairs Jill Archer said "with the statistics that they have, I think what they have decided is fair. If

the Peters Building isn't being sufficiently used at night, then it should be closed". WLUSU President Karen Bird added that "the closure of the Peters Building, coupled with the expansion of microcomputer facilities in the Library provides enough services for those who want to use them".

Exceptions to the closing policy may be made where "special situations" are concerned. A "special situation" status may be obtained when a specific area of the University needs to be kept open to complete a project. In order to obtain this status, written approval the Vice President Academic, Dr. R. Muncaster is required. Individual students with "special situations" may remain in the closed areas after 1:30 am only after obtaining written permission from their appropriate Professor.

"The usage of facilities (will) be monitored in October and November of 1988 and the collected utilization statistics (will) be reviewed again by the (Ad Hoc) Committee (on University Hours) in December 1988.

**FREE  
NELSON  
MANDELA**



Hey there little girl...The WLU Golden Hawk was part of the festivities at the U of W on Canada Day. The Hawk, who is really CSSC conference Co-ordinator Tom McBride, was feeling a little hard done by because he had to walk five miles in the parade because of a flat tire on the WLU float. All in all, the Hawk had a fun and exciting time playing with the little kids.

Cord Photo By Anna Muselius



# When Universities and Business Collide

By William L. Cochrane

We are seeing in the 1980's a growing interest in the relationship between business and higher education.

This is a result of a recognition of the mutual benefits involved, as well as concerns about maintaining Canada's technological leadership and success in world markets.

Technological leadership depends, to some degree, on an interplay of corporate and campus resources and personnel. The business sector is often concerned with innovation, new ideas, processes and materials in the production of goods and services. Higher education works to preserve and disseminate knowledge from the past, from experiment, and from analysis and creation.

The relationship between these functions has helped to foster Canada's technological progress and economic growth.

The time is ripe to forge a stronger link between business and universities for, on the one hand, severe budget problems in higher education mean that the need for expanded corporate aid is critical and, on the other hand, in light of the increasing competitive gains by foreign nations, industry's requirements for timely, pace-setting research and skilled graduates have never been greater.

Both business and higher education stand to win from substantial improvements in funding for research and for personnel; both need to work to create greater strength through partnership.

Partnerships are not easily made. The process requires creativity, dedication, perseverance and hard work. But the effort is possible, if the potential partners

share a vision of the results of the new links.

The importance of higher education to the business world goes beyond the educating of the future workers and the advancing of science and technology. The liberal arts, humanities and social sciences involve breadth of vision and concern for quality of life that business needs to share.

The question of alternatives and values affects the manner in which technology is controlled and research is directed--both crucial to our shared future.

Government is playing a key role in fostering business-higher education partnerships. Ontario's 1987 Speech from the Throne referred 19 times to the role of universities, describing them not as tax-supported social programs but as crucial parts of almost every one of the new government's projects.

This new political sense of partnership among universities, industry and government is important. Both the provincial and federal governments are doing all they can, within the confines of a deficit budget, to help foster this partnership between corporate and university worlds.

While business and industry are understandably cautious about increased corporate funding--business thinking that the universities will take the money and retreat into "ivory tower" concerns, the universities apprehensive about the price tag attached to increased financial support from business.

Professor David Suzuki fears what he refers to as the "industrialization of the university," the loss of academic freedom. The reality, of course, is that

governments do not create wealth; they tax the producers of wealth--corporations and individuals--repackage the funds and distribute them to universities, hospitals, and so on.

Direct grants by business, therefore, merely remove the middle-man of government. The fact remains that uni-

versities need fundamental as well as applied research, and liberal as well as scientific studies.

In any partnership, both sides must retain some autonomy if the interaction between them is to be fruitful. Universities need to protect themselves from intrusion, and business and industry need



to evaluate their own needs clearly.

The focus on applied research and the clamor for "relevant education" needs to be widened. We need to recognize that the universities must continue to focus on liberal arts, and that liberal arts involve teaching not specific skills but the basic skills needed to acquire new skills and knowledge.

We all know that acquiring new skills is crucial today and will continue to be tomorrow.

Those who see the needs of business and industry at odds with a liberal education are, I think, misreading the times, the needs of the information age and the severe economy. With rapid change and increasing complexity in the marketplace, business and industry need men and women whose skills of understanding, criticism and communication have been honed in the study of the liberal arts. The narrower the training, the less flexible the employee.

The equality of higher education is directly related to institutional freedom and strength. Corporate support of higher education can contribute to the preservation of institutional freedom by expanding the universities, allowing them to pursue the goal of quality. With government controlling tuition fees and grant support, the only income flexibility is that generated by the development office in the universities--private funds.

However, higher education institutions must recognize that business corporations, unlike foundations, are not created for the purpose of making contributions to education and other non-profit sectors of society. They exist primarily to produce goods and services, and to prosper and grow they must earn profits for their shareholders. Their contributions to education are subject to the conditions imposed by the marketplace.

The prospect of business involvement in the university should be viewed as a resource, a source of strength, for both higher education and the business world.

The links that are supported by financial aid reach beyond dollars to include personnel, shared responsibilities through co-operative programs, research agreements and associate programs, as well as conferences and even sabbatical

exchanges.

While funding for equipment is a standard corporate gesture today, a commitment to broader funding that would help ensure the continued existence and strength of our institutions of higher education may become the sign of true corporate citizenship tomorrow.

As we move from a goods-producing to an information-processing economy, from hierarchical management to decentralized entrepreneurship, from lifetimes at one desk to multifaceted careers, we will prize those whose education has been concerned with the shared human experience of the community, of production and consumption, of time, of nature, of symbol, of value and of belief.

Intellectual activity which is not driven by a sense of ultimate meaning and purpose--of coherence--will be inadequate in an age of incredible social, economic and technological change. By the same token, business activity which does not recognize that to be human is to have values on which decisions are based can fall victim to great errors of judgment.

To ensure that universities continue to contribute both fundamental and applied knowledge and that Canada's business and industry profit from higher education's achievements, we need to look beyond conventional research and development funding.

Instead of the "industrialization of the university" as a threat to quality, we need to offer support that will expand the universities' funding base.

We can only gain from a strong system of higher education. And we can only receive this gain if we give new forms of support to institutions of higher education, to ensure that the tradition that has made Canada a strong educational centre continues.

We face a future for which we need to muster all our strength. One of our great sources of strength is, at this moment, threatened by funding cuts. Business and industry can act to create a new partnership with higher education, and by so doing help to ensure a strong tomorrow.

Excerpted from a recent speech.  
Thanks to the Toronto Star

**WLUSU**

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IN THE QUAD!  
SAT. JULY 23  
\*CASH BAR  
\*\$5.00 DINNER**

**MUSIC AND DANCING**

**HALLOWEEN**



# WLUSU BOD Approves Computers

continued from page 1.

cutbacks to the various departments but that was necessary to allow for some capital repairs that were long overdue."

These capital expenditures include equipment for Student Publications and sublet boards, similar to the ride board. The most contentious issue, however, was an \$18 640.80 proposal to computerize WLUSU. The system will aid in payroll, office management, accounting and

financial control.

Directors showed dismay and displeasure that they were not kept as completely abreast of the computerization plans as they should have been.

WLUSU President Karen Bird responded to this by pointing out that the computerization plans were made known in the June WLUSU report which was sent out to all Directors. "We have a toll-free number, you have

our home numbers, and we (the WLUSU Executive) have received very few calls. There has to be a commitment from you to find out for yourselves what is going on," said Bird.

Following a lengthy debate, the entire capital budget, including the computer system, was passed.

The WLUSU Board of Directors has approved a change in the student health plan. The old plan

has been discarded, and the new one will be from Freeman Insurance Associates. There are minor differences in the specifics of the new versus the old plan. The only major change is the method of payment for prescriptions.

Under the old plan, students had to show their company supplied insurance card and pay a \$1.00 deterrent fee. The new plan necessitates that students pay the entire cost of the drugs, the send a

form to the insurance company for reimbursement. They should receive a full refund, minus a \$1.00 deterrent fee, in a maximum of three weeks.

The WLUSU Board of Directors approved the formation of the Laurier Environmentalists, a campus club who's mandate is to act as a watchdog for environmental concerns both on campus and nation wide.



**Ruby Retires!**  
Pictured is Ruby Marks, WLUSU Bookkeeper, on the occasion of her retirement party in Wilf's.  
Cord Photo by J. Jonah Jameson.

## Transit Woes

continued from page 1.

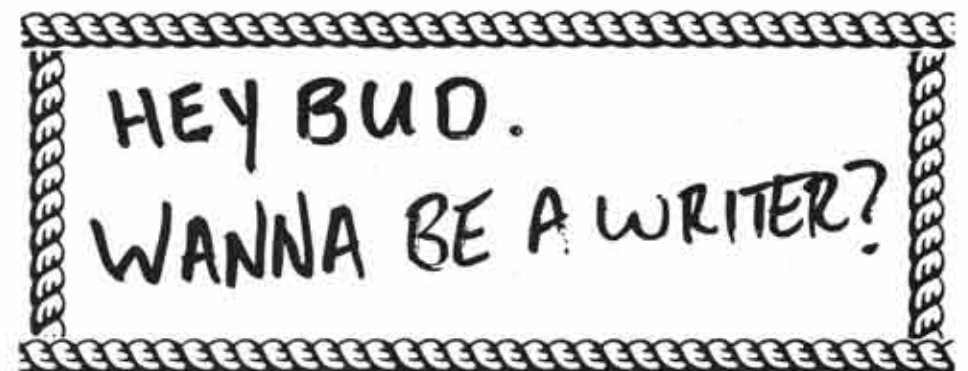
sympathetic to the proposal, declined to act upon it at the June 16, 1988 meeting. They are awaiting an analysis of the proposal by Jim Willis, the City Engineer.

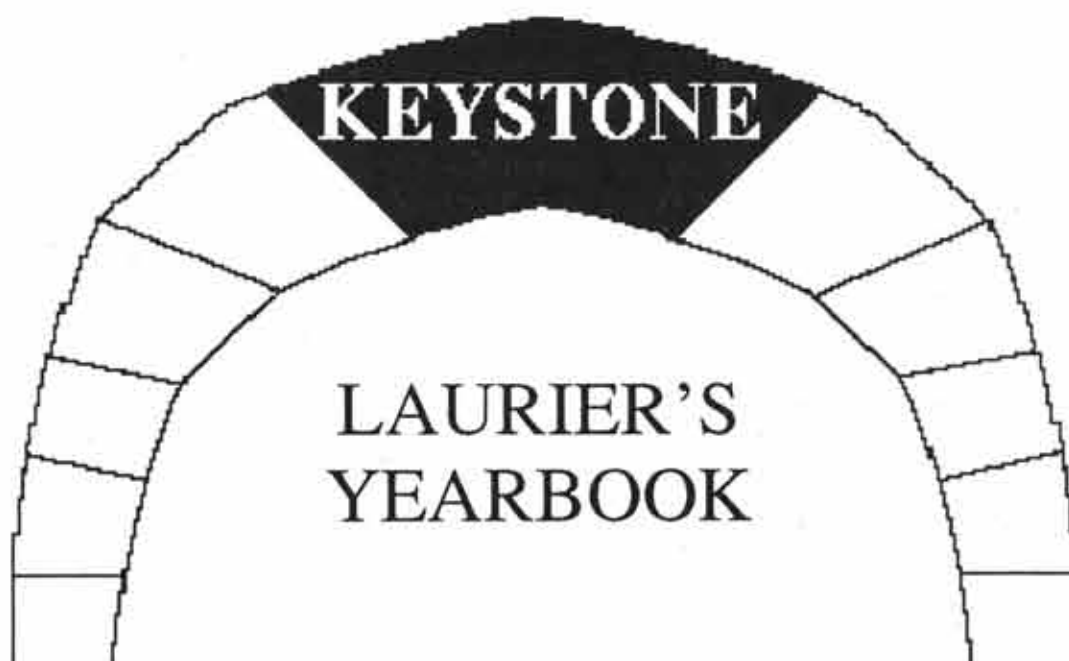
According to WLUSU President Karen Bird, "City Staff is recommending that Waterloo does not subsidize the pass."

Kitchener Transit has, however, offered a three month pass at a cost of \$120.00. WLUSU and UWFS will receive a 1.5% com-

mission for selling the new pass. "I think students have had a victory", according to Bird. "The biggest success is that we let them know that we are concerned. We lobbied them effectively this time, and they will listen to us next time. And we did get a cheaper pass."

This victory, however, may be short lived. Kitchener Transit is revamping the pass system and "the pass we negotiated will only be in effect for one to two years."





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# Canadian Student

## Promoting communication,

By E.A. Sajnovic

"What I became aware of was a definite lack of communication between student unions in a very vital area: services. I attended the National Conference of Student Services in Boston...and although I found it helpful, I felt that what was needed was a Canadian conference on student services which would look at the uniquely Canadian aspects of a conference which offered just as much and more at a substantially reduced cost."—Don Grant, 1987 Services Conference Organizer

With Grant's enthusiasm and dedication, his dream of having a uniquely Canadian conference come to fruition with the first Canadian Student Services Conference (CSSC) July 16th to 19th, 1987. The conference was sponsored by the Carleton University Students' Association with assistance from the Ontario Federation of Students (OFS) and the Canadian Federation of Students (CFS).

The first conference was designed to assist student unions in the development and operation of Student Services. The opportunity to speak with other Student Unions from across Canada was the main incentive in the conception of the CSSC. More than 30 universities and colleges attended the first conference and benefited from the interaction with different personal and ideas of other schools in the hope of perhaps bettering their own services for their students.

The CSSC offers workshops, keynote speakers banquets as well as giving students from respective Student Unions the opportunity to understand the need for improved and maintained student services in their respective schools.

"The following statement was generated from the first annual CSSC: 'The CSSC is an apolitical, non-partisan body made up of Canadian post-secondary institution's student organizations. Its sole purpose is to establish a network to exchange information and to develop conferences at which student governments can discuss providing the best possible services for students.'"—WLUSU Newsletter; Tom McBride, 1988 Conference Co-ordinator

The second annual CSSC, being held this week at WLU, will once again have more than 35 associations participating with a total of 100 student and staff delegates. Also attending will be Shelley Potter, Chair of OFS and James Tate, Vice-Chair of CFS. The conference will include seminars on a variety of topic, such as:

- \*Municipal Affairs and Community Relations
- \*Equality on Campus

- \*Liquor Liability
- \*Clubs and Societies
- \*Computerization

Also on the agenda are trips to the University of Waterloo Federation of Students' Campus Centre and Federation Hall, a barbecue, Luau and Outdoor Dance and opening banquet with guest speaker Robert Fulford.

At the conclusion of the 1987 conference, WLUSU submitted a proposal for the second annual conference to the CSSC Board Members which reviewed the proposal. Although it was the only one submitted the board decided that WLU was the place to hold such a conference. The lengthy package included a description of Wilfrid Laurier University and the Kitchener-Waterloo area; a workshop summary and proposed schedule; budget information; a proposed logo; and a brief summary.

Throughout the proposal, the members of the delegation to CSSC in Ottawa, Dave Bussiere, Tom McBride and Donald Blane, along with the co-operation of the 1987 Board of Directors of

WLUSU, submitted a cohesive and comprehensive schedule of topics of interest to themselves and all student unions. Included in the proposed list of topics were: alcohol awareness, student pub employees, marketing, volunteers, clubs, publications, planning of student retreats, staff-student relations, off-campus students, local government, administration, student association library, budgets 101 and 201, sponsorship, elections, first year representation. Along with these came other areas of discussion which were under review, which included group dynamics, legal aid centers, one-minute manager, and academic services. WLUSU also enlisted the aid of Wilfrid Laurier University Student Publications and the Wilfrid Laurier University Graduate Students Association. Also submitted were two proposed date slots for the conference: July 6th to July 10th or July 20th to July 24th.

As part of the proposal, the WLUSU Marketing Department, designed a logo for the conference with "the block style of the Cs in Canadian and Conference symbolize the firm commitment

that participating student associations have to keeping CSSC growing...futuristic reaching shape of the Ss in Student and Services exemplify the purpose of the conference to improve and expand student services...the symbol shows the student associations from across Canada meeting to exchange ideas and information." Another feature of the logo, as explained in the WLUSU proposal, was its ability to be incorporated with the school name each year. The proposal concluded: "Our commitment to CSSC has been proven, and if we are not selected as the host school, this commitment will not falter. We are prepared to cooperate with the association that is chosen by assisting with any of the ideas contained in this package, including sponsorship contacts."

By late November 1987, WLUSU received confirmation that they had been selected to host the Second Annual Canadian Student Services Conference on the WLU campus. In April of 1988, Tom McBride was chosen to coordinate the conference.

McBride is very enthusiastic



The 2nd Annual Canadian Student Services Conference is being held this week at Laurier. Workshops will be held Thursday through until Sunday afternoon with a variety of topics concerning university Student Associations. There will be 35 associations attending from across Canada with 100 staff and student delegates.



# Services Conference

## *promoting services*

about the conference and said the most difficult part was trying to accommodate all of his ideas into a short period of time. A secondary problem was "other conferences...there is only so many conference dollars out there and you have to compete with CFS and OFS etc. It is especially difficult when you are only at your second annual and there is little establishment of tradition/reputation for associations to attend."

McBride has been working from the time he was hired in arranging speakers and sponsorship. "...Little work was done from November to April because the conference was the responsibility of the 1988-89 WLUSU board and a conference co-ordinator was to be hired late in the year. It was just chance that I, one of the people to work on the proposal, was hired as co-ordinator."

Of the speakers which will be presenting at the conference, two are from faculties within Laurier: Dr. McMenemy, Professor of Political Science at Laurier and neighborhood Association leader, will be discussing how to effectively use the municipal government system and have a positive image in the community in relation to the workings of a university; and Dr. Teall, a Professor of Business and Economic at Laurier will examine the formation and implementation of budgets, with a focus on organizations such as student associations.

Also speaking at the conference will be David Wilmering, WLUSU's current computer consultant. Wilmering will be giving a workshop on how to approach computerization for both large and small associations. Wilmering is

a fourth year Business student at Laurier and was the 1987 President of Student Publications, where he gained the majority of his knowledge of computers and has assisted in obtaining some of the best equipment for the school paper and yearbook. Wilmering will also be running a workshop discussing Publications of different schools. The workshop will be centred around relations between publications staff and their respective student associations, autonomy, funding, and number and variety of publications.

Marie Gilkinson, the Programming Director for WLUSU will be discussing effective planning and staging of retreats for various departments within any association. Retreats are designed to enable those involved to brainstorm for ideas for events throughout the year for their stu-

dents.

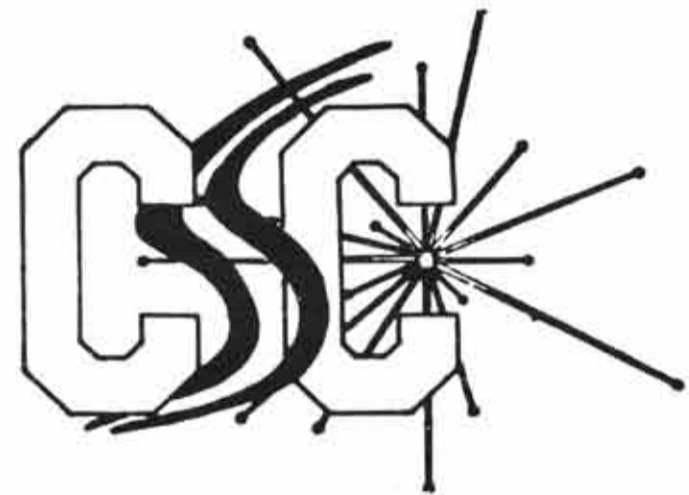
The purpose of all of these workshops is to allow student association representatives the opportunity to learn from those who deal and work in these areas everyday. There will be every opportunity to ask questions and perhaps meet with a specific speaker to further discuss any question that they may have.

McBride said, "For the conference itself, I hope the workshops are informative and the delegates are able to make contacts with their counterparts from across the country. I want the conference to be so successful that a couple of associations will be interested in hosting the third annual. It would be nice to move it out of Ontario to either the east or west part of the country."



Tom McBride

1988 CSSC Co-ordinator



### Wednesday, July 20th

12 - 6 Arrival and registration  
6 - 10 Banquet with special guest speaker Robert Fulford, former Editor of Saturday Night Magazine

2 - 3:30

3:45 - 5

### Thursday, July 21st

8 - 9 Breakfast  
9 - 10:15 #1 "Municipal Affairs and Community Relations"—Dr. McMenemy, Professor of Political Science at WLU and Neighborhood Association leader  
#2 "Daycare"—McMaster University Students' Union  
10:30 - 12 #3 "Running Trips and Dealing with Travel Companies"—in two parts  
#4 "Equality on Campus"  
12 - 1:30 Lunch  
1:30 - 3 #5 "Marketing"  
#6 "Academic Services"—Memorial University Students' Union  
3:15 - 4:45 #7 "Budgets 101"—Dr. Teall, Professor of Business and Economics at WLU  
#8 "Budgets 201"  
5 - 7 Dinner  
7 - ? University of Waterloo Federation of Students' Campus Centre and Federation Hall pub

5:30 - 7  
8 - ?

### Saturday, July 23rd

8 - 9 Breakfast  
9 - 11 #15 "Making Money"  
#16 "Clubs and Societies"  
#17 "Computerization"—David Wilmering, WLUSU's current Computer Consultant  
#18 "First Year Students"  
11:15 - 12:30 Lunch  
12:30 - 2 #19 "Health and Drug Plans"  
#20 "Elections"  
2 - 3:15 Break  
3:30 - 5 Barbecue, Luau and Outdoor Dance  
Evening

### Sunday, July 24th

8 - 9 Breakfast  
10:45 - ? #21 "Student Publications"—David Wilmering, 1987 WLU Student Publications President  
#24 "School Administrations"  
|| Delegate Meeting ||

### Friday, July 22nd

8 - 9:30 Breakfast  
9:30 - 12:30 #9 "Liquor Liability"—Dr. Robert Solomon, number one expert on liquor liability  
12:30 - 2 Lunch

#10 "Sponsorships"—John Young, Program Director from Fanshawe College  
#11 "Alcohol Awareness"—Dee Nicholson of Project Live Audience  
#12 "Alumni Relations"—Mike Sutherland, former WLUSU President and alumni affairs official at Laurier and Guelph  
#13 "Student Retreats"—Marie Gilkinson, Programming Director for WLUSU  
Dinner  
#14 "Providing Services"



# The Cord Weekly

Volume 21, Number 1  
Thursday, July 21, 1988

## Day Care Now!

For years now, people have been talking about day care, but no-one wants to do anything about it. Well, the opportunity has presented itself on this fine campus of ours and it is about time someone mentioned it again.

Day care has long since been merely just another feminist issue. It is now front page news, and a major thrust of the Tory (yes, a Tory government that almost has a heart) government's agenda. The citizens of Canada, both men and women, recognize the need for affordable, quality day care in order that they may hold jobs they either want or need.

At a University, there is a special need for day care, especially of the affordable variety. Single mothers and married students who have children are being denied full rights to an affordable, accessible education. Professors and staff, as well should have access to day care services at an institution which is allegedly progressive, like a University.

The opportunity to remedy this shortfall in services presents itself readily at present. With the acquisition of 232 King street North, the University will be able to free up some space on campus.

The time is now to use one of those houses on Bricker Avenue to remedy one of the gaps on this campus.

## Congratulations

Special recognition is in order for the University Administration. They have shown remarkable generosity in giving WLUSU not only \$20 000, but financing to cover the cost of an elevator.

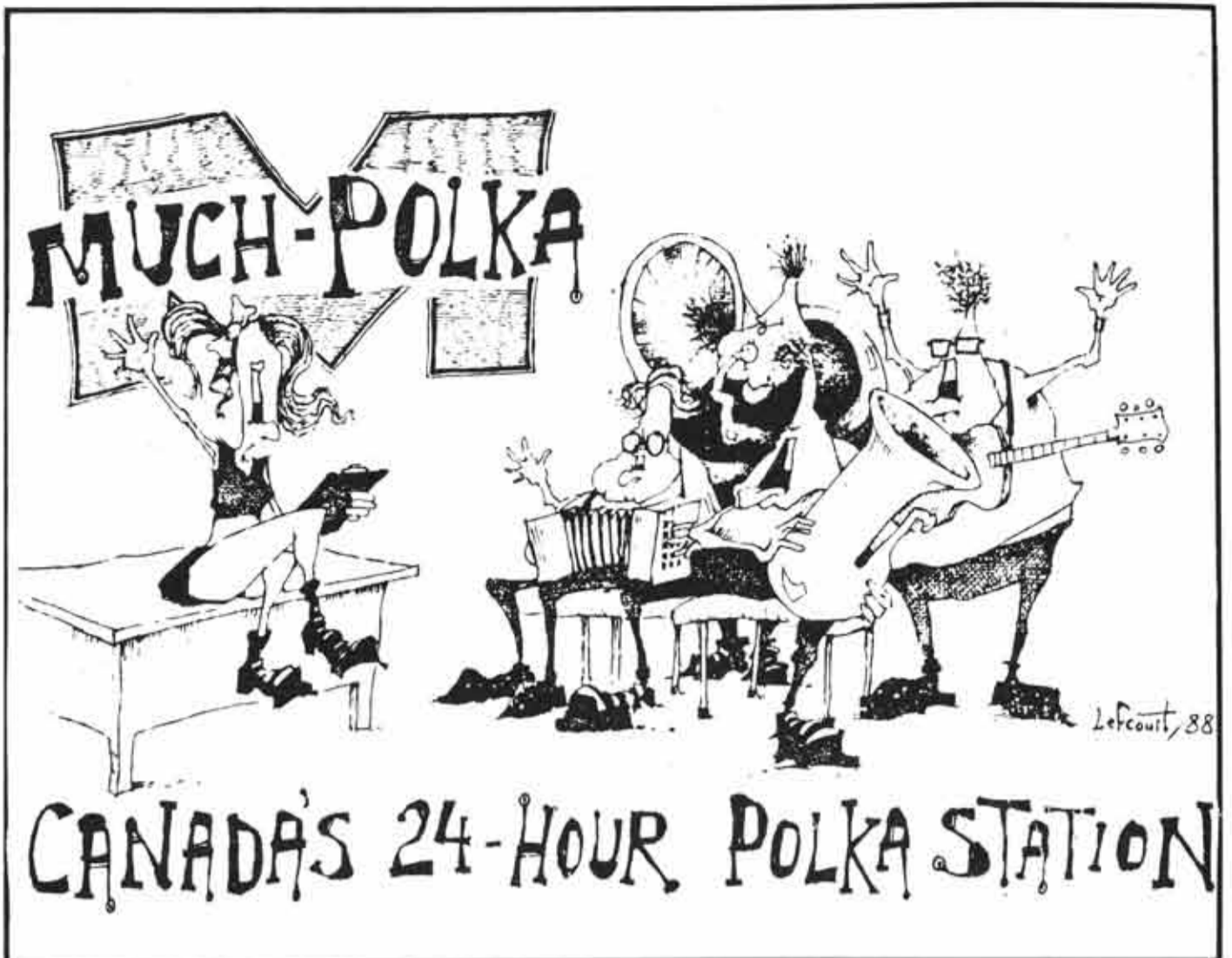
I'll bet you never thought you would see it in this space, but, Bravo. (See, it wasn't that hard, was it.)

Editorial opinions are approved by The Cord Editorial Board on behalf of Cord staff and are independent of the University, the Students Union and the Student Publications Board.

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## Tax reforms benefit students

As of July 1st, Canadians have been living with a new income tax system - a system that Finance Minister Michael Wilson called "a tax system that raises revenues in a fair and reliable way; a system that supports our national effort to promote economic growth...and social programs."

For students, tax reform means new education and tuition credits which can be claimed either by the student, or a supporting individual. Students will be able to claim 17% of post-secondary tuition fees paid as a tax credit instead of the current deduction. Also, a credit of \$10 per month will replace the \$50 per month education deduction for full-time students attending a designated educational institution.

These changes mean that students who earn up to around \$8,000 will not have to pay income tax, instead of the current roughly \$6,000 gross income maximum before taxes will be paid.

In most cases however, students do not use all of their allowances. Under tax reform unused portions of both the tuition and education credits up to a limit of \$600 can be transferred to a supporting individual, such as a parent or spouse. This new

Guest Comment  
By  
Doug Earle

provision is meant to recognize the financial costs of sending a child to university that is borne by parents. Tax credits are fairer method of taxation because the same tax savings are applied to all tax payers, regardless of their income. These credits are subtracted directly from tax owing rather than from total income. It is estimated by the Finance Ministry that "over 600,000 full-time students" will benefit from these changes.

Tax reform doesn't address the problem of co-op students which was mentioned in a recent meeting between WLUSU President Karen Bird and local MP Water McLean. Co-op students work eight months in one year and only four in another. But during the eight month year they pay the full tax rate and nothing during the four month year even though throughout this whole period education expenses are expected to be covered.

## Reader supports writing centre

Editor, The Cord:

It is the comment by Emet Wilde, entitled, "Ruling Smacks of Autocracy", published in the May 26th, 1988 issue of **The Cord**, which has inspired this response. I will limit my comments to two points made by Mr. Wilde, those which most strongly need addressing.

I find it interesting that Mr. Wilde supports the non-credit Writing Centre in theory but disagrees with the testing method because one might have an off day, be required to, as a result, attend the non-credit centre, and therefore negatively affect six weeks of one's life. Compare this, if you will, to a job interview, where a bad day could negatively effect one's entire career. Would Mr. Wilde say that if one has an off day when interviewed for a job, the potential employer should be compelled to change the hiring decision because it was unfair? Testing is a way of life, and the least biased way of ranking people or determining one's

Letters to the editor must be typed, double spaced and received by Friday at 6:00 p.m., the week before publication. Letters must bear the author's full name, telephone and student numbers. Letters must not exceed 400 words. Go wild.

knowledge in a given area.

And if it is the non-credit aspect of the requirement to which Mr. Wilde objects, perhaps he should consider that by failing to meet basic writing requirements at the university level, one fails to possess the skills necessary to complete a university program, and should, if unwilling to or incapable of completing the

six-week program, be refused admission to or asked to withdraw from an institution of higher education.

Mr. Wilde concludes his comment by asking if the University administration has the authority to force students to enroll in a program that increases their work load but provides no credit. To this I would respond that the administration is acting on a regulation passed by Senate, an elected, ruling body of the University, on which he could have tried to procure a position if he desired to be part of the school's decision-making process.

It has always puzzled me that Laurier gave credit for English 102, a course covering subject matter with which a student should be comfortable before entering university, and applaud the administration and Senate for making the change to a non-credit writing centre.

Sincerely,  
(Ms.) Donna F. Randall  
Current WLU Student



# In defence of smokers

*Editor's note: This column appeared three years ago, before the new smoking policy was in place. It is dated, but it still had us in stitches as we searched desperately for something to fill this space. Read, and please giggle a bit.*

By Bruce Arculus

When I started to smoke, cigarettes were about 60 cents a package. They are now rapidly approaching the three dollar mark.

I smoke. Why? Because I'm stupid. Why don't I quit? Because anyone can quit smoking; it's only a real man who can face cancer.

Last week a woman in the Torque Room politely asked me to stop smoking while she ate. The nerve! The utter gall of these fascist types who rudely and insolently maintain that smokers have no right to pollute the atmosphere. Well, for smokers, cigarettes are better than breathing. I told the woman that, and she was entirely unmoved. She said that the Torque Room doesn't enforce the non-smoking areas, and even provides ashtrays on tables that are supposed to be designated as non-smoking. Angrily, I ground out my cigarette. People who eat in the Torque Room are taking more of a risk eating the food than smoking anyway.

My mother, who professes to love me will occasionally mail me a package of gum and a heap of anti-smoking pamphlets adorned with ugly people who live in alleys sucking so desperately on a cigarette that their entire faces cave in. Inside, there are pictures of a happy, smiling lung that is labelled 'healthy'. Next to it is an ugly putrefied black nightmare labelled as 'cancerous'. Here, Mom has taken great

pains to write in 'Bruce's' before 'cancerous'. Naturally, I worry, and I smoke more.

First of all, tobacco advertisements now stress that their particular product is fresh, exhilarating, and very mild. This is reassuring. Someday I will die of extra mild cancer.

Secondly, I like my smelly clothes and yellow fingers, thank-you very much.

Thirdly, it's so cool. I know that people notice me when I walk into a room with a cloud of smoke, and cigarette ash falling all over my shirt.

Fourth, my health is fine. Sure, I take a taxi everywhere, and stop to catch my breath if I have to climb more than four stairs in a row, but that's because I have to light up a smoke. And I don't like playing sports either, but that's because basketball and squash courts don't let you smoke while you play.

One of the more convincing arguments, however, comes from my girlfriend. "Ugh, kissing you is like kissing an ashtray!" Well, what's wrong with that, aside from the stains on your tongue? Don't knock it until you've tried it, I tell her. "Cancer can be beaten," she screams as she clouts me over the head.

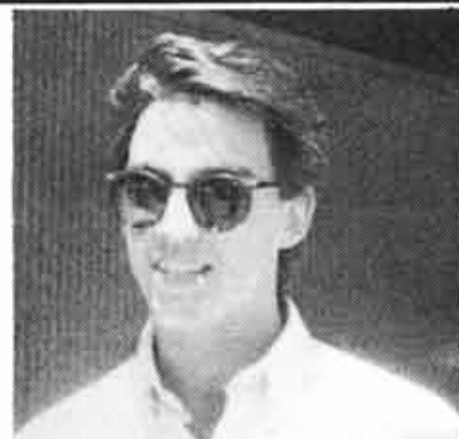
I see that Wilf's recently started to enforce non-smoking in one area of the lounge. This is ridiculous. I have no time for these namby-pamby wimps who are frightened of the threat of lung disease. As I said before, I'm in great shape. I cough and hack for ten minutes each morning simply because I've had a cold for six years. No problem.

So, to all those people who think they're doing me a favour by telling me to quit, I have one thing to say. "If you can't stand the fire, get away from the stove."

# Question of the Week

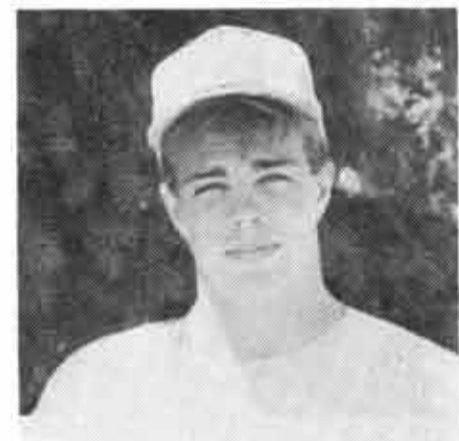
What would you rather be doing on this sunny afternoon?

**Cameron Jarrett**  
Helping Uncle Eugene on the farm!



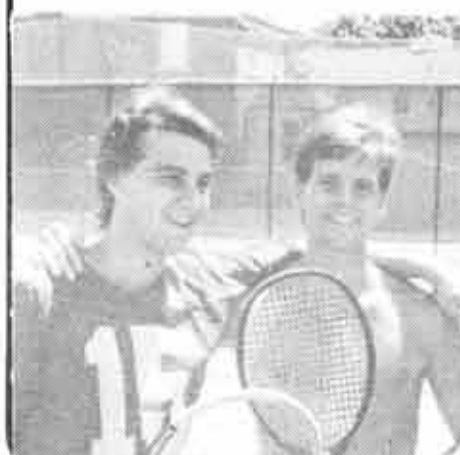
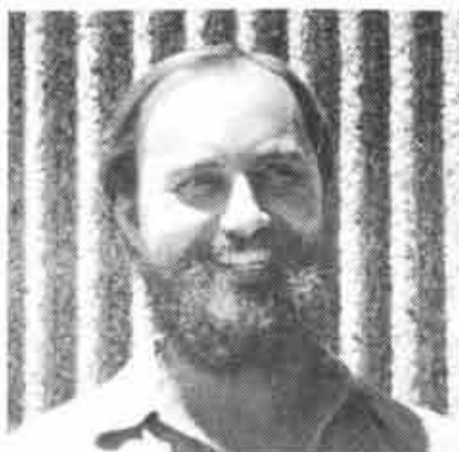
**Claudia Pestrin**  
With Chuck in his pool.

**Chuck Caswell**  
Playing in my \$9.99 strawberry shortcake swimming pool!



**Trish Sibley**  
I'd rather be in Ottawa with my boyfriend.

**Darcy Rodney**  
Pretending I'm an otter.



**Joey Chitwood + Biff Schmengy**  
Cutting John Weir's Lawn.



The next issue of The Cord Weekly will be published on September 9, 1988. Deadline for Letters to the Editor is Friday, September 2, 1988. All submissions are welcomed. The Cord reserves the right to withhold any submission the staff deem to be libelous. The Cord welcomes submissions for all sections of the newspaper and encourages student involvement. If we get it, we don't have to run things from years ago, no matter how funny they are, nor do we have to stay up until the middle of the night. This coming weekend is the final production stretch for the WLUer - all help is gratefully accepted.



# The Scene

Little boy closed his eyes today  
Little boy never heard his momma say  
nine months I carried you  
twenty years I dreamed with you  
Midnight come and  
you throw it all away  
- Andrew Cash

## Spotlight On '88: COCA National Conference

By Cori Ferguson

7:54 a.m., Centennial Ballroom, Holiday Inn London, Ontario. Behind the stage, musicians roam around waiting to sound check. The crew is hard at work setting up for The Paul James Band. Only three hours earlier James himself put in an appearance at the Carling O'Keefe Hospitality Suite to sip the suds with colleagues and fans alike. He'd just gotten back from a gig down the street. As soon as they finish their showcase set later this afternoon, The Paul James Band will be packing up to drive back to Toronto. He's not the only one living at this grueling pace - there are approximately 450 others in the same boat. This is COCA 1988.

'Spotlight on 88', the 1988 Canadian Organization of Campus Activities Conference, became almost a blur of activity to many of the delegates, organizers, volunteers, and performers by the end of its five day stretch. Imagine attending seminars all day, seeing at least six bands a night (sometimes as

many as 12 in one day), and then splitting your time between the Labatt's, Molson's and Carling O'Keefe Hospitality Suites until the wee hours of the morning, only to rise again at 8:00 a.m. to start the routine all over again.

More than just an opportunity to party free for a week, COCA is the conference where university

and college buyers sample a smattering of what is available to be booked for the upcoming school year. They are given the opportunity to see lecturers, movies, comics, hypnotists, and bands, and then decide which acts are tailored to their college market. Representatives from various agencies, record companies, sponsors, and tour companies aid in the decisions by providing as much information as possible to those with the cheque books. Business cards are exchanged, bookings made, deals clinched; all in a high energy atmosphere backed by a constant barrage of the best new Canadian talent available.

With over thirty acts playing in four days, it is nearly impossible to remember exactly what songs they played, or what the individual songs sounded like so the entire conference has been capsulized to highlight the outstanding performances and minimize the disappointing ones. For a look at the comedy/variety acts that showcased, check out the article on page 12.

The opening showcase proved to be one of the most entertaining as far as audiences were concerned. Generally, the acts were geared more to crowd pleasing than actual musical ingenuity.

**The Uptown Blooze Band**, native Londonites, opened the night to an anxious, obnoxious crowd. With the image down, right to the requisite black sunglasses, they pounded out a series of classic cover songs - you know, the type that every band seems to start out doing. They managed to throw Pink Cadillac, Tequila, Gimme Some Lovin', and Hypnotizing Boogie into their half hour set. As far as presentation, the stage show was predictable, not boring but predictable. They are a band that are guaranteed crowd-pleasers, but fall short on originality.

Cover songs were the order of the evening, as the second act, **Richard Janik**, took care of the seventies for anyone who misses them. Very much a lounge act, Janik included Jet Airliner, Kan-



ZAPPACOSTA

sas City, and an incredible cover of Candle In The Wind. He plays both the acoustic guitar and piano synth to add variety to his one man show. A perfect place for Janik would be Wilf's on a Saturday night.

The first of many Q-107 Homegrown winners to perform during the conference was **J. Brian and The Cassettes**. The name is self-explanatory. The band consists of J. Brian and a cassette machine which plays tapes of pre-recorded back-up. He's released a single, and said he'd just done a show at Toronto's Diamond Club (though I find that hard to believe). Da Do Ron Ron, and Peggy Sue had the crowd bopping along, singing out of key, but having a great time. He closed out the set with Mony Mony and yes, people filled in the missing lyrics (something I had hoped died long ago).

Laughs abounded during the next segment of the night - the Catch A Rising Star talent quest. Our very own Marie Gilkinson and Murray Jose entered, sang, and had things thrown at them. Bubba and the Hawaiians got a good response simply because Bubba, a Sheridan College student, had already gained the cult winning student, Ginette

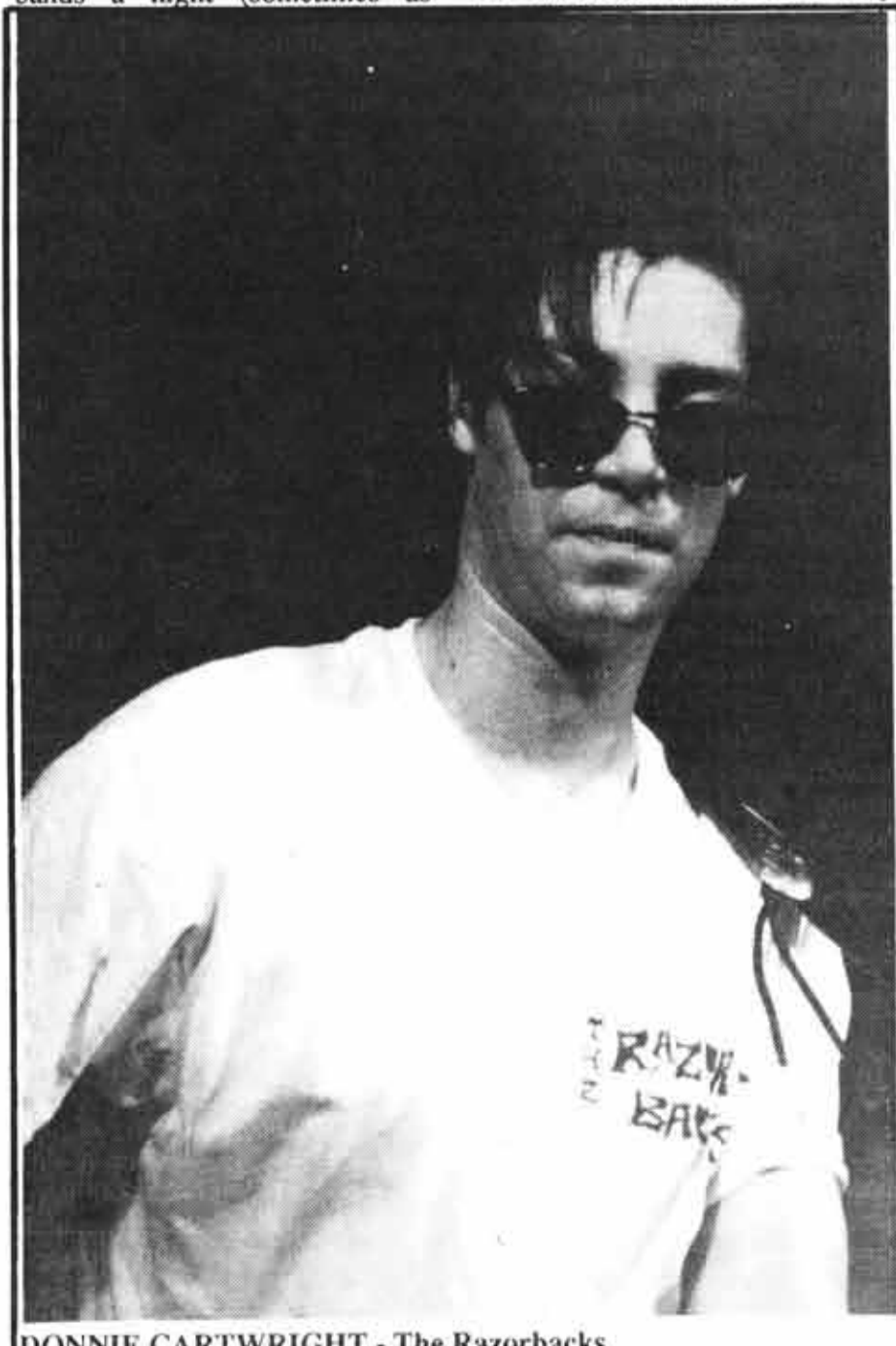
Boulianne from Algonquin College, could actually sing.

Rounding out the night in their high energy, rocking fashion, **The Razorbacks** blew the crowd away. Sporadic dancing developed into all out bopping and the band got so wrapped up in the audience's energy that they played a full fifteen minutes longer than allowed. Rumour has it that their agents were fined, but the band had heard nothing of it at press time. Their showcase set proved that they can command any audience. O.k., I'll admit it, the Razorbacks are one of my favourite bands, and I have raved about them for months in the paper, but these guys are going to be BIG. They've just signed a deal with WEA Records and are looking at worldwide distribution right now. Despite persistent rumours, I am not getting a percentage of their revenue.

SHOWCASE #2 - Monday, June 13, 1988 8:30 p.m.

Although the line up for this showcase looked really promising, by far this was the let down showcase of the week.

**Sunforce**, a Toronto reggae band who've played with The



DONNIE CARTWRIGHT - The Razorbacks



Sattelites and Messenjah, opened the night with a stock, boring set. There was no variation to the music or stage show. It was alright, but certainly nothing worth booking when schools can get Messenjah and the Sattelites.

The Heavy Metal sect had their representation at COCA in the form of Kitchener-based cover band, **Syre**. A professional stage show was about all these guys had going for them. The delegates streamed out the doors of the ballroom steadily as the set wore on. It would have been nice if the boys had checked out the lyrics of their covers before they took the stage.

Although **National Velvet** was billed as one of the most promising acts of the conference, they came up way short in their performance. Lead vocalist Maria DelMar arrived on stage wearing a black mini that barely covered anything and a bat cape. From the second they took the stage her attire set the tone of the set - no one could take them seriously. They appeared to be into themselves and very pretentious. On vinyl these guys are great but there is no transferring their sound to the stage.

Just when we were sure that the evening had been wasted sitting through this musical drivel a small man dressed a poor boy cap, baggy pants and little shoes climbed on stage with his acoustic guitar and his band and set about mesmerizing the very bored delegates. **Andrew Cash** delighted, enthralled and amazed everyone. His energy, talent and drive shone through the clouds of mediocrity that had settled over the room. By far the most popular act to showcase, Cash gained legions of loyal fans from one half hour set. Judging by the reactions of those with the cheque books, Cash will be very busy at college and university campuses this coming year.

**Zappacosta** ended off the evening in fine "Canadian" style. By "Canadian" I mean the sound that Canada has become known for in the world market - boring, shitty pop. He played his hits, all three of them, and then he left. Out of respect for those who like that sort of music, I will say nothing more, except that his stage show also lacks punch.

SHOWCASE #3 - Tuesday, June 14, 1988 10:00 p.m.

After a formal dinner and a fiasco of an Entertainment Awards ceremony, the showcase started at least an hour behind schedule. By this point the crowd was restless and itching to get on with the evening so they could get to the Hospitality Suites.

**Hart-Rouge**, a bilingual act out of Winnipeg, got the night off to a promising start. Their mix-

ture of French and English lyrics, synth drums, keyboards created a progressive pop sound that could only be described as infectious. **Heart Of The Matter**, an insipid love song with no meat, and **What Drives The Band**, highlighting the acoustic guitar, are two of the songs that demonstrated the range in Hart-Rouge's performance. Despite the fact that two of the three women in the group looked like bookend Barbie Dolls, they put on a solid musical performance.

Vancouverites **Bob's Your Uncle** assaulted the crowd with their very visual approach to music. The stage show ranged from bizarre at worst to completely captivating at best, but never it disappointed. Lead vocalist Sook-Yin Lee used props, masks, and imagery to bring the audience into the private world of Bob's Your Uncle. Her versatile voice covered all ranges, and provided backing sounds, like birds singing, to the music. A highlight was their cover of the Spiderman theme which began as reggae and ended up as thrash. Truly an act to be seen, it may be difficult to transfer Bob's Your Uncle's sound to vinyl.

Last year at a WOW night the CCR tribute band **Green River** had the Turret rocking and this year they did the same to the COCA delegates. From beginning to end of their set the dance floor was filled. A guaranteed good time for any CCR fans, Green River are a professional, talented act that have developed an excellent reputation in the college market.

The showcase finished with a blistering set by Ottawa's own **The Randypeters**. Their music has a hard, biting edge that gnaws at you long after they've finished. Vocalist Piet Botman oozes sexuality and charisma that he flaunts blatantly as he romps about the stage. Backed by solid musicians, Botman is the heart and soul of The Randypeters. The band's incredible intensity on stage adds to their attraction. Watch for these guys in the future.

SHOWCASE #4 - Wednesday, June 15, 12:30 p.m.

The most incredible variety of talent all conference took the stage that afternoon in a progression that mesmerized the now weary delegates.

**Carmela Long**, a lanky sexpot with flowing hair, opened to the delight of the male delegates. Despite coming off as a tramp that only pays attention to male audience members, Long put on a decent show. Consisting almost solely of covers, she and her band rocked through everything from The Eurythmics to Heart to John Cougar Mellancamp. One original song was included, most-



Cord photos by Cori Ferguson

ANDREW CASH

ly to show that they had the capacity to be creative at times, but it wasn't as well received as the covers.

Yet another of the Q-107 Homegrown winners, **Basic English**, followed. Originally from Halifax the boys now work out of Toronto. Their sound is a mixture of sixties influences and roots rock that has had them labelled as "reminiscent to R.E.M. and the Georgia Satellites". Live they put on a decent show, but nothing truly spectacular. Vocalist/guitarist Tim Armour pranced around barefoot and spent much of the time shaking his curly locks from his eyes. The vinyl I've heard from these guys is much better than their live show which had a much harder edge to it. The best song offered to us was *Outside The Law*.

Stuck in a very precarious position, for following Denny Dent is not exactly easy, **The Paul James Band** put out a valiant effort to combat the force of Dent's presence. Plagued by snapping guitar strings (three in two songs), James played a sampling of his most well known tunes as well as a cover of *Be Bop A Lula* which saw him wandering in the audience taking the requisite drink from a fan. Almost Crazy managed to lure two people to the dance floor - not a small feat considering the condition of the

delegates by this time. James has played with all the greats - Muddy Waters, Bob Dylan, Lightnin' Hopkins to name a few - and is himself an extremely talented guitarist and entertainer.

SHOWCASE #5 - Wednesday June 15, 1988 - 8:30 p.m.

As the entire schedule was an hour behind, the final showcase of the conference got off to a late start.

The Toronto based progressive jazz ensemble **Manteca** filled the ballroom with a poppy, intense set of jazz fusion. Buoyed on by a fresh, intellectual approach to music, Manteca's set included songs like *Fungus Among Us* (a completely percussion-based song), and *Queen's Quay*, complete with the feeling of the Quay. It is very difficult for an instrumental act to hold the audience's attention for long periods of time but Manteca manages this with ease.

The last in the string of Q-107 Homegrown Winners, **Simon Chase** blasted out a searing set of Triumph-like tunes. Their resemblance to Triumph is not surprising as Rick Emmet from Triumph produced their album and obviously added his musical influence to their sound. Simon Chase (incidentally they are a band and there is no one in the band named Simon Chase) are at best a forgettable musical endeavour.

Third to last act to showcase were Montreal's **The Darned**. Musically they are as weak as their name. They are considered to be veterans of the Montreal roots revival, but their sound is bland and nondescript. To be fair to them, they were the third to last act of the conference and everyone was pretty entertained out by that point.

The average age of Van-

couver's **Afterall** is 20 yet these youngsters have got a solid grip on the Canadian alternative sound. In the same vein as The Grapes of Wrath, with sort of Blue Rodeo-ish riffs, Afterall have an accessible, danceable base. It seems that every new band is embracing the roots of rock and roll, but Afterall embody the spirit of the music. Despite their age, and the fact that they had never released an album before, Afterall signed a deal with Capitol-EMI of Canada for world wide distribution. Afterall will soon be moving to the forefront of new Canadian talent.

The grand finale of the 1988 COCA conference had veteran **Robbie Dupree** and friends take to the stage to offer a trip down memory lane. Who's Robbie Dupree? He's the guy who had a couple of hits years back with *Hot Rod Hearts* and *Steal Away*. You'd forgotten him? Well so had most everyone there until he played *Hot Rod Hearts*. Backed by a band including Tony Levin, Jerry Marotta, Andrew Essex, Ann Lang, Tom Nicholson, and Vinnie Martucci (all famous in their own right - playing with greats like Peter Gabriel, Paul Simon, Paul McCartney and Robbie Robertson) Dupree provided a lounge-type atmosphere in which to wind down and relax.

Although a lot of the hottest campus acts were not showcased, for example 54-40, the 1988 Canadian Organization of Campus Activities conference offered a taste of what is bound to become hot this year, as well as what definitely will not.

Look for Andrew Cash, Afterall, and The Razorbacks (I had to mention them again) to make big steps in the music industry this year. If you get a chance to see any of these acts, by all means go, and go fast, before they break into the big time.

## Who's hot and who's not

### TOP FIVE

### MY FIVE FAVES:

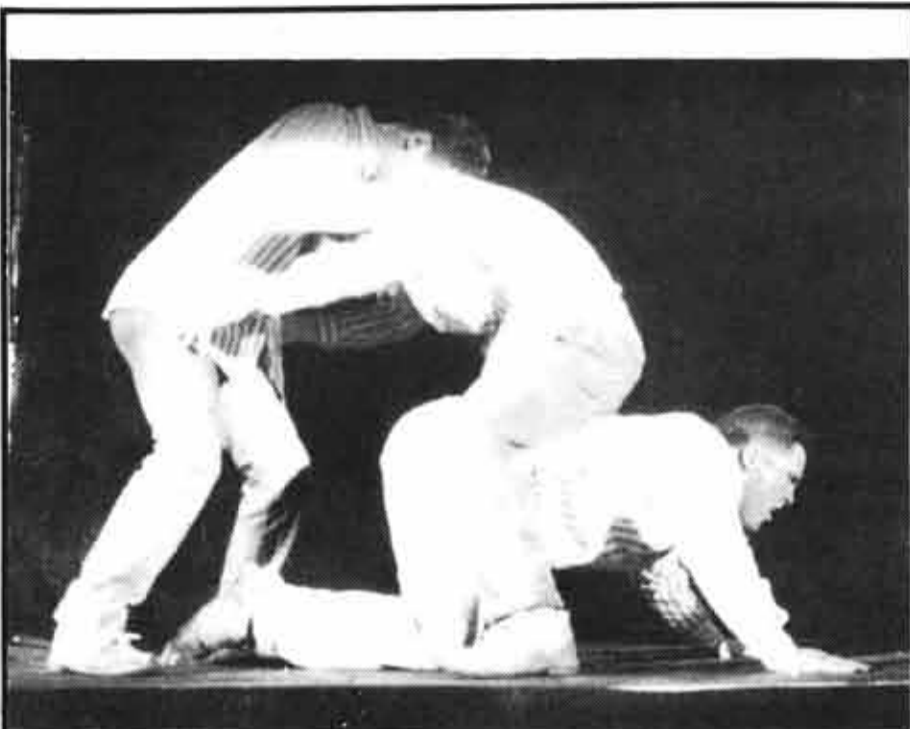
### FIVE WORST:

1. Andrew Cash
2. Razorbacks
3. Zappacosta
4. Bertice Berry
5. Corky and the Juice Pigs

1. The Razorbacks
2. Andrew Cash
3. Afterall
4. The Randypeters
5. Corky and the Juice Pigs

1. Syre
2. National Velvet
3. Illustrated Men
4. Larry Morgenstern
5. Sunforce





**WHAT THE HELL??** Although this may look weird, it certainly wasn't the most bizarre part of the Corky and the Juice Pigs comedy routine. These guys throw convention out the window. Above, from left to right, Joe, Phil and Shawn demonstrate part of their impression of Solid Gold Dancers.

Cord photo by Cori Ferguson

## Juice Pigs and Berry Hot comedy at COCA

By Cori Ferguson

Although not the major focus of the COCA conference, comedy and variety had its place in all of the showcases. The organizers made sure that at least one comedic act was represented per night. Not only was it a nice break from bands, the comedy showcase was the very best available for bookings in the next school year.

The Sunday night showcase saw the comedy group **Illustrated Men** take a break from acting as official emcee's for the evening to show off their blend of improv and stock comedy. The improv session was the best part of the show, as their skits were extremely flat, but even the improv was nothing exceptional. **Illustrated Men** were disappointing both as emcee's and as comics.

**Larry Morgenstern** tried vainly to capture Monday night's audience approval. He had some good jokes, but his stand-up routine was nowhere near as funny as expected. His penchant for filthy humour had been toned down for the conference and it came across as somewhat dull.

Tuesday night featured the two best acts of the conference. The first, **Bertice Berry**, established herself as one of the funniest women around. Her impressions of famous people were blended with pokes at white people (There are so many white people out there it looks like a blizzard"), and sex to create a fun time without resorting to shock value. By far Berry was the most impressive comedienne to showcase. Besides her excellent humour she did not rely on a black mini skirt to get the audience's attention.

**Corky and the Juice Pigs**, a musical/comedic trio, demonstrated why they've become one of the most popular acts on the Canadian college circuit. Their unique approach to comedy included some rather warped songs (like *Psychopathic Killer in the Summertime*), a hilarious impression of *Solid Gold Dancers* which had the homophobics in the audience squirming in their seats, and the slightly offbeat skit "Two Game Show Hosts Meet In The Street". On stage they let loose and nothing is beyond them. Although they've only been professional for less than a year, these winners of the *Crystal Comedy Quest* have made a name for themselves already.

What more can be said about **Mike Mandel**? He's a hypnotist, or mentalist, whichever you prefer. He gets volunteers from the audience to come up and make fools out of themselves on stage. It's fun to watch and fun to participate. The Wednesday afternoon showcase was no exception.

No words can fully describe **Denny Dent and His Two Fisted Art Attack**. It is something that must be seen to be believed. He arrives in paint-splattered clothes, takes three brushes in each hand and to the music of a selected superstar he splashes bold colours on a page to create a vision of the rock star. It may sound weird, but it is unbelievable. Dent received a standing ovation, the only one at COCA, for his renditions of John Lennon, Beethoven, and Jimi Hendrix. It was amazing, absolutely amazing.

In an assault on everything that one holds near and dear to them, **Kenny Robinson** launched his comedic attack on the sensibilities of the COCA delegates late Wednesday night. Absolutely filthy is about the way to describe him. His stand up show was basically about sex, the institution of marriage, and what your parents do behind closed doors. Robinson had the room howling with laughter and clutching their sides gasping for air before he finished.

Although comedy was only a small part of the conference, those who brought the laughter to the week were among the best available. Look for Corky and The Juice Pigs to break out this year, as well as Bertice Berry to be travelling to a lot of campuses in the next little while. Both are well worth seeing.

# Canadian dance at finest

By Marney Eddington

The second Canada Dance Festival, the largest such gathering of troupes and dancers in this country took place in Ottawa from June 25 to July 2. It boasted 30 companies and over 250 artists and was indeed a spectacular eye opener into the recent realms of what's "hot" in the dance world.

The festival occurred over the course of eight days with tickets ranging from \$6 for smaller shows to \$16 for good seats at the finale. Surprisingly enough, Festival passes were made available for eager dance lovers for a mere 30 dollars. The pass not only entitled its bearer to one ticket for every night - and some nights featured as many as four companies - but offered priority seating for all reserved shows.

It would be not only time consuming but quite impossible to detail the merits and weaknesses of every show in the manner they rightly deserve. If I may be so bold as to venture my rather subjective opinions of each night in a general fashion, I will concentrate more energy on the action-

packed, diversified finale.

The Festival opened with the four year old Foundation Jean-Pierre Perreault's number *Les lieux-dits*. According to available sources this company has established a fine reputation over the course of its short existence and their performance was a solid choice for opening night.

Unfortunately, the two long hours of foot-stomping, hand-clapping movement accompanied by no music did little to entice the audience; on the contrary, it had many people departing before its conclusion.

Monday's show included *The Natural Order* by Le Groupe de la Place Royale and *He Called Me His Blind Angel* by Contemporary Dancers; the night was humorous as a well as educational. Although I am an avid fan dance fan, I was not completely aware of the new trend in dance. Nudity, bizarreness and complex themes about humanity are "in"; toe shoes and picture perfect technique are no longer the key issue. Dance has become the reflection of the fusion of mind and body; if one is liberated, so

then is the other and necessarily, the reverse is also true. Dance embodies vocalization of feelings, audience interaction, and necessitates more than ever a communication between dancers. Given the movement away from synchronized choral movements from five to twenty people flowing together while performing very different moves. Although the night was enjoyable, it was a little long and repetitive. *Vertigo Danse*, a company but four years young, was fantastic in its performance of *Don Quichotte*. To my relief this group simply combines it with energy, humour and bizarre intrigue. The eight member company, dressed in cowboy outfits performed their frenzied number around 4 saddle horses, which were creatively utilized to integrate leaps and falls into the work.

Montreal Dance, having performed earlier that evening, paled by comparison. I was especially disappointed by the rather lifeless choreography which was too long

continued on page 14



## INSIDE TRACK

Compiled By Cori Cusak

Torontonian **Andrew Cash** recently appeared at a folk festival in London, England. This solo gig was in support of his recently released LP, *Time and Place*. From all accounts Cash so impressed the English audience that he will be going back there, this time with his band, to play a series of dates. Fans of Cash can catch him at Harbourfront August 5-6....Toronto blues artist **Paul James** has embarked on a Western Canadian tour that will see him returning to the Toronto area in mid-August. James plays Entex in Mississauga on August 26, his final date before he goes on holidays....James also appears on the new **John Hammond** LP, playing lead guitar....When **Bo Diddley** rolls into town for his latest series of shows he won't be using Paul James as his guitarist. Due to the Western tour James is unavailable so ex-Bop Cat **Jack DeKeyser** has been hired as Diddley's axeman....Although it's not a Beatles reunion, **Paul McCartney** will have **George Harrison**, **Ringo Starr**, and **Julian Lennon** at his side when he plays Shea Stadium on September 17....Ottawa's own **The Randypeters** will be backing up **The Phantoms** this Saturday night at the Sibonney club in Toronto. The Randypeters have just released a six song EP

entitled *You Thought I Was Foolin'* which has been receiving some heavy airplay on college radio stations across the country....**Bryan Ferry** has added another date to his Canadian tour. The ex-Roxy Music frontman will be playing Ottawa on August 21....Rock and roll survivor **Iggy Pop** is rumoured to be touring sometime in late August/ early September. No opening act has been announced as yet....Tickets for **Tracey Chapman's** upcoming show at the Diamond Club in Toronto sold out in an unbelievable 45 minutes....Those rockin' and boppin' hep cats of the Toronto music scene **The Razorbacks** will be playing their 'welcome home from the Western tour' gig at the Horseshoe Tavern in good ole T.O. on August 12-13. For a good time, go....**Robert Palmer's** show at the Centre In The Square is not sold out as of press time....and last, but certainly not least, Laurier's own **Sour Mash Blues Band** have secured a show upstairs at the Kent/Heuther Hotel for the 23rd of September. At press time it had not been announced whether there would in fact be a cover charge for this show....for more of the latest up to date information watch the pages of this section for more installments of **Inside Track** in September. Hopefully it will become a relatively regular thing. If you know anything that's going on entertainment-wise, by all means let us know too.



# Butcher makes Pavillion a Fishcotheque

By Steve McLean

Kitchener's Victoria Park Pavillion was the scene of what will undoubtedly be remembered as one of the top concerts of the summer, as both WX and The Jazz Butcher entertained a substantial throng of new music enthusiasts on June 8.

WX, known formerly as the weathermen, opened the show with a 50-minute set consisting primarily of material from their

delay which was made palatable by a solo version of Partytime by head Butcher Pat Fish. With the amp problem corrected, Real Men was next, followed by the band's recently recorded single -- a cover of the Classics IV's Spooky. Other songs which soon followed included "Angels", "Out of Touch", "Big Saturday and Nothing Special". The feedback was then cranked up to ten for two numbers off the recent Fishcotheque LP, "The Best Way"

prisingly well considering that the current band had never attempted it before. Finally, a hard-edged extended version of The Modern Lovers' Roadrunner ended the 14-song, 70-minute set.

After a brief respite, the 30 year-old Fish returned to the stage alone to do a song which he wrote a few days earlier for a taping of CBC's Brave New Waves. The rest of the band was then introduced as they came back on stage to surprise the fervid crowd with Camper Van Beethoven's ode to short-hair skittles, Take The Skinheads Bowling. Then that was it. Although they said that they would have liked to play longer, regulations regarding the Pavillion would not allow it. However, by the effervescent chatter which was overheard by exiting patrons, it was obvious that even the city of Kitchener could not dampen the enthusiasm brought about by The Jazz Butcher.

After the show, the Oxford-educated Fish held court for over an hour with a small group of media types, answering questions and spewing humorous anecdotes. Following are excerpts from that pow-wow:

*What's your old partner Max Eider up to these days?*

Max has had some trouble releasing his solo album, The Best Kisser In The World, because Big Time, his label, has gone bust. And because of Thatcher changing the housing laws, he's been forced to go out and get a real job in a liquor store.

*I started this band and quit being a musician.*

*Who is with you on this tour?*  
Kizzy O'Callaghan's on guitar, Laurence O'Keefe's on bass, Paul Mullaney's on drums and O'Higgins is our producer who drinks alot.

*Why did you switch from John A. Rivers to O'Higgins to produce this album?*

John was very talented, but we thought that he made us sound



debut album with a few new offerings thrown in for good measure. As usual, the Guelph quartet played a tight set which called out for a dance floor -- a need which was fulfilled near the end of their performance when a number of folding chairs were moved back from the stage to accommodate the revellers. And just in time, too, for what was to follow had almost everyone bouncing.

The Jazz Butcher took the stage at 10:20 with Southern Mark Smith, their quasi-tribute to the leader of The Fall. A blown bass amp then caused a small

and "Looking for Lot 49", which conjured up thoughts of The Velvet Underground from twenty years ago. Apparently this influence was purely intentional as Fish later admitted that the band sometimes performs The Velvet's "Waiting For The Man".

After being harassed for it all night, the band finally succumbed to play "Sex Engine", with such names as Betty Crocker, Bruno Gerussi and Brian Setzer being thrown in before the title during the choruses. Next up was "the Washington wives' worst nightmare", The Devil Is My Friend, a song that was performed sur-



The Jazz Butcher rolled into town in June for a show at the Victoria Park Pavillion. Despite the fact that it was poorly publicized, they managed to pack the place. K-W is starving for decent entertainment. Maybe this show is a sign that some more hot bands will be making their way into our area, even though the City Hotel closed down. One can only hope, eh?

*You featured a saxophone player on Fishcotheque. Why isn't he touring with you?*

I get pretty suspicious whenever I see saxophones or flutes on a stage. I used to play sax, but then too polished on our last record (*Distressed Gentlefolk*). We wanted to make a sloppy record and we heard that O'Higgins was the messiest engineer in London.

*Why Take The Skinheads Bowling?*

It's a fun song. The Campers

have opened for us a few times and we get along really well with them.

*Who do you like in Canadian music?*

Chris Houston is great.

*David Byrne?*

I like him, but the rest of the band thinks he's "two trees short of a park".

*Robyn Hitchcock?*

I think he writes his songs in codes. One time I asked him how much acid he takes and he insisted that he doesn't use acid but that he drinks himself mental.

*Rolo McGinty of The Woodentops?*

We're good friends. He was going to Oxford at the same time I was studying philosophy there, so we formed a band together.

*Has anything strange or exciting happened to you on this tour?*

Libyans are following us around trying to convince us to commit acts of terrorism. Don't let them into your house, they'll blow up your blender. Actually, O'Higgins passed out last night so we shaved off one of his eyebrows. And last night at our hotel in Toronto, Kizzy was sleepwalking nude in the halls. When he came to, he couldn't remember his room number so the hotel called the police. The cops thought it was funny though, so they didn't charge him. We phoned Creation, our record label in England, and told them about the sleepwalking incident without telling them about the cop's response. They think Kizzy's in jail right now.

*P.S. Thanks for the cookies.*

*You're welcome....*



Cord photos by Steve Mclean



# Nudity, bizarreness - it's all in the dance

continued from page 12

and which seemed to confuse running in circles on stage with dancing. I realized only by instinct that some of the dancers were probably very talented but their dance gave them little opportunity to shine.

I spoke to others, read of it and eavesdropped shamelessly on conversations about it; tonight's performance was by far the worst night of the festival. The evening's theme seemed to be to emphasize the idea that the festival consists of 250 artists, not necessarily 250 dancers. That is, can they dance? Fortier-Danse-Creation displayed a showcase of 6 solo pieces. Fortier en solo is a powerful and emotional artist who is quite adept at displaying symbolism, irony and sardonic humour onstage, but I would certainly not call his work "dynamic dance-theatre from the man driving dance in Canada". Perhaps I am being a touch narrow because I could possibly be persuaded to see this man perform in a Theatre Festival, but I came to see dance.

If the one was not enough, the National Arts Centre and Festival Society made the regrettable error of following Fortier's act with Susan McKenzie, another highly intense non-dancer. I was obviously not the only one contemptuous of a performance which began with a ten minute painfully slow walk across the stage, in which the only action taking place was the terse

removal of about 6 robes and an almost motionless dropping of letters and pictures. People began to file out well before the end of her performance - myself included, I must admit. A reporter from the Ottawa Citizen actually had the audacity to say that the disappearing crowd had simply had too much of a good thing.

The inherent disappointment of the solo performances of Wednesday night were more than ade-

quately compensated for by Thursday's show. The curtains opened onto Theatre Ballet of Canada with two numbers. The first was a duet between two young lovers which took place on an around a huge marble horse. The second number, I read with horror, was choreographed by the same Paul-Andre Fortier of the night before. Fortunately the number was quite creative but it still contained a hell of a lot of running around the stage and was

too long.

But here is the wonderful part: Ballet British Columbia. I was so looking forward to the show simply because I was craving something traditional. And as one lady happily blubbered at the conclusion of the energetic and innovative show for which the dance company was treated to a standing ovation: "What can I say? The crowd was starved for dance".

The group performed two great numbers on the more traditionally balletic line, and then completely shocked the audience with six snappy, dynamic numbers called *Love Songs - Old Records*. The choreography was almost brutally harsh, depicting the emotional upheavels often associated with love, and the dancers, usually couples, were dressed in tuxes and black slinky dresses. A brilliant performance.

## Overzealous Summit Security Blue Rodeo - Commies?

Special to the Cord

On Sunday June 19th, Blue Rodeo showed up at the media centre across from Summit Centre to play for world media gathered to cover the Economic Summit in Toronto. Unfortunately, the Summit's zealous security, responding to alleged Blue Rodeo "subversive" elements, nearly caused the show to be cancelled.

Jim Cuddy, one of the band's singers, had shown up with a homemade T-shirt with "FEED THE POOR" written across his chest. Upon arrival at the site he was told he could not enter the grounds or perform unless he removed the T-shirt. While the band's manager and promoter discussed this with security, Cuddy began a pre-arranged national TV interview, still wearing the questionable T-shirt. At this point security threatened to throw Cuddy and the TV crew off the grounds but relented when Jim agreed to change his shirt for the performance.

A further security check found that there was another "subversive" element in Blue Rodeo. Bobby Wiseman (keyboards) was discovered to be a member of Greenpeace. Two officers were stationed near him on stage in case he got out of hand. (Anyone who has seen Blue Rodeo perform knows that Bobby has been known to lose control, but only so far as his keyboards are concerned!)

Despite the problems, Blue Rodeo turned in two great sets and went over so well that they were called back for more. Jim Cuddy was even allowed to wear his "FEED THE POOR" T-shirt for the last set.

## Entertainment Quiz

By Tom McBride

1. What year was Cheers established?
2. What was Sam's team, position and nickname in pro baseball?
3. What restaurant is above Cheers?
4. What was the character Coach's real name on the show?
5. What is Carla and Eddie's song?
6. Why did Woody come to see Coach?
7. Who is Fraser's wife?
8. When Diane was a guest on a Boston TV station's poetry show, what did she recite?
9. Rebecca is in love with her boss. Who is he and who plays him?
10. Every show has ended with the same credit being flashed on the screen. What does it say?

STUMPER:

Who sings "Where Everybody Knows Your Name"?

- Answers:
1. 1895
  2. Boston Red Sox, relief pitcher, Mayday Malone
  3. Melville's
  4. Ernie Pantousso
  5. O' Canada
  6. They were pen pals (exchanged pens by mail)
  7. Little
  8. Ode to a Cornish Hen
  9. Evan Drake, played by Tom Skerritt
  10. Executive Producers James Burrows, Glen Charles and Les Charles
  - STUMPER: Gary Portnoy

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# Fortherecord **FOR THE RECORD** Fortherecord

By Cori Ferguson



For years he has been playing the Queen Street music scene, most notably as the front man for L'Etranger. Now with his debut solo Lp, *Time and Place*, Cash is finally getting the recognition he so rightly deserves.

A brilliant lyricist, Cash reveals his innermost feelings through the lyrics of his songs. Each has a special message from Cash's heart. *Time and Place* is an outstanding album. It combines folk roots, with rock and country-like undertones in a manner that is addictive.

Already two singles have been released, "Smile Me Down" and "Time And Place", and both have received airplay on major Toronto radio stations. In addition to these tracks, "Places" and "Midnight Gone" are beautiful, haunting melodies. "Morning Train" allows Cash to go a little nuts and really rock and roll.

If you never buy another album, buy *Time and Place*. If Cash wasn't worth it, Island records wouldn't have chosen to pick him up as their first Canadian recording artist.



**UNDERWORLD** - Underneath The Radar

## WEDDINGS, PARTIES, ANYTHING - The Roaring Days

A band out of the depths of Down Under, Weddings, Parties, Anything have slowly worked at gaining world wide recognition. Their first North American release, *The Roaring Days*, may just do it for them, with the right promotion.

Having been labelled Australia's answer to The Pogues has not been a hindrance to the band, but it is somewhat misleading. Although their sound is somewhat folk, it contains a completely different and very Aussie approach to music.

The neatest thing about WPA is their use of the accordion. *The Roaring Days* is chock full o' bouncy accordion riffs. At times they lead you to think you're listening to some long forgotten folk songs, but WPA have so much energy and vigor that rather than annoying the listener, they provide the necessary hooks.

The best tracks on *The Roaring Days* are "Industrial Town", "Missing In Action", "A Summons In The Morning" and "Gun".

For pure pleasure Wedding, Parties, Anything are guaranteed to have you bouncing to the beat. *The Roaring Days* is an album that brings the heart of Australia to your turntable.

## ANDREW CASH - Time And Place

Torontonian Andrew Cash is no stranger to the music industry.

Not a bad album from England's Underworld. It is raunchy synth pop that at least has the edge that's been missing from synth for the past few years.

Although the band may not sound familiar, some of the songs are recognizable. "Glory! Glory!" and "Underneath The Radar" are both tracks that have received airplay on Toronto's CFNY-FM. Other notables are "Rubber Ball" and "I Need A Doctor".

If you're a big synth pop fan this would be a nice addition to the old record collection. If you're not a big fan, don't bother to buy it. Listen to some of it first because it just might change your impression of those flaky English acts who find fun with programming machines.



## THE RANDYPETERS - You Thought I Was Foolin'

Ottawa's answer to raunch and roll, The Randypeters, have finally released a six song EP that covers all ranges of the band's sound.

Although it could be considered erratic, *You Thought I Was Foolin'* demonstrates the versatility of The Randypeters.

The biting opening cut, "This in Says Goodbye", illustrates the tough side of these guys - with jangling guitars and vocalist Piet Botman painfully screaming out the lyrics. From the exact opposite end of the spectrum, "Why Should Lovers Die" is a tender love song that Botman croons hopefully.

The energy of The Randypeters performance does not carry through to the album and this may disappoint fans. In no way, though, is *You Thought I Was Foolin'* a disappointing EP.

## THE RAZORBACKS - It's Saturday Night (12" single)

O.k., just when you thought there was nothing left to say about The Razorbacks, I go and find a 12" single that is only available at the moment as a promo copy. If it goes on the market try to get a copy of it.

Side One is the nearest to a hit The Razorbacks have had yet, a song called "It's Saturday Night". A jumpin' little rockabilly tune, "It's Saturday Night" is a classic example of The Razorbacks style.

The real fun of this single is the flipside. "Just This Short Of Cryin'" is a country tune written by guitarist Donnie Cartwright. It also features him singing, playing the lap steel guitar, and whistling in the middle of it. It is so different from The Razorback's album *Go To Town* that at first it is nearly impossible to accept it as being The Razorbacks. Once you get past the initial shock, "Just This Short Of Cryin'" is a wonderful song that is easily addictive.



## k.d. LANG - Shadowland

This album is by far one of k.d. Lang's finest efforts. The Edmonton native has matured as a vocalist, and her sound has mellowed slightly. The combination of these two factors is riveting.

Fans of k.d.'s jumpin' country style may be disappointed at first because *Shadowland* is much more mellow than her previous works, but a little perseverance pays off. Her voice is as rich as chocolate cheesecake, and the simplistic country chords are a feast in themselves.

The best tunes on the album are "Shadowland", and "Busy Being Blue" but nothing that appears is garbage. Lang has sufficiently impressed a number of Nashville bigwigs, and Brenda

Lee, Kim Wells, and Loretta Lynn join her for the last track, "Honky Tonk Angels' Medley".

k.d. Lang is one of Canada's greatest talents. She has taken the country music scene by storm, and this album will only solidify her position as one of the top female country vocalists in this decade.



## THE FORGOTTEN REBELS Surfin' On Heroin

At last, I thought, a new Rebels album. I listened to it and discovered that this really isn't a new album, rather it is a collection of old classics and a few new tunes thrown in.

Yeah, sure, it's got "Fuck Me Dead", "Elvis Is Dead", "I Left My Heart In Iran", and "Bomb The Boats" on it. Surprise, surprise it even has *Surfin' On Heroin* on it (a song that has appeared on no less than three albums now). It's good to see all those songs in one place, but there are only five new songs out of the twelve.

Of the new ones, "Let's Go Back" is really good. It's upbeat, and pokes fun at Americanism and the Vietnam War. "Hell Begins At Home" leaves me cold. It has a really Doors-like feel to it. Nothing else stands out.

It's pretty shabby to release an album filled with old tunes that any Rebels fan already has. Especially when it's marketed as a brand new album. Sure the new songs are o.k., but I wouldn't waste my money on buying this one unless you are a hardcore Rebels fan who collects all the albums, or you've never gotten to know the band. All in all, it's pretty blatant exploitation of the fans.

# House's Temple a temptation of texture

By Neville Blair

Once upon a time I watched that infamous purveyor of video musak called MuchMusic and didn't reach for the proverbial vomit bag. At that moment the television was exuding music as yet unheard by ears brought up on an unhealthy diet of Top 40 schlop. The ensuing conversation went as such:

"Hey... who are these guys?" says I.

"This is the most recent incarnation of Split Enz", says my very Portuguese friend, who happens to possess great taste in music, "and the fellow singing is Neil Finn and he's real good". Much to my dismay, Captain Portugal was completely right and after listening to a borrowed copy of their debut album, *Crowded House*, I immediately ventured out to buy a six-pack of Blue and listened closely to the lyrics.

Crowded House represents a fascinating amalgamation of musical textures and influences: from Beatlesque string arrangements to jarring shock treatments of the success syndrome, these guys seem to have it all. The first album won the band immediate acceptance as a powerful commercial force but perhaps dispelled any notions of consideration as a serious lyrical group. Their appearance at the National Arts Centre in Ottawa last summer was a triumph not because live interpretations of given numbers were extensions of the albums' singles, but that they effectively displayed the musicianship of the band's members.

*Temple Of Low Men* is an album sure to antagonize the scores of high-pitched teeny-boppers at last year's concert, but it represents a musical step forward for

the band. Neil Finn is the author of each and every song on the album and it shows: his fixation with (newfound) success in the face of middle-class ethics reveals a sincere effort to reconcile lyrical leanings with an innate melodic sense.

The most impressive number on the first side is undoubtedly "Into Temptation", a Squeeze-like piece which is filled with images of romantic disenchantment. The song effectively portrays sexual excitement versus the ethical considerations of relationships. In a beautiful moment, Finn says "Into temptation/ Knowing full well the earth will rebel/ Into temptation". Finn's lyrical dexterity is perfectly augmented by the background vocals of his brother Tim. Should you ever get the chance, pick up one of Tim's solo albums and indulge yourself in some fantastic music.

"Mansion In The House" is a stream of consciousness narrative which, unlike the debut album, is a realistic and objective overview on the phenomenon of success. The song takes on an arrogant atmosphere when Finn asks "Who can stop me/with money in my pocket?"

The single, which has recently been released, "Better Be Home Soon", has been impressing the hell out of fans and critics alike. Finn attempts to exorcise his demons of insecurity in a plaintive ballad reminiscent of Sam Cooke.

Crowded House is undoubtedly a force to be reckoned with. Believe me folks, these guys are good and warrant some serious consideration. Trade in your old K.C. and the Sunshine Band albums and grab some real music. Crowded House is a band which obviously intends to move forward with each and every album.



# Heavy Metal: A No Woman's Land

Nairne Holtz  
CUP

"...Maybe she could please me if I saw beneath her veil  
But she's just an imitation woman up for sale.  
...She needs a loving and dominant master."  
—"Digital Bitch," **Black Sabbath**, 1983

"Beat her mistreat her do anything that you please  
Bite her excite her make her get down on her knees  
Abuse her misuse her she can take all that you've got  
Caress her molest her she always does what you want."  
—"22 Acadia Avenue," **Iron Maiden**, 1985



"...If she can fill a 'D' cup  
It's good enough to keep me up  
Get down on your backside  
I wanna see your wares  
Gonna mount you for a good ride  
Nothing else compares  
Takin' one in each hand  
Do as I command."  
—"Butter-Bust Jerky," **Anvil**, 1985

"I'm sick of people who say woman can't rock. Why should Heavy Metal be limited to males? Women could rock just as well as men can if they'd just give us a chance."  
—Candi Strosaker in fan mail to **Hit Parader**, April, 1986

"I like my rock hard."  
—Song title by **Lee Aaron**, Heavy Metal queen and **Oui** centerfold

Heavy Metal has a strange androgyny. Within the punk/new wave movement, androgyny is futuristic, the beginning of an egalitarian society in which roles are not defined on the basis of gender. But, in Heavy Metal, the androgyny seems to regress to neanderthal days where all look primitive.

Male and female heavy metal fans alike have long manes of hair, heavy black eye make-up, black studded jewelry and skin-tight pants — be they spandex, leather, or jean. Dee Snyder of **Twisted Sister**, with his frizzed blonde hair, colourful make-up and black beauty spot, looks like a caricature of a drag queen.

Snyder and other Heavy Metal men borrow the image of the archtypal whore or 'woman as sex object'. On stage or on posters, these men always pose with their crotches thrust out, aimed at women. The message is simple: "We wanna get fucked." But, in the industry and the culture, it's the women who get fucked.

Although Lee Aaron says she thinks her videos, which feature her bound in chains, are not sexist, she does admit that it is difficult for women to break into the hard rock or Heavy Metal industry. In an interview with **Music Express**, Aaron said she finds it hard to get a male band to back vocals because men don't like her to be the centre attention.

Carol Pope of **Rough Trade** says she has to deal with a lot of sexism because of her lyrics. "Women just don't write sexually aggressive lyrics," she said.

Pope says she has always had problems with record companies and calls a lot of rock videos sexist. "Heavy metal videos are annoying because the woman is an object. So we do parodies of

Madonna and it's the same thing."

"When they're saying things like 'beat us, mistreat us,' I think they're talking about men too, like S&M," said one of the women.

"Guys are all the same despite



LEE AARON

that in videos like 'Crime of Passion', she said.

There's no place for women in Heavy Metal — except as submissive groupies. A quick look at the April 1986 issue of **Hit Parader** revealed only one story on female performers; in the latest edition of **Metallion**, the ratio is 101 to seven.

Female heavy metal fans interviewed at Toronto's Hard Rock Cafe and at subway stations, say they also have had problems with the sexist music and culture. From fresh-faced giggling and drunk teens to two older women who, midway through the interview said, "what are you talkin' to us for? We're just a bunch of hookers," the pervading attitude was cynicism.

"Women are treated like shit anyway, so why pick on Heavy Metal," said one teen. Another said, "Listen to things like

the music they listen to," said her friend while looking at a man who was pawing my girlfriend in an attempt to be interviewed. When my girlfriend and I left the Hard Rock Cafe, the bouncer who had asked me for ID and then let us in after my 'we wouldn't be caught dead in here we're just doing sociological research spiel,' said "you girls should go up to the Gasworks tomorrow night. There's all kinds of Heavy Metal sluts up there."

"What d'ya mean, sluts?" I asked.

"Well, you know, they wear those tight Spandex pants and all," he replied.

Musically, the line between hard core and Heavy Metal may have narrowed, but whereas hard core bands are often political and take stands against racism, sexism and war, Heavy Metal has followed a different path.

One such musical cross-over, **Piledriver**, sums up their philosophy in the latest issue of **Metallion**: "If you ain't a metalhead, you might as well be dead." Famed for their songs "Sex with Satan" and "Sodomize the Dead", lead vocalist 'Pile' elaborated on their themes in **Metallion**.

"Sex with Satan" came from us wanting to do not just another satan song, but a satanic song with something everybody can get into — sex. So we said, 'Well, if someone is really into Satan that means they love him, so if they really love him, why not go down and fuck him?' I mean there are a lot of twisted metal chicks that I can just imagine with the little red horns in between."

'Pile' also said a further career ambition of his was to make sex toys. "I'd like to start the **Piledriver** line of sex toys. Can you see it? the 'Piledriver Anal Intruder' with **Piledriver** embossed on the side in little studs so when the broad sticks it in she'll think of 'Sex with Satan'," he said.

Women in Heavy Metal are few and far between. Christie Knight, a DJ at Toronto's Q107, suggested some reasons why.

"Men play keyboards, guitars, and drums better than women. Women just don't have it in them. I've often wondered why...I guess women don't have the guts to do it," she said.

"there are a lot of good female vocalists...it's cute to hear a woman sing. The band the **Go-Go's** succeeded because they were marketed as girls — you know, on the album cover they're in bubble bath—that's why the public accepted them," she said.

"Men still want to see women as feminine. People look at **Appleviper** (a female Heavy Metal band) in their black leather, screaming and think 'I don't want to see that'. I saw **Jade** in concert and I thought she looked — well, I don't like to use the word — but cheap. She yelled 'Toronto can fucking rock 'n roll and I thought c'mon, you can rock 'n roll but you can be a lady too.'"

Christie Knight can rock 'n roll. She plays guitar, bass and drums, but she says she didn't have to deal with sexism because "I lived in a small town and the guys really needed people who could play" but added "if I was to try and get into a band here in Toronto, I'd probably have a hard time."

She said she remembered watching a talented woman audition for lead vocals, but the guys in the band wouldn't take her on because they said she would be the center of attention.

Heavy Metal. If you're a woman, it's like banging your head against a brick wall.



So many faces in the sweaty crowd,  
glossed over eyes and shiny skin.  
Rupert is amongst these lizard like like people.  
No control  
he convulses to the thundering bellows of the huge  
black gods in the corner.  
His hands reach for the snake that entangles herself  
between his legs.  
Salty water sprays  
from her long chestnut mane are enticing,  
as are her green eyes transparent in the  
beams of light.  
Last call.  
Rupert and she struggle between the masses,  
searching for the travelling woman,  
who sells magic potions to all.  
The lights grow dimmer.  
Rupert and she are mere silhouettes,  
both strangers they clutch each's hand.  
Optimistic,  
for they desperately hope this night will  
a tomorrow.

K.E.R.

# Bag O' Angst

A Song For Steven B.  
d. Oct., 1986

Summer came to an end  
and left me without a friend  
Where have you gone friend?  
I've looked but your not there

There's a white bird sits on the fence  
at dawn,  
then it's gone  
but always the sun  
is shining through the trees.

I don't know why  
I don't know why  
no, I don't know why  
people build walls  
where bridges would do  
I wish that I  
could cross over to you.

I had a dream, a dream, a dream  
that you came home  
we spent the hours  
laughing in the fields...

Don't tell me lies  
don't cover my eyes with night  
I know what's right  
I remember a friend  
laughing in the fields...

Still the white bird  
sits on the fence  
at dawn  
now when it's gone  
I see the sun  
is shining  
through the trees.

Paula Murray

Ode To Elasto-face  
(Or why not to leave before midnight)

I caught your gaze from across the room  
Penetrating my inner sanctum  
your eyes so blue  
your lips so red,

Like some forgotten Bogart movie  
You hung in the corner  
A sultry Bacall  
Surrounded by the whispered trails of ash filled smoke

I strut across the crowded dancefloor  
Dodging hot tingling bulbous bodies  
Like I dreamed we would be  
Two lovers on a sandy beach

Our eyes meet  
I see a velvet gentleness  
That cools my aching soul  
You offer me a ride in your Camaro

The wind flows through my hair  
As we penetrate the darkness

Declan N.B. Costello  
(a pseudonym)

Bareskin

I know that I am not  
the first animal  
to inhabit your body

to wait the cold season  
outside your bed

to trail bouquets of limbs  
twigs, or flowers

or to bring ointments which have  
taught you to fly  
to feed carnivores without loss  
to speak the language of natural things.

I believe that I am someone  
less than I am  
outside the magic circle  
of your embrace

and alone  
would be too perfect

for a smile that tugs at moons  
for an eclipse when it is wanted most

or for the sweet, sudden night  
when I arouse in your undergrowth  
the ghost of that old she-bear

wrinkled and wise  
she is wild with honey  
moist with thaw and spring.

J.David Black



# SPORTS

## Wilf's Whip Morty's With Late Rally

By Serge Grenier

A three-run rally in the bottom of the sixth inning lifted Wilf's to an 11-10 victory over Morty's in the finals of the Laurier Summer Co-op Baseball Tournament July 10 at Waterloo Park in front of an unusually large crowd.

The game, while friendly in the intramural sense, was also an opportunity for some natural confrontations. It was Third Year Business students (Wilf's) against their Fourth Year counterparts (Morty's), with the crowd almost evenly split along class lines, fighting for yearly pride, under the logos of two of WLU's favourite low-cost drinking spots. It was, though, more serious than earlier contests, where it was not an infrequent sight that third base coaches would hold up glasses of beer as incentive for run production.

Morty's took charge of the game early with a six-run spurt in the top of the third inning to open a 7-1 lead. A Steve Gaunt two-run homer bit into Morty's lead, but a three-run homer in the fourth gave the Fourth Year squad a 10-4 advantage and an apparently safe cushion. At this point, Wilf's bats started pecking away at the gap, while Morty's offensive thrust was stalled. A fifth-inning two-run home run by

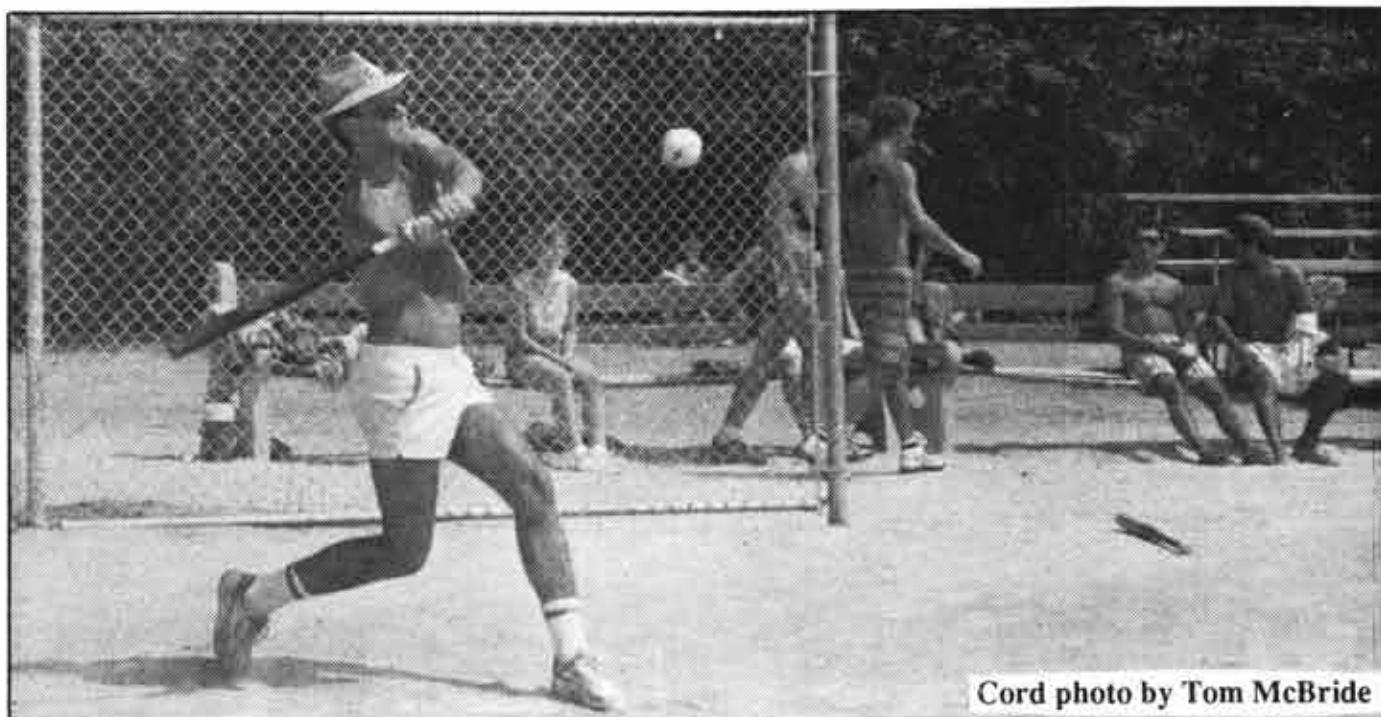
Jim Craven brought the scoreboard to 10-8 Morty's, setting the stage for some sixth-inning heroics.

The Wilf's sixth inning began with an infield hit by Diane Horton on a slow grounder along the third base line. Lud Piron and

Kerra Wylie followed with singles in left field, driving in Horton to make the mark 10-9 Wilf's. After Scott Chambers flied out, Bruce Wells came to bat with Piron on second and Wylie on first and hit a grounder on the right side of the infield. Morty's defence opted to go for the easy out at first base, causing Piron to dash towards third. The ensuing throw from first was wide of third base but the ball remained in play, allowing both Piron and Wylie to score to give Wilf's an 11-10 lead.

Morty's had an opportunity in the top of the seventh to make up the difference and had a runner in scoring position with two outs. The game ended ignominiously, however, as the batter, in a three-pitch game where the hitting team supplied their own pitcher, struck out.

In the consolation final earlier that same morning, the action was nowhere near that close, as the squad from Shooter's defeated Tamiae by a 20-12 score.



Cord photo by Tom McBride

## Who Woulda Thunk It?

By Eek and Meek

Ever wondered how the cameramen covering international dart competitions for the BBC know that the players will always be shooting for treble twenty?

Why, oh why, would anyone bother to have a drug test for snooker players? Are their cues that lethal to spectators?

Have you noticed that no one refers to Jimmy Williams as Jimmy "One M" anymore? Now it is Jimmy "How long will he be manager" Williams.

Did you ever wonder if Phil Collins, Bob Newhart and Jacques Lemaire are the same person?

What brainwave (or lack thereof) is keeping baseball broadcasters Fergie Olver and Jim Fanning on the air?

How can Hollywood movie moguls make a movie entitled Bull Durham and not have the real 'Bull', Leon Durham, late of the Chicago Cubs, starring in it.

Ever wonder why people pay mega-bucks for tickets to auto races such as the Toronto Molson Indy, when all they have to do to get the same type of driving for free is watch drivers heading to cottage country on a Friday evening on the 400?

Why do some people call St. Francis Xavier University sports teams St. F of X when there is no 'of' between Francis and Xavier?

You know that the Toronto sports scene is in big trouble when the Argos have the potential to be the only winning professional team this season.

Now that the Skydome date of completion has been put back to later next year, and it is going to cost millions more dollars to finish the work, we should all get together

with our roommates and fellow students and get our spare change together to help out the poor millionaires funding this project.

Did you know that when you look into the dark recesses of Blue Jay pitching coach Al Widmar's eyes you can see the ghostly image of Fergie Olver? I guess that is the brain wave that keeps Fergie on Blue Jays broadcasts.

Many large Canadian daily newspapers have been doing fea-

tures on our Olympic athletes and countdowns to the Seoul Olympics in September. Why? Do they actually expect our athletes to repeat their exploits accomplished in Los Angeles when the Eastern Bloc nations with their female athletes who look like men chickened out?

## A Sultry Quiz!!

By Serge Grenier

1. From what American League team's farm system did the Toronto Blue Jays draft catcher Ernie Whitt in the expansion draft of 1976?
  2. Who is the only Montreal Expo pitcher to ever win twenty games in one season?
  3. Name two American League teams and two National League teams that pitcher Doyle Alexander has played for.
  4. Who was last year's Rolands Award winner for top reliever in the National League?
  5. Who scored the "winning" points in last year's Grey Cup?
  6. Who was recently retired boxer Willie DeWitt's last ring opponent?
  7. Who is the top-rated Australian golfer on the LPGA tour?
  8. Who was the only Canadian male singles tennis player to make it to the third round of Wimbledon this year?
  9. Who was the first black chosen in this year's National Hockey League Entry Draft?
  10. Who are the two drivers for McLaren on the Formula One auto racing circuit?
  11. Who won last year's cycling Tour de France?
  12. What Soviet athlete holds the world pole vaulting record?
- Stumper: What National League first baseman played baseball at Jerry Falwell's Liberty Baptist College?  
Deluxe Stumper: Which former NHL official hired WLUSP President Chris Starkey for some work around his house in early May?

Answers:

1. Boston
  2. Ross Grimsley
  3. American: Baltimore, New York, Texas, Toronto, Detroit National: Los Angeles, San Francisco, Atlanta.
  4. Steve Bedrosian (Philadelphia)
  5. Jerry Kautz
  6. Henry Tiltman
  7. Jan Stephenson
  8. Chris Fritcham
  9. Reginald Savage (Victoriaville)
  10. Ayrton Senna, Alain Prost
  11. Stephen Roche
  12. Sergei Bubka
- Deluxe Stumper: former league supervisor of officials Frank Udvarn

## Summer Snippits in Laurier Sports

By Serge Grenier

The Athletic Department has joined the research rush on campus by hiring long-time student trainer Cathy Collett as a sports archivist. The position aims to assemble data on WLU's past in athletics. It is part of the federal government's Challenge '88 summer employment program...Former team captain Ruth MacNeil has been confirmed as an assistant coach this season for the women's volleyball team, replacing Colleen Long. Her coaching debut will be delayed, however, by the expected arrival of her first child in September...While baseball is the best-known summer intramural activity on campus, there have also been intramural volleyball and basketball games set up at the Athletic Complex. These are due to conclude with the start of final examinations...The schedules for the 1988-1989 season for WLU varsity squads is finalized. Look for it in the WLUer, coming out during Orientation Week in September...The competition for marks is making recruiting for varsity squads a trickier process, as even admittance to a First Year General Arts program requires a 72% average. More than one Hawk prospect is currently taking courses this summer to upgrade their marks for the opportunity to wear the purple and gold in the coming academic year...A seldom-mentioned plus in recruiting multi-sport athletes to WLU is the presence of the Inter-County Baseball League. A number of WLU and UW athletes come here and stay in the area for the summer for the opportunity to play baseball. Among the most recent to do so are former UW basketball star Rob Froese and WLU volleyballer Gord Scharf...WLU soccer stars Joe Formica and Roy Abraham were both unsuccessful in their attempts to land spots in the Canadian Soccer League and are now playing for club teams in K-W. Formica is now with Aurora Lodge after being cut by the Winnipeg Fury, while Abraham is with Beograd after being let go by the Ottawa Intrepid.





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## MISCELLANEOUS

Moving-Man with small cube van and appliance cart available weeknights and weekends-\$20/hr. (student rate) Gary @ 746-7160

The Canadian Council for Southeast Asian Studies will hold its XVIII Annual Conference on: November 11, 12, and 13, 1988 at, The Delta Barrington Hotel, Halifax, N.S. For further information, please contact Ms. Francine Rousseau or Ms. Gina Macphail at the School for Resource and Environmental Studies, Dalhousie University, Halifax, N.S. B3H 3E2 (902) 424-3632

## TYPING SERVICES

Typing Service: Waterloo location, Reasonable rates, Call anytime, 744-6447

July 22 Baroque and Classical Music Workshop Concert at WLU

Concerto/Concert Ana Competition Winner will perform Purcell's "Dido & Aeneas" for chorus, orchestra, dancers and soloists. The concert will take place at 8 p.m. with admission offered free of charge. Call extension 2150 for location.

## PERSONALS

Deano and Marlene. Thanks for the groovy time on your deck Friday night. The food was marvy and the beer was cold, just the way we like it.

All the young dudes from the Cord.

To the WLUSU Types. Hey, fun little meeting you had there on Saturday. I only wish it hadn't ended so soon.

Jill. Happy birthday, you tart. Sincerely.

Marney. Thanks for the patience. Seriously. You are the most interesting person I have ever met. Best of luck in Nice. I love you.

Marten Listen baby, your arm is not heavy. Kat

To my favorite roomies, I love you guys tons, but please do something about

that pasta in the sink. And Tarrant you and me - Bangladesh next year. Kit Kat

Mike. Good to have you around again. Don't worry about the hair. Bry.

roommates; time is up, lease is up, best of times-worst of times next stop Di's cottage. I love you all J.

HOOCH! Howdy (practicing for cowtown) and looking forward to the weekend from hell in Ottawa. Will miss you madly when you're away, but hey, I get to see WPA and you don't.

Jud: thanks, thanks, and more thanks. It's been great getting to know you. Now if I could only see you face to face. Luv yah. Cori

Tarrant: We still have some unfinished business to attend to...You better know who. P.S. I'm sort of teasing.

MEOW: you tramp. Just joking. Welcome to the ranks. A & C.

Corrie: Wish you were

coming. I'm going to miss you. See you in January.

Elasto-face: have another beer. Or ten...or twenty...but get your hands off the Black Label!

CORI: Stop playing with my younger brother. And Joanie's older brother. You naughty little girl! REPENT SINNER!!!!

C&K&K&N&W&B&F&E&D&D&C&T&O&B&S and the rest I will miss you, but I am going anyway I will correspond occasionally and make sure C keeps Phil ALIVE. Joan.

Wendy W. - So are you and the Snowman going to open for Sour Mash or WHAT? Thanks for the party.

Kirk: keep your hands off Joan. She's married to Phil, with the long green one.

O.K., nuff funnin' with me. Take back the brother's thing or I'll go after your fathers....hehehehe

Well it's a Razorback Boogie...A Cord Weekly boogie...A Cord Weekly Boogie every f\*\*king night.

PHEW!!!! I'm glad that's over.

Night All!

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